

**FIAF 1992**  
**Montevideo**

FIAF 1992 - MONTEVIDEO

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

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

Amsterdam	NEDERLANDS FILMMUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Beijing	CHINA FILM ARCHIVE
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Bogotá	FUNDACION PATRIMONIO FILMICO COLOMBIANO
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bologna	CINETECA COMUNALE DI BOLOGNA
Bruxelles	CINEMATHEQUE ROYALE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTÉZET/ FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Cairo	AL-ARCHIVE AL-KAWMY LIL-FILM
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Den Haag	AUDIOVISUAL ARCHIVE / RIJKSVOORLICHTINGSDIENST
Dublin	IRISH FILM INSTITUTE / ARCHIVE SECTION
Gemona	CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Habana	CINEMATECA DE CUBA
Hanoi	VIETNAM FILM INSTITUTE
Harare	NATIONAL ARCHIVES OF ZIMBABWE/AUDIO-VISUAL DEPARTMENT
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITÜSÜ
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
København	DEI DANSKE FILMMUSEUM
Koblenz	BUNDESARCHIV-FILMARCHIV
La Paz	CINEMATECA BOLIVIANA
Lausanne	LA CINEMATHEQUE SUISSE
Lisboa	CINEMATECA PORTUGUESA
London	NATIONAL FILM ARCHIVE
London	DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM
Los Angeles	NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION / AFI
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
Lyon	MUSEE DU CINEMA
Madison	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
Madrid	FILMOTECA ESPAÑOLA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINEMATHEQUE QUEBECOISE
Moskva	GOSFILMOFOND
München	FILMMUSEUM / MUENCHNER STADTMUSEUM



New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
Oslo	NORSK FILMINSTITUTT
Poona	NATIONAL FILM ARCHIVE OF INDIA
Praha	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
Pyongyang	NATIONAL FILM ARCHIVE OF D P R K
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rochester	FILM DEPARTMENT - INTERNATIONAL MUSEUM OF PHOTOGRAPHY
São Paulo	CINEMATECA BRASILEIRA
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Sofia	BULGARSKA NACIONALNA FILMOTEKA
Stockholm	CINEMATEKET - SVENSKA FILMINSTITUTET
Tokyo	NATIONAL FILM CENTER / ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Valencia	FILMOTECA DE LA GENERALITAT VALENCIANA
Vaticano	FILMOTECA VATICANA
Warszawa	FILMOTEKA NARODOWA
Washington	MBRS DIVISION - LIBRARY OF CONGRESS
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM

**Amsterdam**





NEDERLANDS FILMMUSEUM

REPORT 1991 - 'War and peace'

The memory of the beginning of 1991 will always stay with me for the day that I had to deliver my annual little speech to my bunch the Gulf-war had started and the news made me forget what I had wanted to say. And I had meant to say a lot because this was the year that we had to finish the reconstruction of our building, to prepare the inauguration of it, move the offices back as well as the activities, this on top of the normal work and also we would have to come up with a long term plan and budget for the minister's subsidy-competition. Because that's how it goes here nowadays: as a subsidized institution periodically your life is dangling on a thin thread in the rate-race for the existence, but finally when subsidy is granted you don't have to worry for another four years.

But like I said, these things I didn't communicate that day - it didn't matter because everybody knew anyway. So we watched Lucky Star, had our coffee and cake and we all felt well-prepared for our own little war nevertheless.

As it happens the year 1991 turned out to be a very heavy one and a very happy one. While the builders and technicians were still hammering away on the lower floors, we moved back in the renovated offices upstairs. Fundraising went on during the building-process which made it pretty enervating every now and then for only at the last moment we were certain that everything could be financed, but we had to fix the dates for the inauguration in as early a stage as April or May.

We prepared for the inauguration (ten day's of festivities, last day's of September and first days of October) in a way very similar to how an army would prepare for a major attack of the enemy and I dare say all went splendidly, considering the fact that we're not trained to be a party-service. We were very glad with the presence of many colleagues from abroad.

In the meantime the preservation-work went on full speed and the long-term-plan-and-budget was shot off to the ministry. One can imagine that we felt immensely proud and rewarded when word came that Pordenone had granted us the Jean Mitry award for our work on silent film. We decided to go and get it together. The award was announced at our Gala-night during the inauguration and the people of the government present were duly impressed. This is just what we need for these are the days of judgement after which, in June 1992, we will hear if we can continue to do as we are doing, or not...

At the end of the year Eric de Kuyper, our beloved deputy-director, decided to leave us in order to devote himself entirely to writing books, choreographies, etc.

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report 1991 - 'War and peace'

For me this was no surprise because from the start it was understood between us that he, as a very 'multi-sided' creative person, was likely to be torn away by other forces after a couple of years. This change went without so much as a ripple, due to the fact that in the past years we had built up an excellent team; we just reorganized the work in 'the top' a bit and took on a fresh person to be brain-washed. So now Peter Delpout is in charge of the programming and Mark-Paul Meyer guards and coordinates the preservation.

After the inauguration we thought 'peace at last', but this was a mistake. Somehow our standards have been renovated with the building and everything starts all over again. And now we have to wait for the verdict of the Minister of Culture, that will determine our future. But let's not think of that for 'the only thing future can do is spoil the present'. Who would want to do that?

Hoos Blotkamp

February 1992



**Athinai**

# TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHEQUE DE GRECE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

ATHÈNES

CINEMATHEQUE DE GRECE - MUSÉE DU CINÉMA

## RAPPORT 1991

### 1) Acquisitions

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

- 5 Films Grecs de long métrage de la période 1948-1956
- 13 Films Etrangers de long métrage
- 2 Films Grecs de court métrage
- 4 Films Etrangers de court métrage
- 600 mètres d'actualités
- 130 Photos de Films Grecs
- 170 Photos de Films Etrangers
- 70 Affiches de Films Grecs

Une collection de Livres et de Revues de Cinéma très riche donation de Mme. Dora Volanaki.

Pour notre MUSÉE nous avons acquis une Table de Montage vieux modèle ainsi que deux " lecteurs " de son optique et magnétique.

Pour notre Laboratoire nous avons acquis deux Tables de Contrôle ainsi qu'une machine de nettoyage du Film.

### 2) Preservation

Nous avons augmenté le pouvoir réfrigérant de nos dépôts étant donné que dans notre pays pendant l'été la température monte à des niveaux dangereux.

Nos techniciens ont multiplié leurs efforts pour la préservation de notre "trésor" de Films nitrate et en particulier de la partie qui n'est pas encore transférée en safety.

La restauration du Film "DAPHNIS ET CHLOE " (1931) a été accomplie.

Nous avons aussi effectué le transfert de 2500 mètres de Film Nitrate en Safety.

Nous avons encore restauré et reproduit 1800 mètres d'Actualités.

### 3) Catalogues-Documentation- Recherches

Nous avons continué le catalogage de nos films.

Aussi la recherche pour identifier le reste de l'Archive Dorizas.



# TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

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ATHÈNES

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La Cinémathèque de Grèce a réalisé 56 Projections pour les Étudiants des Ecoles Cinématographiques.

Nous avons aussi réalisé 28 Projections pour des spécialistes engagés en divers projets de recherche.

La Cinémathèque de Grèce a aussi montré 80 Films pour les Étudiants du Département des Sciences Politiques et de Communication de l'Université d'Athènes.

Nous avons aussi réalisé 72 Projections de Films pour le bénéfice de différentes Mairies et pour des Associations Culturelles.

#### 4) Projections de Films -- Exhibitions- Publication

a) Nous avons réalisé les Programmes suivants :

Un programme dédié au CINÉMA AMÉRICAIN d'avant guerre.

Hommage au CINÉMA RUSSE D'AVANT LA RÉVOLUTION

Une Semaine dédiée au jeune CINÉMA BULGARE

Hommage à JEAN RENOIR

Hommage à JEAN VIGO

LE CINÉMA FRANÇAIS de 1950 à 1960

LE JEUNE CINÉMA GREC

La Cinémathèque de Grèce a organisé en collaboration avec nos ambassades des diverses manifestations consacrées au CINÉMA GREC.

En collaboration avec le Film Forum de Munich une Semaine dédiée à LA DEUXIÈME GUERRE MONDIALE VUE PAR LE CINÉMA GREC.

A l'occasion du

47<sup>ème</sup> CONGRES DE FIAF

organisé par la Cinémathèque de Grèce à Athènes 44 Films Grecs et Etrangers du Cinéma Indépendant ont été projetés ainsi que 7 films Grecs, des Films Artistiques de production récente.

b) La C.d Grèce a organisé une Exhibition des Affiches du Cinéma Grec de la période 1950-1985 à la Salle de l'Union Greco-Américaine.

c) Pour les Programmes de nos projections, nous avons publié des Filmographies, des Programmes et des Essais sur:

# TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

A T H È N E S

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LE CINEMA RUSSE D'AVANT LA REVOLUTION

LE CINEMA INDEPENDANT

JEAN RENOIR

JEAN VIGO

JEUNE CINEMA BULGARE

## 5) BUDGET - RELATIONS AVEC LES AUTORITES GOUVERNEMENTALES

Notre budget pour 1991 a été de \$ 125.000. Le Ministère de la Civilisation a contribué un grand pourcentage de notre budget ainsi que le Ministère des Affaires Etrangères et l'Organisation du Tourisme Grec ont contribué avec des sommes plus modestes pour la réalisation du 47ème Congrès de la FIAF.

## 6) Relations Internationales (FIAF et autres)

Représentants de la Cinémathèque de Grèce ont participé à deux Réunions de l'ACCE à Lisbonne et à Bologna.

La Cinémathèque de Grèce a envoyé des spécialistes aux Manifestations diverses du Cinéma Grec organisées à l'Etranger par la Cinémathèque de Grèce.

## &) EVENEMENTS - MANIFESTATIONS DIVERSES

La Cinémathèque a eu l'honneur et le plaisir d'organiser le 47ème CONGRES DE FIAF à Athènes.

LE MUSEE DU CINEMA AGLAE MITROPOULOS a commencé à opérer.

Nous avons organisé des projections de Films Muets accompagnés d'Orchestre au Palais de Musique à Athènes.

Le 21 Janvier 1991 nous avons perdu la Fondatrice et l'ame de la Cinémathèque AGLAE MITROPOULOS. A son poste de Président du Comité Executif sa soeur Mona Mitropoulos a été élue.

Athènes Février 1992.



**Beijing**

China Film Archive, Beijing  
Annual Report 1991

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I Acquisition

1. Chinese feature film \_\_\_134 titles
2. Foreign feature film \_\_\_40 titles

II Preservation and Duplication

1. Duplication of nitrate film on acetate film \_\_\_726 titles
2. Duplication of safety film \_\_\_6 titles

III Cataloguing and Documentation

1. Collection of both Chinese and foreign periodicals \_\_\_199 copies
2. Collection of film still \_\_\_200 copies
3. Collection of film script 2308 copies
4. Collection of poster \_\_\_200 pictures
5. Collection of film synopsis \_\_\_3600 titles

IV Public Service

1. Loaning of written materials \_\_\_4200 copies
2. Loaning of written and photo materials \_\_\_2500 person time
3. Loaning of still \_\_\_ 3600 pictures
4. Publication of book GENERAL SURVEY OF WORLD CINEMA '88

V Film Show

Documentation film shown to filmmakers and film professional  
300 times and videotape 647 times

## VII International Relation

1. Despatch of delegates to attend the 47th FIAF Congress held in Athens, Greece and despatch of delegates to visit Archives of D.P.R.K., U.S.S.R. and Romania
2. Reception of delegations from Spain Film Archive and Sweden Film Archive
3. Organization of China Film Retrospective in Montreal, Canada and in Vienna, Austria
4. Organization of Film Retrospectives of Spain and Sweden in China

Beijing

January 1992



# Beograd



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JUGOSLOVENSKA KINOTEKA

FIAF - ANNUAL REPORT 1991

## 1. Acquisitions of the Year

During 1991. Jugoslovenska Kinoteka has acquired 376 new titles. Most of them are negatives of Yugoslav short films (195) and foreign feature films released and distributed in Yugoslavia during the last few years (74). We have also obtained additional prints for more than 300 titles already in Kinoteka's collection (the selection of this part of the newly acquired material has yet to be done). The total is 1306 prints received on the basis of obligatory and voluntary deposit and also by purchase from private collectors.

The extremely difficult political situation has brought about the complete breakdown of contacts with the western parts of the country in the second half of the year, thus definitely cutting off the inflow of films from Slovenia and Croatia (we are still awaiting the return of six of our prints that happened to be in Zagreb when the war broke out). Last year was marked by a big turnover in the field of import and distribution of foreign feature films: the privately owned enterprises now carry this part of the film business, while the state owned companies that had dominated the market for more than four decades have almost disappeared from the scene. According to this change Jugoslovenska Kinoteka has established an intensive cooperation with the private distributors of which there are more than ten only in Belgrade.

Among the newly acquired titles of Yugoslav films are also: *Andjeo cuvar* (The Guardian Angel) by Goran Paskaljevic, *Vec*

*vidjeno* (Deja Vu) by Goran Markovic, *Banovic Strahinja* (Banovich Strahinya) by Vatroslav Mimica, *Samo jednom se ljubi* (You Only Love Once) by Rajko Grlic, *Rani radovi* (The Early Works) by Zelimir Zilnik and *Jagode u grlu* (Throatful of Strawberries) by Srdjan Karanovic.

## 2. Progress in the Field of Preservation

Jugoslovenska Kinoteka has finished the restauration of the feature-length documentary *Beograd - prestonica Kraljevine Jugoslavije* (Belgrade - The Capital of The Kingdom of Yugoslavia) produced in 1930. The film was reconstructed by Kinoteka's experts and Ph.D. Marko Babac, professor of film editing at The Faculty of Dramatic Arts in Belgrade.

We have carried out the identification of the film material from 1917. about the trial of Serbian officers in Thessaloniki. Among the condemned ones are the officers who have assassinated King Alexandar Obrenovitch and Queen Draga Mashin in 1903.

We have also printed the material on The Balkan Wars from the legacy of the cinematographer Djoka Bogdanovic. The complete process of restauration was done in Gosfilmofond laboratories in Moscow.

We have finished the preparations for the reconstruction of the feature film *Rudareva sreca* (The Miner's Happiness) from 1929, directed by Josip Novak, the veteran of the Yugoslav and Bulgarian cinema.

Two titles (4894 m.) have been transfered from nitrate to safety (acetate) film stock.

On the Jugoslovenska Kinoteka's proposal the parliament of The Republic of Serbia has carried out the motion of pronouncing the most important historical documents from the period 1904-1945 as "cultural heritage of the utmost significance". 523 titles are protected by a special legislative order and the government of The Republic of Serbia has taken over the obligatory financial protection of that part of our collection. The passing of the Law



on Cultural Goods and the Law on Financing of the Culture has created conditions for the automatic financing of one print consigned for permanent care and entrusted to Jugoslovenska Kinoteka. The Law also demands harsh sanctions if the preprint material is damaged and/or not deposited in due time for safekeeping.

### 3. Cataloguing - Documentation - Research

#### Cataloguing

1464 film prints were processed and catalogued;  
4415 cards were filed into the name and country indexes;  
1693 cards were filed into the subject index.

We have completed the task of establishing the Central catalogue of Jugoslovenska Kinoteka and have thus created the basic precondition for the computer processing of Yugoslav films and the initializing of The Film Titles Register.

#### Documentation

The retiring of our Head of the Documentation Department and the long absence of the employee in the stills and posters division has considerably hindered our work. Although the big influx of material demands the urgent solution of this problem, we are still not quite certain what should be the required profile of an expert needed for the post of the head of the Documentation Department (which besides the stills and posters collection includes also the book library).

In spite of acute lack of financial support the book library has obtained 251 books and mostly regularly received 60 different film magazines.

2177 stills were obtained for the stills collection.

64 film scripts and dialogue lists were collected and catalogued.

cca 5000 films were identified and classified for the press clipping archive (compiled from ten daily newspapers and

various weekly magazines).

#### Research

192 researchers have viewed prints on archive premises.

cca 900 researchers have used the services of the documentation department (books, magazines, press clippings, stills, posters).

#### 4. Film Showings - Exhibitions - Publications

##### Film Showings

After a three year long pause and considerable reconstruction problems, on October 25, 1991, the film theatre of Jugoslovenska Kinoteka has begun to show films regularly. It is now a modern cinema for 186 viewers outfitted with contemporary equipment which provides maximum comfort for film viewing. The entrance hall has been designed as an exhibition space with a permanent display of cameras, projectors, optical toys, etc...; it also provides enough room for temporary exhibitons and a film bookshop.

We were however active even before the opening of our cinema in October, screening films in specially rented theatres. In February 1991 we have organized a retrospective of Henri Alekan, with Mr. Alekan himself as the guest of honour and simultaneous publication of an appropriate booklet and poster. In March we have organized a large programme of films by Helmut Käutner with particular emphasis on his work in Yugoslavia (the shooting of *Die Letzte Brücke/The Last Bridge/*); during April and May we have screened a retrospective of films by Martin Scorsese (special publications and posters were issued for each of the two programmes).

Since the opening of our film theatre, for more than two months, we have shown more than 180 features and about 80 short and animated films. We shall name just a few important cycles: The Serbian Cinema - Re-evaluation (filmmakers Mihajlo Al. Popovic,

Vojislav Nanovic); 39 American Films from 1939; Peter Bogdanovich; Leni Riefenstahl; Jakov Protazanov; John A. Alonzo; Nestor Almendros; Vilmos Zsigmond; The Japanese Crime Film; Others About Us (foreign films on Yugoslav subjects); Veit Harlan; Bernard Herrmann; F.W. Murnau; The Mexican Adventure of Luis Bunuel... In the cycles entitled The Museum Club and Archival Treasures we mostly screen rare and valuable films from our collection; the regular Thematic Days present a three film profile of an important author (Roger Corman, Vilgot Sjöman, Klaus Kinski...).

#### Exhibitions

Since October 1991 we have organized three exhibitions: one dedicated to the pioneer of Serbian and Yugoslav cinema Mihajlo Al. Popovic; one on the beginning of filmmaking in Serbia and Yugoslavia; the third one was a presentation of the works by the noted Belgrade painter and set designer Kosta Bunusevac.

#### Publications

We have started publishing three series of books and issued a book in each. In the series "The Serbian Cinema" we have published *Mihajlo Al. Popovic - Sa verom u Boga* (With Faith in God), dedicated to the most important Serbian author before World War II and his film recently reconstructed by Jugoslovenska Kinoteka; the book has a summary in English. In the series "Re-evaluation" we have published *Svetlo u tami* (The Light in the Darkness) a collection of essays on 30 American film directors from the 70s and the 80s with complete bio-filmographies and a pantheon of 700 authors in the last section (the book has a summary in English). In the series "Civilization" we have published *Mit o Frankenjajnu* (The Frankenstein Myth), a culturological analysis of the parallel treatment of Frankenstein's creation in various arts since Mary Shelley till our times; the book is abundantly illustrated and contains an interesting Frankenstein filmography.



We regularly publish the Monthly programme of our film theatre with basic information about retrospectives, films and new publications.

#### **5. Budgetary Matters. Relations with Governmental Authorities**

Since January 1, 1992, Jugoslovenska Kinoteka has achieved, in The Ministry of Cultural Affairs, the same status as The National Library, The National Museum and The National Archive. It is now completely financed from the Ministry budget; therefore we hope that the government will in spite of great economical difficulties come to a decision to build the new acetate film vaults.

By the proposed plan accepted by The Ministry the annual sum for the purposes of film preservation has been highly enlarged for 1992.

#### **6. International relations**

In the middle of 1991. Slobodan Sijan has resigned from his post of Director of Jugoslovenska Kinoteka. His sudden departure undoubtedly has had a negative effect on the work of our establishment, most particularly on our international relations;

Mr. Sijan and Mr. Dinko Tucakovic, our programme director, have represented Jugoslovenska Kinoteka at the FIAF Congress in Athens. Mr. Zoran Sinobad, Archivist in Charge of International Relations, has attended the Silent Film Days in Pordenone, Italy.

During 1991. we have participated in the Mittelfest in Cividale, Italy (with two feature films) and in the Silent Film Days in Pordenone (with one feature and three shorts). We have also borrowed a programme of Soviet films from the Stalinist era to the München Filmmuseum, and one print to The Finnish Film Archive for their retrospective of Howard Hawks. For our own retrospective of Martin Scorsese we have loaned prints from

Luxembourg and Brussels; as a part of the Leni Riefenstahl programme we have exclusively screened the print of *Tag der Freiheit* received from München. As far as the regular exchange of films is concerned, Jugoslovenska Kinoteka has collaborated with Budapest, Luxembourg, Praha and Moscow.

We have dedicated considerable attention to the FIAF project "Feature Films of the Nitrate Era" and this task should be finished by the end of February 1992.

## 7. Miscellaneous

At the end of 1990 we have obtained the essential hardware (AT 386 with a hard disk capacity 180 MB and a laser printer); at the beginning of 1991 we have engaged a software engineering expert who has designed, according to our demands, a relational database system under the working title: "The Catalogue of Yugoslav Feature Films". In autumn we have obtained the necessary finances for the realisation of the whole project, and by the end of 1991. we have begun the testing of certain segments of the programme. Although our first concept has been limited to Yugoslav feature films, it soon turned out that with a little additional effort we could create a universal programme for processing all the various segments of our collection (foreign feature films, documentary films, newsreels, etc...). The first tests were highly satisfactory in spite of large quantum of heterogenous data for each film and complex demands for different search patterns. The completion of the database (we have still to test the catalogue of film prints) and the introductory trial period should be over by March 1992. Our plan is to start filing in the data for Yugoslav films in mid April; that will also be the most important task of Jugoslovenska Kinoteka in 1992.

January 1992.

Belgrade

**Berlin**



## Stiftung Deutsche Kinemathek

## FIAF Report 1991

1) Acquisitions of the year

27 features and 32 short films have been newly added to the film archive, including archive prints from the Berliner Filmförderung. For the first time in a long time it was possible to purchase a combined 16 and 35 mm six-plate editing table out of our own funds for film archive work.

In 1991 a priority was given to continuing with the enlargement of the stock in the film distribution department. Thanks to support from the Stiftung Deutsche Klassenlotterie Berlin eight new prints of films from the years 1914 - 1935 could be made. The copying programme is due for completion in summer 1992.

Alongside diverse other smaller purchases of scripts, posters, photographs and historical film equipment for the collections we have also received, with the aid of financial assistance from the DKLB, a collection of posters covering the years 1917 - '37, the estate of Peter Hagemann as well as two original paintings dedicated to R. W. Fassbinder.

In summer co-operation began with the BAVARIA Film Company on equipping the special effects exhibition in the BAVARIA-FILMPARK (in Bottrop-Kirchhellen).

The Kinemathek acquired numerous science fiction, outer space, animation, horror and trick models at home and abroad.

Data collection has been intensified and conversion work initiated (in the film department) as a result of the purchase of a number of EDP systems for the documentation and film collection (both hardware and software).

2) Progress in the field of preservation

The move to new storage and working rooms of the film archive took place in spring 1991. The move led to an almost complete stop in regular archive work, whilst the technical inspection for the distribution department was only interrupted briefly. At the same time it was possible to extend the monitoring and documentation of the Kinemathek's stock of nitrate films with the help of a temporary worker. The Bundesarchiv/Filmarchiv (in Koblenz) copied some nitrate films from the collection of the Kinemathek.

In the autumn restoration work was started on the film "Die Jagd nach dem Tode" (director: Karl Gerhardt); the material originated from the collection of Gosfilmofond in Moscow.

The work of preserving posters (30) and photos (308) by making slides and negatives was continued.

With the preparation of the BAVARIAFILMPARK - Special Effects Section, the work of restoring, preserving and processing diverse historical film set models, equipment and exhibition objects was intensified.

### 3) Cataloguing - Documentation - Research

The working group of the German film archives (Cinematheksverbund) continued the listing of the nitrate holdings as well as for the creation of a central film catalogue. In 1991, 311,254 metres of film, i.e. 128 titles, were catalogued.

Thanks to a special project fund data collecting and comparative work could be undertaken with the aim of sorting out the archives collections in the now united Germany.

A lasting sponsorship in documenting and cataloguing the comprehensive exile collection of Paul Kohner was made possible by the Deutsche Forschungsgemeinschaft for a two-year period starting in January '91.

These tasks as well as the cataloguing of old stocks by five temporary workers (for the document, photograph and film archive) were intensified through the use of EDP/PC's.

The number of all inquiries (letters and phone calls) addressed to all departments, including the documentation department, amounted to 5,939.

Many inquiries concerned matters which could be best answered by a library; these were referred on to the library of the DFFB.

97 visitors (1990: 33) viewed films at our institute. a total of 1,080 films (1990: 1,196) were distributed non-commercially to film clubs, universities, local cinemas, archives, etc.

150 visitors (1990: 151) came to the documentation department for the purpose of scientific and historical film research. There were 331 visiting days in all.

The following guests, among others, visited the Kinemathek: Bernhard Eisenschitz (Paris); Dr. Valentina Freimane (Riga); Dr. Herta Haas (Hamburg); Prof. Anton Kaes (Berkely, CA); Prof. Dan Leab (New York); Prof. Leonardo Quaresima (Bologna); Prof. Eric Rentschler (Irvine, CA); Prof. Tom Saunders (Victoria; CAN.) Dr. R. Wagner (Sony, Berlin); Milos Zahradnik (Prague).

### 4) Film showings - exhibitions - publications

#### Film showings

February: On the occasion of the 41st International Film Festival Berlin the Kinemathek organized the historical retrospectives of films under the headings "Kalter Krieg"

(The Cold War) and "Jane Russell / Robert Mitchum". For the first time festival films from the retrospective were shown in the eastern part of the city.

May / June: Retrospective and seminar with works by Arthur Robison.

June: The second all-German symposium for managers running municipal cinemas on the subject: "Authors. Talks with script writers and dramaturgists" Films were shown as a supplement to the lectures and talks. The great highlight of the symposium was the homage to Willy Haas on the occasion of his 100th birthday which included the reading of his texts and the showing of his film "Der Brennende Acker" (director: F. W. Murnau; script: Willy Haas et al.)

October: The showing of a programme of selected, restored films from the Prague film archive.

November: Retrospective and seminar on the film works of Gerhard Klein.

December: The organization of a retrospective with the Deutsches Filmmuseum Frankfurt/M. on the complete works (so far) of Theo Angelopoulos in preparation for a publication.

### Exhibitions

The Kinemathek participated in numerous exhibitions put on by museums and archives at home and abroad by loaning archive material and exhibits.

On the occasion of the awarding of the German Film Award the rooms for the event were once again furnished with film objects.

### Publications

The Kinemathek issued the publications "Kalter Krieg" and "Jane Russell / Robert Mitchum" for the Retrospective of the International Film Festival Berlin.

In February a new book was published including numerous new contributions and revised works on the director Wolfgang Staudte.

The Kinemathek also participated in the publication "Joe May" (CineGraph Buchreihe) and "Willy Haas".

In summer '91 newsletter No. 1 appeared with reports on events, publications and the working programme of the Kinemathek.

Following completion of indexing, the annual volumes of the "Filmkurier" for 1933 - 1937 were published in the second half of the year.



The series "Film und Fernsehen in Forschung und Lehre" was continued with the publication of volume 14.

#### 5) Budgetary Matters - Relations with Governmental Authorities

Thanks to intensive negotiations between the cultural and financial administrations in Berlin and Bonn impending budget cuts could be avoided in 1991. A consolidated budget plan materialised.

With the support from the Berlin Senat and the Bundestag, it was agreed that the Kinemathek should have 5 new staff members for the first time in 10 years (as of 1992) owing to the increase in the scale of the work as a result of German unification and a demonstrably increased, long-term requirement.

#### 6) International Relations

Ms. Orbanz was confirmed in office as Secretary General of the FIAF for two further years. She participated in the FIAF board meeting in Jerusalem and, together with the director Mr. Prinzler, in the FIAF congress in Athens.

In order to prepare a new distribution programme numerous German silent films have been viewed at the Nederlands Filmmuseum Amsterdam.

#### 7) Special Events - Miscellaneous

As a consequence of German unification Potsdamer Platz became one of the most sought-after new development areas in the city. The Sony Corporation acquired the real estate and the building of the old Esplanade building from the city of Berlin in spring 1991, and undertook to establish both a cinema and a museum as part of the construction of its Central European headquarters. The competition for the urban development of Potsdamer Platz led to a great number of public discussions in the autumn, which resulted in a reduction in the public directions concerning the architectural design of the historical square.

12 February 1992

br/pr  
ns Helmut Prinzler

Ha

**Bogotá**

FUNDACION PATRIMONIO FILMICO COLOMBIANO  
Annual Report 1991

1. ACQUISITIONS OF YEAR

During its fifth year of operations, the archive received and inventoried 18.990 reels of motion pictures and video, i.e. an average of 1.582 reels per month.

Among the most important collections received we can mention those of film producers and directors Luis Ospina and Gustavo Nieto Roa and entities such as Avianca, Instituto Colombiano de Antropología, UNITEC and the television producer A3.

2. PROGRESS IN THE FIELD OF PRESERVATION

The project to create in Bogotá a preservation laboratory where archival films may be duplicated and which may assist other countries of the region counts with the support of Latin American archives and began to take shape with the acquisition of the copying equipment from a commercial laboratory which had closed. Currently, we are trying to raise the necessary funds to acquire developing equipment and complementary accessories, among which we can mention a film cleaning device.

The premises where the archive's climatized vaults will be built, located in a dry and cold microclimate at a distance of 40 km from Bogotá, were acquired.

3a. CATALOGUING

A systems engineer has been working with us on a full time basis since October 1991. Data bases designs used for information management and cataloguing are being improved.

Information feeding into the data bases continued throughtout the year and the number of records increased according by with the archive's growth.

b. DOCUMENTATION

The documentation and Consultation Center also received important contributions of personal and commercial documents from various producers, apart from book acquisitions and subscriptions to periodic publications for which the budget was increased.



Attention to users increased significantly as compared with the previous year, with a figure of approximately 6 users per day on periods of academic activity.

c. RESEARCH

Systematic research on the history of film in Colombia continues in progress since 1988. In 1991 new advances were recorded, specially in the Atlantic coast region.

New testimonies of pioneers and other personalities of the Colombian film history were recorded in video, among which we can mention that of Enrique Grau.

4. FILM SHOWINGS, EXHIBITIONS, PUBLICATIONS

A sample of twenty films restored and preserved by Cinemateca Brasileña was presented in three Colombian cities to commemorate the Fundación's fifth anniversary.

The film "Garras de Oro" 1926 preserved by the Fundación with the support of the MOMA of New York, was exhibited to open the XXXI Cartagena International Film Festival.

The Fundación's 4th Information Bulletin and the catalogue corresponding to the Brazilian sample were published.

5. BUDGETARY MATTERS

Excuted budget for 1991 was US\$124,437.00 (COL\$700 per dollar) itemized as follows:

Film preservation	25.8%
Film acquisition	1.7%
Document and cataloguing	5.4%
Public Screenings	2.2%
Publications	.5%
Salaries and staff costs	45.3%
FIAF membership	1.7%
Other operating expenses	<u>17.4%</u>
	100.%

1991 was a very difficult year for the country's economy, and also for the Fundación Patrimonio Fílmico Colombiano. Even though the item film preservation received a lower percentage of investment, funds

for the amount of US\$38.570.00 were engaged for the initial phases of two projects: the construction of climatized preservation vaults and the just stage black and white of the preservation laboratory.

The Fundación is still mainly concerned in obtaining necessary funds to operate the archive, since after five years of operation it does not count with an annual fix income.

#### 6. RELATIONS WITH GOVERNMENT AUTHORITIES

The Fundación was very active trying to call the attention of government authorities in charge of establishing cultural policies and government authorities responsible for communications, television and education, on the importance of safeguarding Colombian film heritage. The institution worked closely with the Nation's General Archive created by law in 1989. Important personalities from the President's Office, the Ministry of Communications and Colcultura, among others, visited the Archive.

The Fundación also participated in drafting the project for a Law on Cultural Heritage which will be submitted to Congress in 1992.

#### 7. INTERNATIONAL RELATIONS

Our colleague Joao Socrates de Oliveira from the Cinemateca Brasileira of Sao Paulo was invited by the archive to assist us in the laboratory and climatized vaults projects.

An exchanged of video material with Ecuador's archive was accomplished.

Cinemateca Brasileira lent important titles of its collection for the sample with which our archive's fifth anniversary was celebrated.

Conversations with the new Fundación Cinemateca Nacional de Venezuela have been initiated with the purpose of studying the possibility of binational support for the laboratory project.

We regret the new delay in organizing the Latin American workshop for archive technicians training, which was to be held in Mexico in 1990.

System information management with CDS-ISIS program were exchanged with other three Latin American archives (Cinemateca Brasileira, UNAM and Fundación Cinemateca Argentina) within the projects designed in 1989 during the regional workshop in Buenos Aires. Unfortunately, these work have not had any follow-up and the appointed commission

has not been able to meet even once.

8. SPECIAL EVENTS, MISCELLANEOUS

The Executive Director, Claudia Triana de Vargas, attended the forum for professionals and technicians on moving images, organized by the OAS, American Film Festival Foundation and the Fundación Cinemateca Argentina, held in Buenos Aires in August 1991, where we had the opportunity to establish joint regional goals for the 1992-1994 period.



# **Bois d'Arcy**



Centre national de la cinématographie

Direction générale  
Service des  
archives du film

Bois d'Arcy  
le 6 février 1992

RAPPORT D'ACTIVITES  
DU SERVICE DES ARCHIVES DU FILM (CNC)  
POUR 1991

LE PLAN DE SAUVEGARDE DU PATRIMOINE CINEMATOGRAPHIQUE SUR SUPPORT NITRATE.

En 1991, la phase 1 du Plan a été mise en oeuvre et les résultats escomptés réalisés malgré d'énormes difficultés dont, toutes, sont loin d'être résolues. La politique de transparence décrite dans notre rapport 1990 a été mise en oeuvre et, d'ores et déjà, de nombreux progrès ont été accomplis.

Cette année, outre nos propres travaux de restauration, nous avons envoyé à une vingtaine d'archives FIAF une liste de films nitrate de leur pays retrouvés grâce à l'inventaire/catalogage de cette année, soit près de 200 titres dont 30 s'avèrent déjà des incunables, films que l'on croyait perdus.

1/ ACQUISITIONS DE L'ANNEE

4.036 boîtes de films correspondant à 1.359 titres ont été déposées aux ARCHIVES DU FILM/CNC, auxquelles doivent s'ajouter, pour le compte du Dépôt Légal, 2.029 boîtes correspondant à 604 titres.

TOTAL : 6.065 boîtes pour 1.963 titres.

Parmi les collections de films rares et anciennes acquises, signalons les films de famille d'EIFFEL (c. 1900), du port de Bordeaux (c. 1930), des Oeuvres Pontificales Missionnaires avec des films sur l'Afrique (c. 1910).

117 affiches ont été achetées ou données, ainsi que de nombreux documents rares (brevets optique et son de Fougerolles), prospectus de films anciens, etc...

Les scénarii déposés par la Commission de Censure aux ARCHIVES DU FILM/CNC, ainsi que les dossiers, augmentent au rythme de près de 500 titres par an.

7 bis rue  
Alexandre Turpault  
78390 Bois d'Arcy  
34 60 20 50  
34 60 52 25

Membre de la Fédération internationale des archives du film (F I A F)





## 2/ PROGRES DANS LE DOMAINE DE LA CONSERVATION

Les énormes quantités de films nitrate à gérer (247.000 bobines) et notre volonté première de minimiser tout danger, nous ont conduit, en 1990, à prendre des mesures strictes de sécurité, confirmées par la création d'un nouveau poste chargé spécialement de ces problèmes, Monsieur Daniel ROSAIS. Des nouvelles consignes et une formation continue sont régulièrement organisées avec la collaboration des institutions locales de la prévention incendie. Les consignes sont étendues aux laboratoires sous-traitants et aux institutions publiques et privées qui stockent des films nitrate sur notre site.

Un film de 15 minutes sur la dégradation des films nitrate et le Plan Nitrate a été réalisé par le personnel sous forme de cassette vidéo. Il est largement diffusé à toutes les institutions et visiteurs.

Une cellule spéciale de conservation inerte rassemblant des agents des différents départements des ARCHIVES DU FILM/CNC pour les films nitrate et acétate a été mise en place.

Plus de 12 cellules nitrate contenant de nombreux éléments décomposés ont été nettoyées. Ce travail, effectué avec la participation de plusieurs équipes, va continuer à l'avenir avec deux agents spécialisés, dont le rôle sera de décanter une par une les cellules nitrate. Par ailleurs, tous les éléments nitrate de cotations extrêmes 3 et 4 sont automatiquement pris en charge dans le cadre du Plan de Sauvegarde. Toutes ces décisions radicales impliquent des choix difficiles, mais nécessaires à la mise en place du Plan.

L'objectif prévu pour la restauration des films nitrate en 1991 a été atteint, plus de 620.000 mètres de film nitrate ont été sauvegardés (image et son) et un total de 770.000 mètres de film tirés par notre laboratoire (42%) et les laboratoires sous-traitants (58%), représentant 434 titres sauvés.

Des tests de résidus thiosulfate sont réalisés régulièrement sur tous les documents sauvés et de mesures ont été prises demandant aux laboratoires sous-traitants de se conformer aux normes AFNOR. De nombreux problèmes liés au développement ont été résolus, stabilisant ainsi la production.

Une nouvelle table de montage CTM avec reprise vidéo et photographique a été achetée.

## 3/ CATALOGAGE, DOCUMENTATION, RECHERCHE

L'inventaire/catalogage des films nitrate est l'une des priorités allouées dans le cadre du Plan Nitrate. L'objectif étant de terminer ce travail en 1993. C'est donc plus de 10.000 bobines qui ont été inventoriées, soit 1.419 titres de films.

En complément, plus de 7.000 bobines ont été comparées pour sélectionner les éléments de restauration de 327 titres. Au total, 17.478 bobines nitrate ont été examinées.



La section documentation a été réorganisée et de nombreux périodiques, livres, scénarii et autres publications classés. Un travail méticuleux a été réalisé sur la collection des scénarii PATHE (1906 à 1913) qui ont été catalogués et listés. Ce travail a permis l'identification de nombreux films de cette compagnie.

Plus de 800 recherches documentaires (courrier) ont été effectuées.

Les collections d'affiches, d'appareils, de scénarii et photos sont en cours de réorganisation et de recensement, suite à leur déménagement vers de nouveaux locaux spécialement construits à cet effet.

La recherche a porté essentiellement sur les films ECLAIR (Pordenone 1992), les films PATHE, LUMIERE, DOCTEUR COMANDON (films scientifiques) et les documentaires français (1935-45). Ces importants projets s'étaleront sur 2 à 3 ans et sont inscrits dans le cadre des célébrations du Centenaire.

#### 4/ PROJECTIONS, EXPOSITIONS, PUBLICATIONS

439 heures de projections particulières et consultations sur table ont été organisées, auxquelles doivent s'ajouter un nombre égal de consultations sur tables réalisées dans le cadre des recherches mentionnées au paragraphe 3/.

58 programmes de films ont été prêtés à différentes manifestations, festivals, CINEMATHEQUE FRANCAISE, FIAF, etc... correspondant à près de 120 films.

Les plus grands événements de l'année ont été le FESTIVAL D'AVIGNON avec "SALAMMBO" (1925) présenté avec orchestre dans la Cour des Papes et CINE MEMOIRE, le premier festival international de films retrouvés et restaurés. Cette manifestation internationale a réuni plus de 200 films en provenance de 27 archives d'Europe, d'Amérique et d'U.R.S.S..

Un catalogue de 247 pages, contenant des articles de fond sur le travail de la restauration des films et les missions des archives ainsi que des fiches complètes sur chaque film, a été publié et largement distribué aux archives membres de la FIAF.

Les ARCHIVES DU FILM/CNC ont fourni à cette manifestation un support complet, tant au point de vue de la coordination des prêts que du point de vue de l'organisation.

Un film de 32 minutes spécialement commandité par le CNC sur les travaux de restaurations des films a été réalisé aux ARCHIVES DU FILM/CNC. Ce film est distribué gratuitement dans les lycées français enseignant l'option audiovisuelle au baccalauréat. Plus de 300 élèves des lycées ont, durant cette manifestation, visité les ARCHIVES DU FILM/CNC.

En plus de nombreux articles publiés dans différentes revues et entretiens donnés en cours d'année sur notre travail aux ARCHIVES DU FILM/CNC, nous avons largement contribué au numéro spécial de l'AVANT-SCENE de l'OPERA sur "SALAMMBO", suite à la restauration de ce film.

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

Dix nouveaux postes ont été créés dans le cadre du Plan Nitrate, mais au total nous avons dû procéder à 23 recrutements, soit près du tiers du personnel.

Un nouveau bâtiment non-film a été mis à notre disposition en juin (1.000 m<sup>2</sup>) ainsi qu'un nouveau local cafétéria pour le personnel.

Le budget annuel s'est élevé à 20 millions de francs, dont 16,8 millions de francs pour la conservation et la restauration des films.

## 6/ ADMINISTRATION

Une refonte du Dépôt Légal est en cours au Ministère de la Culture et un amendement à la loi sera voté en 1993 au terme duquel les ARCHIVES DU FILM/CNC deviendront l'organisme dépositaire pour les films cinématographiques et non plus le service de gestion des stocks et de conservation pour le compte de la BIBLIOTHEQUE NATIONALE.

Les relations avec les Cinémathèques/Archives Régionales se sont développées harmonieusement et nous avons reçu plusieurs stagiaires de ces archives et visites. Une réunion annuelle rassemblant toutes ces archives régionales en présence du Conservateur des ARCHIVES DU FILM/CNC a lieu sur un site régional, cette année à ST ETIENNE, Cinémathèque créée en 1921.

Ce contact est très enrichissant et valorisant pour tous, il permet aussi de mieux situer les problèmes de conservation et juridique à traiter à travers la France.

Un dossier répertoriant toutes les cinémathèques régionales françaises est en cours de rédaction. Ce projet est piloté par la CINEMATHEQUE DE BRETAGNE et aidé par le CNC.

Suite aux 10 nouveaux recrutements de l'année, 20 vacances de postes ont été traitées suite à des mouvements internes d'agents, une lourde charge pour notre section Personnel.

Une douzaine de stagiaires universitaires ont été accueillis pour une période minimum de 3 semaines. Un stagiaire algérien de la Cinémathèque de Constantine est resté avec nous pendant 2 mois, au terme desquels il a pu entreprendre un projet de filmographie des films maghrébins.

## 7/ RELATIONS INTERNATIONALES

CINE MEMOIRE a été l'occasion idéale de voir défiler de nouveaux collègues Conservateurs aux Archives de GOSFILMOFOND, ETATS-UNIS, en particulier.

Mais nous avons aussi eu la visite de collègues en provenance de pays lointains tels que CUBA (Térésa TOLEDO), AUSTRALIE (Ann BAYLIS), MEXICO (M. TRUJILLO), UCLA (Bob GITT invité une première fois pour les conférences SATIS et pour les colloques de CINE MEMOIRE), HONG KONG (Mr TONY).

En outre, nous avons accueilli une délégation du NIGER et des collègues du BURKINA FASO, pays où le Conservateur a effectué une mission de recherche pour la création d'une cinémathèque/archive.

Le Chef du Département Restauration/Laboratoire a lui aussi effectué une mission technique à POONA (Inde), tandis que Eric LE ROY Chef de la Programmation des Restaurations a effectué une visite au NFA/BFI à LONDRES (Angleterre) et à l'archive de PRAGUE (Tchécoslovaquie).

Enfin, notre exposition "FILM ES-TU LA ?" (présentée au MUSEE D'ORSAY en 1989) a été empruntée par la CINEMATHEQUE DE VALENCIA (Espagne).

Le Conservateur a participé au Congrès de la FIAF à ATHENES (Grèce), à la réunion du Comité Directeur à JERUSALEM (Israël), au séminaire de Conservation à LAUSANNE (Suisse).



Michelle AUBERT



**Bologna**



## ANNUAL REPORT ON INSTITUTE'S ACTIVITIES

During the year 1991, the Cineteca del Comune di Bologna improved its activities in preserving and restoring its film and photographic collections.

In facts, the *School for film and photography restoration and preservation "L'Immagine Ritrovata"* (which lasted 18 months and was organized thans of many Fiaf Archives' co-operation) finished its lessons and led to the creation of a film and photography preservation and restoration laboratory (with the same name), which is the very first in Italy and is actually able to preserve 35mm, 16mm and 28mm films in B&W.

The opening of the laboratory was organized during the 21st edition of the Festival "Mostra Internazionale del Cinema Libero / Il Cinema Ritrovato" (Nov.24-Dec.1) which was divided in four sections: *Lost in the Dark: italian silent cinema from its origins to 1930*, including more than 100 films never shown before, that made possible a more precise knowledge of that era; *The Right War: american films and World World 2* that showed, also thanks the co-operation of the National Archives in Washington, documentaries, feature films, scenes cut by censors, studying the American production from 1939 to 1945; *From Comedy to Drama and Back*, which explored the relationships between comedies and serials in the relations cinema of the Teens; finally, *Recovered and Restored* was the section dedicated to the great restorations, where were shown, among others, *La Passion de Jeanne d'Arc*, with the original score for choir and orchestra conducted by Gillian Anderson, *Der Golem* as restored by the Münchener Filmmuseum, and *Raskolnikow* by Robert Wiene reconstructed by Mark Paul Meyer of the Nederlands Filmmuseum.

*Il Cinema Ritrovato '91* included also the second part of the Symposium "*Towards a Theory for Film Restoration*", that was particularly dedicated to restoration methods, and the General Meeting of ACCE (Association des Cinémathèques de la Communauté Européenne), together with many other meetings about film history problems.

The Festival has also obtained a great success of audience and critices, as results of its yearly efforts.

The research for italian silent films - closely connected with the Festival - continued. The Cineteca's collections were augmented by approx. 80 films, thanks of the co-operation of many Fiaf Archives (Cinematca Brasileira, Sodre, Cinémathèque de Toulouse, Services des

ARCHIVIO  
CINEMATOGRAFICO

FOTOTECA  
CINEMATOGRAFICA

VIDEOTECA

BIBLIOTECA

ARCHIVIO AFFISSI  
CINEMATOGRAFICI

FOTOTECA  
DELLA CITTÀ

ATTIVITÀ  
PROMOZIONALI

CINEMA LUMIÈRE

REDAZIONE  
CINETECA

MOSTRA  
INTERNAZIONALE  
DEL CINEMA LIBERO  
(segreteria)

L'IMMAGINE  
ELETTRONICA  
(segreteria)



Archives du Film, National Film Archive, Cinemateca de Valencia, Gosfilmofond).

Among the most important films found and already restored, we can include Signorina Ciclone, Malombra, Addio giovinezza, Il quadro di Osvaldo Mars.

In 1991, the Cineteca preserved about 100.000 mts of nitrate films.

Besides, the film collections of the Cineteca del Comune di Bologna were increased by about 1.000 titles, mainly thanks of donations of film distributors of our town.

The Cineteca's theater - *Cinema Lumière* - continued its activity with 330 days of screenings, screening more than 1.000 films; its audience significantly increased up to more than 85.000 people.

Particularly important, among 1991 programs, were the large festivals on contemporary film productions: African, Iranian, Japanese or on some directors (Kieslovski, Bertolucci, Moretti, Stelling...) as important were the meetings and retrospectives dedicated to Italian most important directors, screenwriters and actors (Tornatore, Salvatores, Tognazzi, Lucchetti...).

Concerning the publishing activity, the Cineteca continued issuing its bulletin "*Cineteca*" (six issues per year, 20.000 copies each, of which 16.000 for subscriptions), and the revue of film essays "*Cinegrafie*" which published, in its fourth issue, essays by film historians and critics as G.D.Black, W.Everson, R.Renzi, R.Edmondson, M.Engberg, M.P.Meyer, W.Murphy, E.Ledig, H.Bousquet, F.Gottler, V.martinelli, D.Turconi.

Then, the Cineteca di Bologna promoted - in co-operation with the publisher Cappelli - the book "*Sperduto nel buio: il cinema italiano dalle origini al 1930*", which included essays about important aspects of Italian silent cinema and about the Italian culture of that period: literature, painting, music, photography... The book included also a video-tape of the film Malombra, as restored by our Institute.

Finally, we must add other regular activities and programs: "*Cinema and Schools*" which organized screenings for more than 10.000 students; the co-operation with the Italian Ministry for Foreign Affairs for special events on Italian cinema abroad; the Photographic Collection Dept., which continued a long and important research on the early years of photography history in Bologna; the activity of a School for animated films, which produced some 16mm shorts, and had classes for many students.



**Bruxelles**

## 1. ACQUISITIONS AND PRESERVATION

In 1991, the Royal Film Archive acquired 1 206 titles (810 feature films and 396 shorts) or 1 915 prints (1 507 color and 408 black and white). 482,331 meters of film (346 titles) were copied, mostly from the best available master material.

Furthermore, 11 353 200 metres of film were inspected and 528 933 metres compared. 813 films were completely catalogued.

The storage conditions for color films were improved this year and we can now maintain a relative humidity of 30 % in our color films vaults.

This year we also started to computerize our cataloging system. We are using a Fox Pro software and at the end of 1991, 17 617 prints (8 660 titles) were introduced into the computer, which represents more less a quarter of the positive prints collection on acetate.

## 2. 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 1 043 screenings in the theatre for sound film, with an average attendance of 66 %. In the theatre for silent films, there were 695 screenings, with an average attendance of 70 %.

1) Film Discoveries : 23 films, coming from 14 different countries and never shown in Belgium before, participated in the event. The Jury awarded distribution prizes to the 7 following films :

- . THE ADJUSTER by Atom Egoyan (Canada)
- . ALL THE VERMEERS IN NEW YORK by Jon Jost (USA)
- . L'ARIA SERENA DELL'OVEST by Silvio Soldini (Italy)
- . EATING by Henry Jaglom (USA)
- . JACQUOT DE NANTES by Agnès Varda (France)
- . KRUG VTOROJ by Aleksandr Sokurov (USSR)
- . REBRO ADAMA by Viatcheslav Krichtofovitch (USSR)

2) The Age d'Or Prize : The annual Age d'Or Prize created on the initiative of the Royal film Archive 18 years ago, amounts now to 400 000 BF. 21 film from 14 different countries participated in the competition.

The Age d'Or Prize was awarded to EDWARD II, directed by Derek Jarman (U.K.).

Among the many programmes organized in 1991, following ones were especially remarkable :

- complete retrospectives of Billy Wilder, Fritz Lang, Visconti.
- a large survey of Belgian cinema from the early silent films till the newest productions covering 90 years of Belgian film production through 270 short and feature films.



- the largest programme ever made about Portuguese cinematography was organized within the frame of Europalia. Hundred films were shown made between 1896 and 1991 including a complete retrospective of Manoel de Oliveira's work and a tribute to the producer Paulo Branco. For this programme we especially want to thank our colleagues of the Cinemateca portuguesa.
- Furthermore, we gratefully acknowledge the cooperation of following colleague archives : Nederlands Filmmuseum, Cinémathèque Suisse, Cinémathèque Québécoise, Cinémathèque française, Cinémathèque universitaire, Münchner Film Museum.

### 3. COURSES AND SEMINARS

#### A. Film Summer School

With the help of the Royal Film Archive, the Service National des Ciné-Clubs organized, besides special screening week-ends for filmclubs programmes (6 week-ends, 45 recent quality films available in Belgium), its 17th Film Summer School.

The 9-day seminar was divided in 3 sections :

- a course on film theory : Lotman's reading of filmtext
- the films of Ingmar Bergman
- the American Screwball comedy

B. The Film Museum organized on its premises, six seminars on film analysis and theory.

### 4. NON-THEATRICAL DISTRIBUTION

With the help of the Archive but in complete autonomy, the "Décentralisation des films Classiques" continues to distribute 16 mm films in Belgium, on a non-commercial basis. "Decentralisation" has now a catalogue of more than 250 titles of classical films.

### 5. ACCESS

Besides the public presentations, 236 screenings were organized for research and educational purposes on the Archive premises (either in the Film Museum Theatre or on the viewing machines).

1390 researchers and students came to the Archive Library where 6 940 books or film files were put at their disposal.

### 6. LIBRARY

The Archive Library added 1 099 books to its collection and holds now 28 009 volumes.

The Library holds also 2 190 different titles of film magazines and 1 482 festival catalogues and annuals.



## 7. PUBLICATIONS

The Royal Film Archive relaunched 2 years ago the publication of the Belgian Film Annual. The 1990/1991 edition has been published in december of 1991.

On the occasion of this major Portuguese retrospective, a catalogue on portuguese cinema was published in French and Flemish. It contains chapters on Manoel de Oliveira, Paulo Branco and a survey of portugese cinema from 1930 till 1991. Most of the texts were written by Joao Bénard da Costa.

## 8. VISITORS

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

- Yolande Alonso (Cartoon - Media 92)
- Christian Belaygue (Cinémémoires, France)
- David Bordwell (historian, USA)
- Lenny Borger (historian, France)
- Paulo Branco (producer, Portugal)
- Paolo Cherchi Usai (Giornate del Cinema muto, Italy)
- Sandra Davis (director, USA)
- Manoel de Oliveira (director, Portugal)
- Jacques Deray (director, France)
- Daniel Eisenberg (director USA)
- Maud Linder (France)
- Vittorio Martinelli (historian, Italy)
- Yves Montand (actor, France)
- William Moritz (California Institute of the Arts)
- Dominique Païni (Musée du Louvre, France)
- Sydney Pollak (director, USA)
- Jean-Claude Rousseau (director, France)
- Selection Committee of the Oberhausen Festival
- Neil Sinyard (Hall University)
- Nick Smedley (British Film Institute)
- Barbara Soloman (Internationaal Documentaire Filmfestival Amsterdam)
- Warren Sonbert (director, USA)
- Kristin Thompson (historian, USA)

and following colleagues :

- Freddy Buache (Cinémathèque suisse)
- José Manuel Costa (Cinemateca portuguesa)
- Joao Bénard da Costa (Cinemateca portuguesa)
- Eric de Kuyper (Nederlands Filmmuseum)
- Peter Delpeut (Nederlands Filmmuseum)
- Vladimir Dmitriev (Gosfilmofond)
- Gian-Luca Farinelli (Cineteca comunale di Bologna)
- Fred Junck (Cinémathèque Municipale de Luxembourg)
- Vladimir Malychev (Gosfilmofond)
- Vladimir Opela (Ceskoslovensky Filmovy Ustav)
- Enno Patalas (Muenchner Filmmuseum)

# **Budapest**



ANNUAL REPORT  
ON THE ACTIVITY OF THE HUNGARIAN FILM INSTITUTE IN 1991

Our report of 1990 was mainly about the changes which took place in all fields and had, on the whole, an adverse effect on our institute. The present report is more optimistic as the slow process of re/stabilization seems to have started. The big battle for having the Hungarian Film Institute registered as an officially subsidised public collection has been finally won so our mere existence is financially guaranteed for the time being. Still we must get used to the new system of project subsidies, i.e. to fight for every penny we need for activities like restoration, publishing, researches, etc.

Due to copyright restrictions and the highrocketing prices of raw film acquisition of new films and new prints is going to be our greatest problem. Still we were lucky enough to get about 200 prints, mainly Soviet and Eastern European features, from the once only Hungarian distribution company and a great number of non-features, mainly Soviet and Polish, from cultural institutions which have closed down or cannot afford storage any more. Two distributors specialized on European cinema agreed on handing over a print of each film whose archive right we succeed in acquiring, but the Hungarian-American joint ventures dominating the market are still unwilling to cooperate. About a dozen prints have arrived in this way. As to get the archive right for individual films is quite cumbersome and expensive we would welcome any advice in this field. Especially as with state film production being replaced by private enterprises getting an archive print of all Hungarian features, not to speak of non-features, has become more and more difficult, too. However, important films, among others an early Hungarian feature, were obtained from British, Romanian and Soviet film archives. As a minor distributor of quality films the institute bought about ten films for distribution in Hungary: six films by Bunuel, Mystery Train by Jarmusch, Kira Muratova's Last Moment, D.Vihanova's Blown out Sunday and Kanevsky's Die and Resurrect.

For three years now, i.e. since a foundation was established by the Hungarian Film Institute with the financial participation of producers, distributors and exhibitors, our restoration and preservation activity has been concentrated on Hungarian features and newsreels made after 1945. Lack of adequate storing conditions and over-exploitation have caused severe damages to some of the negatives and of many we have not even a negative. So far about 100 features and 400 newsreels have been restored and from 1992 on the restoration of pre-war Hungarian films were start as well with the support of a similar foundation.

In the real sense of the word no restoration work is done on foreign films but outworn prints are gradually replaced by new ones, mainly to meet the demand of film societies whose number, unfortunately, keeps on decreasing. As it has become really expensive, the Moving Pictures Foundation has granted some financial support in this field. As far as possible, preservation and restoration are done in our own printing workshop, e.g. the printing of nitrate film on safety material which has slowed down as the once substantial state contribution /5 million forints/ has lost its value. Could



we buy the necessary equipments with the help of subsidies we should not rely so much on the more and more expensive services of the one and only film laboratory in Hungary.

We have been preparing the computerization of our data system and have just reached a temporary dead end with two alternatives competing - a complex system suitable also for researches purposes and simplified version for efficient everyday use. While in the archive efforts are concentrated on preparing filmographies the research group of the institute has been working on a history of the Hungarian cinema and also investigating into the history and present problems of Eastern European cinema.

It is reflected in our publications in 1991. Apart from the usual Film Year Book two filmographies were published: HUNGARIAN DOCUMENTARIES 1971-1980 and HUNGARIAN FEATURE FILMS 1985-1990. The first two monographies in our new series FILMKULTURA POCKET BOOKS came out last autumn, one on Akira Kurosawa, the other on Peter Greenaway. Beside our regular bimonthly FILMKULTURA an international journal in English, MOVEAST has been launched with the participation of other Eastern European archives about the cinema in this region. The first issue been published, the second is in print.

As to film showings, our big cinema with 600 seats is still rented to a distribution company while we have rented the two evening performances in a small cinema with 130 seats specialised for children films. Since our films went pretty well but the combination of two such different programs did not work, we started to run this small cinema called ÖRÖKMOZGO Cinémathèque on our own, from July, 1991. During a three month renovation seats and projectors were changed, a video-room added and the entrance hall enlarged so that it has now a pub, a book- and a record shop. The cinema reopened in October with Kurosawa's DREAMS and a series of Andy Warhol's films from the MOMA. /It was the first time that Warhol's films were shown in Hungary./ Cooperation with embassies and cultural institutions has resulted in such programs as a week of the contemporary Belgian cinema, the films of Jean Cocteau and a month of the German cinema in the twenties. Selection of Soviet documentaries and newsreels were shown under the title ONCE UPON A TIME IN THE SOVIET UNION. Financial considerations have made us reduce the five performances daily to three and to add a late night performance at the weekend.

Due to inflation our budget increased to 85 million forints / about 1,1 million US dollars/ in 1991. A part of it we could earn by services, but the majorities was given as state subvention for various concrete purposes. As none of this subventions was to cover the running costs of the archive it became a vital importance to get the status of public collection subsidised by the state. The Hungarian Film Institute was granted this status on the 9th of December, 1991, so in 1992 we get about 15 million forints just to upkeep our buildings etc. In consequence the Institute now belongs to another department of the Ministry of Culture as before, but has the right to apply for grants to the Hungarian Moving Pictures Foundation established last summer for financing film production, distribution and exhibition in Hungary.

The Hungarian Film Institute was represented in Athens at the FIAF Congress. However useful it was for us we cannot afford to participate in the coming congresses outside Europe. Still we hope that our good relations with FIAF-members will develop even if on bilateral basis and especially in the field of film exchange. Last year our relations with the Netherlands and

Germany got stronger due to a study tour organized by the Goethe Institute and an invitation to the Dutch Film Festival. The new director of Gosfilmofond paid a visit to our archive to strengthen our traditionally good contact and a short conference of the foreign editors of the journal MOVEAST took place in the archive.

The archive organized two public events: Professor Christian Metz held a series of lectures and there was a week-end seminar comparing the Eastern and Western European cinema in the sixties, on the initiative of the Goethe Institute. It was a special joy for us to be invited to CineMemoire festival in Paris with two restored Hungarian features /Vasvirág, Ének a bűzamezőkről./

# **Buenos Aires**



ACTIVITIES REPORT 1991

Acquisitions of the year and preservation

As in the three past years possibilities of acquisitions and preservation have been reduced due to financial problems. In addition, two of three labs existing in Buenos Aires decided to close definitively.

However some new features and shorts increased slightly our collections through deposit or donation from their directors or producers. Information about this items are given in the statistical report.

Cataloguing, Documentation, Research

Computer capacity was expanded during 1991 so data entry activities continue as in former years.

FELI data base refers to our collection of films including physical and technical data.

HEMERO data base refers to our collection of periodicals.

TITEST includes all the films released in Argentina by their original title and the one in which every film was shown in our country, name of director, year of production.

SIP(Film posters in our collection) and BIBLOS(Bibliographic catalogue system).

Our Reaserching Group is working in the history of animation films in our country and in "Contribution of Spanish origin directors, writers, actors and technicians in Argentine Cinema.

### Film showings

During 1991 screenings continued regularly in the two theatres we are running in co-participation.

- Tribute to Orson Welles in the 50th anniversary of "Citizen Kane".
- New Indian Cinema (in co-operation with the Embassy)
- New Chinese Cinema( " " " )
- New German Cinema (from documentary to fiction with the support of the Goethe Institute)
- New Swedish Cinema (in co-operation with the Embassy)
- Fassbinder Retrospective (in co-operation with the Goethe Institute.
- New Venezuelan Cinema (in co-operation with the Embassy)
- New Iranian Films( " " " )
- New Norwegian Films( " " " )
- New Chilean Films( " " " )
- Film Festival of the European Community

### Budgetary matters, Relations with Governmental Authorities

As usual the budget was a matter of complication, even if the inflation decreased in an important percentage since April 1991. Due to the decreasing attendance to our showings (main economic source of our institution) the budget was not enough to accomplish a regular progress in our activities. The figure in the Statistical Report has been taken from our annual balance from May 1st, 1990 to April 30, 1991.

### International Relations

The co-operation between regional archives in Latin America has been as in the past of significant importance specially concerning the co-ordination and traffic of special film series and exchange of useful information.

Our Executive Director, Mrs. Paulina Fernandez Jurado was invited to the Film Festival of Valladolid as a member of the International Jury and also to collaborate in the organization of the Latin American Retrospective. She also visited Paris during the Cine Memoire Manifestation.

From August 5 to 8 was held in Buenos Aires "The first Inter-American Workshop on the Moving Image co-sponsored by the OAS Department of Cultural Affairs, Multi-National Project on

Libraries, Information and Communication and the Americas  
Film Festival Foundation.

Special Events

The Prize "Georges Melies" was awarded on its ninth edition. The winner was invited to visit France. This cinematographic and video contest is organized by the French Embassy and our Cinemateca.

We received the following guests:

Director Roque Zambrano(Venezuela)

Director Pierre Beuchot(France)

Director Ola Solum(Norway)

Director Alberto Larrain(Chile)

Film Historian Roman Gubern (Barcelona)

Film Historian Rafael de España(Barcelona)

Film Critic Diego Galan(Spanish TV)

The collapse of one of our buildings

As we informed through the FIAF Bulletin, on December the 4th one of our buildings where we kept a great part of our film collections collapsed due to an inefficient construction of our neighbors. It's difficult to establish how much have we lost or how much was badly damaged. It will depend on the results of Kodak's cleaning experiments after following the instructions received from Rochester. The Municipality of Buenos Aires decided after the disaster to help us with an important grant but after two months we are still wondering when it will be possible to get this help. In the meantime heavy and unexpected expenses must be faced.

Buenos Aires, January 31, 1992



**Cairo**

ANNUAL REPORT 1991  
NATIONAL FILM ARCHIVE EGYPT  
AL ARCHIVE AL KAWMY LIL FILM

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Introduction:

Time has come to inform you that a great steps have been made to build a new house for our Archive. The Government has given us a fund of ten million pounds, to be paid on five years time, for construction of the building and equipment. A committee of Specialists of Cinema and Architecture is held to discuss the Project.

1 - Acquisitions of the Year

The National Film Archive has added the following to its collection:

- 61 Titles of feature films
- 86 Titles of documentary and short films
- 188 Titles of Video tapes (the old titles that has been produced before the declaration of the decree-law of deposits
- 84 Stills
- 69 Posters
- 61 Files of clippings

2 - Progress in the field of Preservation

Full preservation has been made to 279 cans. And showing copies have been made on VHS Video tapes of important films produced before the declaration of the decree law of deposits.

3 - Cataloguing - Documentation - Research

The archive is using the projector in cataloguing. The researchers write a technical data for films, and biographies of artists and technicians.

Cataloguing is done regularly in a manual style. Of course we have some difficulties in documentation and cataloguing, but

../.

this is a marginal problem, and will be taken care of in the future.

4 - Film Showings - Exhibition - Publications

26 Screenings were performed at the theater of the Cultural Center of Cinema, with the capacity of 100 spectators.

6 Researches discussed the Egyptian Cinema in several points of view.

6 Screenings were performed in the Archive's Theater.

3 Screenings for the critics of Cinema

3 Screenings for the directors of the National Film Center.

5 - Budgetary Matters, and Relations with Governmental Authorities

The National Film Archive is one of the National Film Center's Unites, and its budget is a part of the center's budget.

6 - International Relations

The Archive is always careful to be in touch with other members of the FIAF.

7 - Special Events, Miscellaneous

There will be a Seminar on "Toward a developed Egyptian Cinema. A debate and dicussion are held during Ismailia International Festival for Documentary and Short Films, that will take place in April 16 to April 20,1992. The President of the FIAF and two members will be invited to attend it.

The new Curator of the Archive Mr. Abdel Ghani Dawoud attended the International Festival of Cinema Libro, that was held in Bologna - Italy, from November 24 till December 1,1991.

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**Canberra**



**NATIONAL FILM AND SOUND ARCHIVE  
CANBERRA, AUSTRALIA**

**REPORT OF ACTIVITIES 1991**

**INTRODUCTION**

1991 was a year of change for the National Film and Sound Archive as the two-year Collection Management Team Project (COMAT) was activated in April. During COMAT, high heritage Australian material in the collection is being rehoused from many different locations into one environmentally controlled repository; a special accessioning drive is being undertaken to enter the large backlog of unprocessed collection material into the Archive's computer-based collection management system, and a start is being made on the preservation of audio tape. Some 30% of existing staff and financial resources were transferred in its support.

Because of the redeployment arrangements, the immediate effect of COMAT was to reduce or halt a number of the normal functions of the Archive, including most access and acquisition services. Major projects - the Colour Film Restoration Project (CFRP), the Nitrate Preservation Program (NPP) and Operation Newsreel - have not been affected by these constraints as they operate on special funding. Project parameters and goals for the CFRP have been reassessed and refocussed as we acquired more practical knowledge of the problems and processes.

Important developments that were closely associated with the impact of COMAT were:

- the reassessment of existing policy guidelines, terms of reference and practical procedures to provide clearly defined assistance to the COMAT work groups.
- the decision to commit substantial resources to the development of a new integrated computer-based cataloguing and collection management system specifically capable of incorporating records for all formats of material held by the Archive - moving image, sound recording and associated documentation. The new system (AIMS - Archive Information Management System) will be introduced in stages in 1992.

The Archive's Interim Council was reconstituted in November 1991, with a number of changes in membership occurring from that date. Council members continue to show constant and active interest in the progress of the Colour Film and Nitrate Programs, and in COMAT as the Archive's top priority.

Congratulations are due to Dr Henning Schou who has accepted the position of Head of Conservation at the National Film Archive of the British Film Institute. Dr Schou expects to take up office at the J Paul Getty Jnr Conservation Centre in Berkhamsted during March 1992. His contributions, vision and energy will be sorely missed in the difficult times ahead. We wish him well for the future.



## **1. ACQUISITIONS OF THE YEAR**

The acquisition program was significantly affected by the development of the COMAT program. Acquisition totals during 1991 reflect the loss of staff to COMAT activities and the deliberate policy decision to defer most normal acquisition work until the COMAT period concludes in March 1993. Deferring acquisitions has proven difficult to live with as the nature of the acquisition process has always included a significant number of unpredictable approaches which need to be handled immediately.

Acquisitions for the year totalled 446 cans of acetate film, 48 cans of nitrate film, and 570 video tapes. This represents just 5% of the film acquisition intake of 1990 and 70% of the 1990 video tape acquisitions; and directly reflects the impact of the COMAT project.

### **AUSTRALIAN SHORTS, DOCUMENTARIES, AND ACTUALITIES - HIGHLIGHTS RECEIVED**

- . LINKING UP CITY AND COUNTRY: MR LISTER M.H.R. OFFICIALLY OPENS MORIAC POST OFFICE AND TELEPHONE BUREAU.
- . WARRNAMBOOL: THE IDEAL CITY
- . GEELONG : (1929)
- . OFFICIAL FILM OF THE BUSY BEE, MAY 10, 1914
- . KILUNDRA FOOT RACES C1919
- . BEAUTIFUL TUROSS, 1927
- . ARTHUR POSTLE, SPRINT CHAMPION VERSUS DONALDSON C1908
- . BRITISH EMPIRE GAMES
- . HAMILTON QUAKE STORY

### **AUSTRALIAN FEATURES - PRESERVATION MATERIAL - HIGHLIGHTS RECEIVED AND PRESERVATION COPIES MADE**

- . JOAN OF ARC OF LOOS (1916)\*
  - . CIRCUMSTANCE (1922)\*
  - . ROBBERY UNDER ARMS (1920). 5 minute segment discovered in New Zealand Film Archive.
  - . THE PIONEERS (1926) - Raymond Longford. 300 feet of lost feature discovered.
  - . DAUGHTER OF THE EAST or BOY OF THE DARDANELLES (1924).
- \* Australian feature previously presumed lost; repatriated from the New Zealand Film Archive.

### **AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MASTERS - HIGHLIGHTS RECEIVED**

- . AFL GRAND FINAL (FOOTBALL)
- . AUSTRALIAN FILM INSTITUTE AWARDS
- . ABORIGINAL VIDEO MAGAZINE
- . MEDIA WATCH (13 episodes)
- . OFF-AIR RECORDING OF THE GULF WAR REPORTS 1991.
- . GOLDEN FLEECE - "STANLEY" ADVERTISEMENT C1965



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

### **A: FILM PRESERVATION**

In March we opened an expanded black-and-white Motion Picture Printing and Processing Laboratory (currently used for the rewashing of colour films) and a dedicated 35/16mm quality checking theatre. The theatre is being used to check the output of the Nitrate Preservation Program and was installed by Greater Union Village Technology as part of the Greater Union Organisation's sponsorship of the Operation Newsreel project.

#### **Colour Film Restoration Program**

During 1989 ferrotyping, mould and other blemishes were discovered in tightly wound acetate films stored in a temporary vault. During 1990 a specially funded program was begun to rewind the films and provide basic treatment for mould.

We commenced treatment of the ferrotyping by rewashing the films using modified black-and-white film processors. We have set up a conservation laboratory with accelerated ageing facilities to test and research colour dye stability and rewash solutions, prior to treating the films. The treatment is successful in removing ferrotyping from a wide variety of film types and, in effect, returns most films to mint condition. Some 2.5 million feet of colour acetate film has been washed, with up to another 5 million feet still to be treated.

#### **Nitrate Preservation Program (Fourth Year)**

Support continued from the Government for the Archive's special program to preserve nitrate based film and lacquer discs with a \$A1 million allocation for the 1991/92 financial year.

During 1991, 64,536 metres (211,732 feet) of nitrate film were copied onto acetate film stock by the Archive's printing and processing laboratory. 214,139 metres (702,557 feet) of duplicate acetate film was processed, including 12,317 metres (40,400 feet) of re-recorded optical sound negatives.

An electronic film analyser, optical sound recording camera and two Arri step contact printers were commissioned to increase the Archive's productivity potential.

#### **Stability Testing and Identification of Nitrate Film**

Stability testing of nitrate film using an accelerated ageing test (a modified Alizarin Red test) was suspended due to the discovery of equivocal results on a random sample of re-tested films. Visual inspection for decomposition will be used in combination with relative heritage value of the film content to prioritise film duplication of the Archive's remaining 4.8 million feet of Australian nitrate film.

228,837 metres (750,778 feet) of nitrate film was inspected for identification purposes, with some 57,981 metres (190,227 feet) identified as non-Australian origin to be offered to other Archives for repatriation.

Gems preserved include good quality footage of Victorian country towns, Sydney from 1902 to 1929, Western Australia in 1929 and Canberra from 1913 to 1927, early animation and newsreels.

## **B: VIDEO PRESERVATION**

The Video Laboratory acquired two additional two-inch quad video-tape machines, doubling the playback capability. Some 350 television program hours were transferred from two-inch quad to more modern tape formats.

We continued to produce film-to-tape transfers for Operation Newsreel; the duplication of Australian newsreels (dating from 1930 to 1975) from nitrate and acetate film to video tape for access purposes.

## **C: DOCUMENTATION MATERIAL**

Preservation work continued at a steady pace with conservation treatment being completed on approximately 100 items. Treatments include deacidification, accretions removal, cleaning, lining and encapsulation.

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

### **CATALOGUING**

Some 65,000 film and video titles were in FLICS, the Archive's current moving image collection management system, by the end of 1991.

21,264 titles were entered or upgraded in FLICS by staff from all areas of the Archive and were checked for accuracy and consistency by Cataloguing staff. This is almost twice as many as in the preceding year.

The training role of cataloguers was a demanding one as three of the project cataloguing staff were responsible for maintaining the data entry standards for title and production information for 60 (mostly temporary) accessioning staff. In addition we monitored the work of COMAT staff.

1,107 titles received some form of minimal subject cataloguing, and 488 films were viewed and catalogued. This includes 372 titles, comprising 2,120 individual stories, catalogued by Operation Newsreel staff. 116 titles were viewed and catalogued through the Nitrate Preservation Program.

Work on amalgamating data entry standards to apply to both image and sound and documentation materials commenced, in preparation for the 1992 introduction of the new Archive-wide computer system, AIMS.

### **DOCUMENTATION**

Reflecting the Archive's COMAT priorities, staffing was halved in the Documentation Section during 1991. This had major impact on all functions performed by the section and only minimum programs of acquisition and access were conducted. Acquisition highlights include the following Australian titles:

*Features:* A WOMAN'S TALE; THE MAN THEY COULD NOT HANG (1921); GREEN CARD; WAITING; AYA

*Documentaries and shorts:* THE WONDERFUL WORLD OF DOGS; SPARKS; SWIMMING; THE CANE CUTTER (1948); THE VALLEY IS OURS (1949)

*Television:* DIRTWATER DYNASTY; FIELDS OF FIRE II; PRINCESS KATE; BARLOW AND CHAMBERS.

Assistance was provided for exhibitions including the GOLDEN DAYS OF RADIO (book and audio tape set) release; the inaugural launch of the Sydney Cinematheque, and the Essen Children's Film Festival.

## **ACCESS**

Because of COMAT redeployment, access to most collection materials was withdrawn, except retrieval of video duplicating masters and viewing copies. Even with the reduction in access services, some 1200 enquiries were received; and 300 loans and 200 video transfers were made available for film producers, television stations and private requests.

Prints were provided for a number of special events, including a major Australian retrospective at the Pompidou Centre in Paris; the Children's Film Festival in Essen, Germany; the Melbourne and Sydney Film Festivals and a Festival in Albany, Western Australia.

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

In collaboration with the South Australian Film and Video Centre the premiere of the restored Australian feature A WOMAN SUFFERS (1918) was held in Adelaide, South Australia where the original film was shot. A live orchestra accompanied the screening and Ms Marilyn Dooley, the Archive's Education Officer provided commentary. The opening reel has been reconstructed on video from stills and the original script by Marilyn Dooley.

The Archive also provided support to the Australian Film Institute's Australia-wide film festival with the fully restored THE SILENCE OF DEAN MAITLAND (1934). This festival was presented in all state capitals in Australia.

The launch of the Sydney Museum of Contemporary Art, including a Cinematheque, received significant support from the Archive which also contributed substantially to its inaugural exhibit TV TIMES, a history of television in Australia.

## **5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES**

Legislation to establish the Archive as a statutory body is in preparation. Discussions are continuing to clarify areas of possible common interest shared by the Archive and other Commonwealth institutions. The Interim Council met on a quarterly basis during the year to advise the Minister on policy and development of the Archive. The Council supported the recommendations contained in the report on the collection management program, and the consequent rearrangement of Archive priorities.

Council and staff substantially completed the development of a range of operational policies and guidelines for the Archive - the conclusion of a three-year task.

The 1989/90 Annual Review (Annual Report) of the Archive was published and tabled in Parliament.

**BUDGET:** The Government allocation for the whole of the Archive for 1991/92 is \$A8.155 million (\$US 6.035 million), including the Nitrate Preservation Program allocation of \$A1 million and the Colour Film Restoration Program allocation of \$A0.959 million.



**STAFF:** The permanent staffing allocation covering both moving image and sound for 1991/92 is 74. A further 26 temporary staff are allocated to the Nitrate Preservation Program (film and lacquer disc) and 28 temporary staff are allocated to the Colour Film Restoration Program. Operation Newsreel maintained a staffing level of 11.5 during 1991.

## **6. INTERNATIONAL RELATIONS**

Dr Henning Schou, Head of Preservation, attended the 47th FIAF Congress in Athens and chaired the 11th meeting of the Preservation Commission in Dayton, Ohio in April. Through Unesco sponsorship to attend a meeting of the Technical Coordinating Committee, he was able to attend the "Polymers in Conservation" symposium in Manchester and the British Kinematograph Sound and Television Society Congress in July. He participated in a symposium on film archiving in Lausanne in November and the FIAF Executive Committee Meeting in Jerusalem in December.

Mr Graham Gilmour, Director, attended the FIAF Congress in Athens and visited colleagues in London, Washington and San Francisco.

Mr Ray Edmondson, Deputy Director, attended the IASA conference in Sopron, Hungary and visited colleagues in Budapest, Paris, London, Bangkok and Vientiane.

Ms Ann Baylis, Head of Collection Services, was recalled to duty whilst on extended leave to visit film, television and sound archives in Vienna, Paris, London and Stockholm.

Ms Meg Labrum, Documentation Officer, was recalled to duty whilst on leave to visit archives in London and Paris.

Ms Annice Vass, Operation Newsreel coordinator, was recalled to duty whilst on leave to visit colleagues in London, Paris and Rome.

We received a visit from Mr Chung who was seeking information for the establishment of a film archive in Hong Kong.

Mr Pat Downey, Chairman of the Friends of the New Zealand Film Archive, paid us a visit.

## **7. SPECIAL EVENTS - MISCELLANEOUS**

The Archive's program of educational presentations has continued despite COMAT and maintains solid support from groups ranging from students at pre-school to tertiary levels; and community and special interest groups. The annual total of visitors at these talks was 19,210.

More than 10,000 people now subscribe to the Archive's supporters' Kookaburra Card. Subscribers receive discounts to cinema attendances and other benefits. Funds raised through sales of the Card are presently supporting staff to work on the preservation of sound and management of the film and sound collections.

Repatriation of nitrate films continues to American and European archives. Nitrate films were also received from and repatriated to the New Zealand Film Archive.

**STATISTICAL REPORT ON THE ACTIVITIES OF FIAF MEMBERS AND  
OBSERVERS 1 JANUARY - 31 DECEMBER 1991**

**Sections A + B: Acquisitions**

Please note that, due to the form of the National Film and Sound Archive's statistics, it is not possible to provide a breakdown to fit your form layout for these sections.

The following figures, in conjunction with the report details, provide relevant acquisition information for the Archive:

1991 Acquisition of acetate (no. of cans) : 446

1991 Acquisition of nitrate (no. of cans) : 48

1991 Acquisition of videotapes (no. of videos) : 570

**Den Haag**





Audiovisual Archive of the  
Netherlands Government Information Service  
REPORT OVER THE YEAR 1991

1. The Audiovisual Archive holds at the present moment integrated collections of ± 45 million ft of moving images and 1.5 million photographs. The Archive represents the National Archive concerning modern media, and concentrates on audiovisual documents that are relevant for the history of The Netherlands and its former Overseas Territories. The film collection starts in 1898; the earliest photographs are from ± 1870. The Archive is a public archive; it is heavily used by film makers and television producers, and increasingly by students and scientific researchers. Private persons and organisations may purchase copies of archive materials.
2. The 1991 budget has been earmarked for over 60% for film conservation and film cataloguing, the remainder being reserved for photo conservation and other activities related to public access. Staff has remained at 14 with one additional expert on contract. Over 76,000 ft of film has been conserved in 1991, most of it nitrate film from the former Netherlands Indies. The usual budgetary limitations have been aggravated by a rather considerable increase in conservation costs nationwide.
3. Due to lack of staff the cataloguing of the historical photographs has lagged behind, but cataloguing of moving images has continued at an increased rate compared to 1990 and so over 3,600 documents have been documented. Efforts are being made to upgrade the software facilities including the production of an updated CDROM. The production of a common thesaurus for audiovisual materials, together with the Film Museum at Amsterdam and the Film and Science Foundation has led to a report on users' demands and the techniques of the thesaurus project, for action in 1992/1993. Due to various developments of a technical nature this project is slower in its implementation than originally expected.
4. National coöperation with other moving images and photograph archives has continued as before. At the request of the Ministry of Culture a communication research bureau has produced a report detailing the possible avenues to come to one national audiovisual archive. This is a major undertaking that obviously needs very much study and preparation, as it involves primarily four archives of widely divergent responsibilities and including the Netherlands Film Museum, three subsidizing Ministries, not to mention the more technical aspects of coördination of conservation policies, coördination of cataloguing practice, personnel status, etc. The research bureau is in the process of detailing alternative options to reach a national archive, and this matter will be further considered in 1992.
5. International coöperation has been pursued, as was also the case in past years. The Archive, after joining FIAF, FIAT, IASA and IAMHIST (the NGO for historical AV media and research) and ICA in the past years has now also become member of MAP-TV (Mémoire-Archives-Programmes-Télévision). The further development of FIAT's "minimum cataloguing data list" is a welcome and timely activity that responds to many requests from the field, in particular from general archives and archives that have no qualified staff to maintain complex cataloguing rules. Particular attention has been given to the imminent danger of a reduction of UNESCO funding for audiovisual archiving worldwide. The Audiovisual Archive has commissioned a literature search on the use of optical media for preservation purposes, and will in 1992 submit a research proposal to the appropriate Dutch authorities. This matters has also been discussed with the non government organisations mentioned above.

**Dublin**



**ANNUAL REPORT 1991-92  
ARCHIVE SECTION  
IRISH FILM INSTITUTE**



**ACQUISITIONS OF THE YEAR**

The active pursuit of film material for acquisition has been a priority activity this year. A new member of staff has been appointed to coordinate the country-wide Filmsearch. Newspaper and radio appeals have attracted donations of film and related material largely from private donors and amateur filmmakers. The collection has increased by approximately 600 cans of film this year.

Liam O'Leary donated several documentary films focussing on aspects of Irish life in the 1940's. The Dublin Diocesan Archives and the Holy Ghost Provincialate Archives have deposited their film holdings in the Archive.

Professional filmmakers and production companies continue to deposit their product in the archive.

Titles donated include:

KILKENNY BY-ELECTIONS	1918
ARAN OF THE SAINTS	1932
INTO TEACHER'S STRIKE	1932
THE BRIDGE OF THE FORD	1948
IRISH PICTORIAL REVIEW	1949
FAITHFUL DEPARTED	1967
JONATHON SWIFT	1967
THE LIGHT OF OTHER DAYS	1972
CLOCH	1975
PORTRAIT OF A LIBRARY	1976
POITIN	1978
EXPOSURE	1978
A CHILD'S VOICE	1978
A PORTRAIT OF IRISH MEDICINE	1979
THE COLLEEN BAWN ( standard 8mm)	198-
CRIMINAL CONVERSATION	1980
ATTRACTA	1983
ON OUR OWN DOORSTEP	1983



SHORT STORY	1986/87
BOOM BABIES	1986
CLASH OF THE ASH	1987
MINCEIR	1987
HARD SHOULDER	1990
STEPHEN	1990

Films acquired from archives abroad include:

WHALING AFLOAT AND ASHORE	1908	National Film Archive, London
WILLY REILLY AND HIS COLLEEN BAWN	1920	National Film Archive, London
IRISH DESTINY (hand tinted)	1926	Library of Congress, Washington
FITZPATRICK TRAVELTALK	1932	East Anglian Film Archive
ENFANTS D'IRLANDE	194-	Regional Film Archive, Brittany
SIGHTS OF DUBLIN	1952	East Anglian Film Archive

An extensive collection of production stills from the National Film Studios, Ardmore 1958 -72 was deposited by a former employee.

Equipment donated to the Archive included a number of manual viewers and projectors (9.5mm and standard 8mm) and a 35mm camera ca. 1917 used by the owner to record a local events newsreel for screening in his cinema.

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

In September 1992 the Irish Film Institute will be installed along with several film-related organisations and two new cinemas in the newly refurbished Irish Film Centre. Annexed to the Centre will be a newly constructed four storey building, the lower two floors of which will house the Irish Film Archive.

The second half of the period under review has seen considerable concentration on ensuring that FIAF standards for preservation and storage of archival film and related material can be met within our spatial and budgetary constraints. We have been closely advised by Brian Jenkinson and Rex Belgroves (Arcangels) of the National Film Archive in London on the incorporation of archival provisions within the structure.

In the meantime, we have continued to transport nitrate film to London for storage prior to processing. This year over 60 cans of film were transported.

As an interim measure video copies of safety films are made for viewing where there are no film access copies available.

### **CATALOGUING**

One part-time member of staff has been employed to transfer the paper records on our film holdings onto computer data-base. Although information is considerably more accessible

than before, we have encountered a number of problems with the software and are currently exploring other systems.

The film cataloguers now prepare computer ready records of filmographic and technical information. Minimum information (i.e. allocation of location numbers, title, format, label information and donor information) is recorded on new acquisitions while more detailed information on the continuing backlog of films is compiled.

### RESEARCH

The Archive is cooperating with film historian Kevin Rockett in the compilation of a detailed filmography of Irish and Irish related films. The project due for completion in 1993 will be the culmination of ten years of research recently involving periods of study in the National Film Archive in London and later this year in archives in the United States.

### PUBLIC EVENTS

The number of public events has been reduced this year due to a reduction of staff in this area and a concentration of activity in other areas particularly on preparation for our imminent relocation

However our most successful series of archival film screenings to date took place in August - September. Over 280 people attended each of our programmes in our fifth "**Freeview**" - "**Rare Oul' Views of Dublin**".

Between May and October "**WILLY REILLY AND HIS COLLEEN BAWN**" - an exhibition with audio-visual presentation- was held at the Padraic Pearse Museum, the site of the film's production in 1920.

November saw the publication of "**The Irish Film Archive - A Study**" a booklet providing a brief history of Irish cinema, an outline of our activities and proposals for development of the Irish Film Archive. The book was launched by Liam O'Leary in the Olympia Theatre site of Ireland's first film screenings in 1896.

The Archive provided a selection of silent Irish films for the "**Music For the Movies**" competition at the Dublin Film Festival judged by composer Michael Nyman and others in March.

The Archive Section became involved in fewer festivals of Irish Film than in previous years. This was due to budgetary and staffing constraints. The Archive contributed generously to the **Australian Irish Film Festival** in Sydney in March.

## **BUDGETARY MATTERS**

The Archive is funded through the Arts Council Annual Grant to the Irish Film Institute.

The Archive continues to generate a modest income from sale of material to television and other programme makers.

In November '91 the Archive organised a major fund-raising dinner in conjunction with the Los Angeles chapter of the American Ireland Fund. The event honouring Maureen O'Hara, hosted by Michael Wayne and attended by James Stewart and Charles Bronson among hundreds of others, was a major success. The proceeds will contribute greatly towards kitting out our new premises.

Although capital funding is in place for the new Archive building, adequate public sector recurrent funding must still be secured to ensure the successful functioning of a fully fledged National Film Archive.

## **INTERNATIONAL RELATIONS**

Sunniva O'Flynn attended FIAF annual Congress in Athens in April '91.

The Archive Section of the Irish Film Institute is a founding member of ACCE and the Lumiere Programme

Sunniva O'Flynn attended the workshop of the Association Europeenne Inedits in Brussels, February '92.

The Archive Section will contribute to the Archive Forum at the 1992 Celtic Film Festival to be held in Carmarthen, Wales.

## **MISCELLANEOUS**

The Archive played host to Laraine Cookson a student on the MA Course in Film Archiving at the University of East Anglia. She based her course thesis on research on The Crawford Collection a set of 9.5mm and 16mm amateur films taken by a Dublin family between 1927 and 1968.

We were delighted to secure funding for Eugene Finn a former part-time employee of the Archive to participate in UEA's course. The course combines training in film handling, preservation and conservation techniques with a study of archival philosophy policy and administration and will ensure well trained staff for our newly housed archive.



**Gemona**

L'ARCHIVIO  
DEL TRIULI

26 Via Osoppo  
33014 Gemona (Ud)  
ITALIA

ANNUAL REPORT

1991

1. *Acquisitions of the year*

During the year a total of 183 fiction titles were acquired: 102 feature films and 82 shorts, mainly on 16mm format (9 shorts and 4 feature are Italian, the other titles are American, German, French, British, Swedish, Russian and Czechoslovakian productions).

2. *Progress in the field of preservation*

The following films have been restored during the year:

FÉE AUX PIGEONS (Pathé, 1906), by Segundo De Chomon; (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands); 1 reel

DIE SAGE DER HEILIGEN ELISABETH (Elge, 1908); (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

LA FLÛTE ENCHANTÉE (Pathé, 1906); in cooperation with Haghefilm BV, Leiderdorp, The Netherlands); 1 reel

ACROBATI COMICI (Cines, 1906); (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

HAT-PIN LADY (Ambrosio); (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

JENKINS AT THE SEA (Cines, 1912); (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

[RECKLESS HORSEMAN] (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

[HAYSTACK FIRE] (Ambrosio) (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

LE BOLLE DI SAPONE (Ambrosio, 1911); (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

THE AERIAL TORPEDO (Urbanora, 1913); (in cooperation with Anthony Saffrey/Film Search-London and Haghefilm BV, Leiderdorp, The Netherlands), 1 reel



Our 1988 project of 20 short French and Italian films is still waiting for the funds from Regione Friuli-Venezia Giulia.

### *3. Cataloguing - Documentation- Research*

The archive has been equipped with computer hardware for the cataloguing of its collection of films, books, etc. As for the software, the aim is to have a cataloguing system according to the FIAF rules.

There have been about 350 research requests by phone or by mail and 634 films have been loaned for research or cultural purposes: 88 features (20 abroad) and 546 shorts (80 abroad).

Assistance and material was supplied for the following TV networks: RAI Rete 1 and Rete 3, (Rome), Tele + (Milan).

### *4. Film showings-Exhibitions-Publications*

#### *FILM SHOWINGS*

In the Gemona theatre: Contemporary films from various sources, silent films and cartoons from our archive; 60 screenings seen by about 6000 people.

#### *EXHIBITIONS*

"Hollywood in Friuli", The shooting of David O.Selznick's "A Farewell to Arms" on location in Friuli.

Plus the exhibitions arranged at the 1991 Pordenone Film Festival: "The DeMille Legacy" by Paolo Cherchi Usai and Lorenzo Codelli and "Masterpieces of Animation, 1833-1908" by David Robinson.

#### *PUBLICATIONS*

GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1991: No. 40/42 (224 pages, ill.) and No. 43 (150 pages, ill.).

HOLLYWOOD IN FRIULI by Carlo Gaberscek and Livio Jacob; a detailed account of the filming on location in Friuli of Selznick's "A Farewell to Arms" (263 pages, 200 ill.).

Plus the material published on the occasion of the 10th Pordenone Festival:

THE DEMILLE LEGACY, edited by Paolo Cherchi Usai and Lorenzo Codelli; 589 pp., 119 ill. (Italian/English).

A TRIP TO THE MOVIES: GEORGES MELIES FILMMAKER AND MAGICIAN, 1861-1938, edited by Paolo Cherchi Usai (185 pages, ill; Italian/English); co-published with the International Museum of Photography at George Eastman House.

### *5. Budgetary matters*



The Cineteca del Friuli is a private, non profit institution with grants (not regular) from Ministero del Turismo e dello Spettacolo, Regione Friuli-Venezia Giulia, Provincia di Udine, Comune di Gemona and Banca Popolare di Gemona. Its annual budget (not including the budget of the Pordenone Festival) is about 200,000 \$.

## 6. *International relations*

The director attended the FIAF Congress in Athens, visited the George Eastman House in Rochester, the Nederlands Filmmuseum in Amsterdam and the Cinémathèque Française in Paris. He also visited the Haghefilm in Leiderdorp, The Netherlands.

Members of the board of directors of the Pordenone Silent Film Festival visited the Nederlands Filmmuseum in Amsterdam, the UCLA Film and TV Archive in Los Angeles, the Library of Congress in Washington, The Museum of Modern Art in New York, the Royal Film Archive in Bruxelles, the CNC at Bois d'Arcy, the National Film Archive in London, the Filmoteca de la Generalitat Valenciana in Valencia.

The 1991 Pordenone Festival was attended by 30 representatives of the FIAF together with its executive secretary and by 500 people (mostly from abroad) including historians, collectors and journalists.

## 7. *Special events - Miscellaneous*

10th Pordenone Silent Film Festival (Oct.12-19, 1991)

"10 ans de Pordenone", 71 programmes of silent films were presented at the Cinémathèque Française in Paris, in cooperation with the Cineteca del Friuli (November 15-December 16 1991).

"Pordenone: The Days of Silent Cinema" (November/December 1991), at the Pacific Film Archive in Berkeley.

"Mittelfest" (masterpieces of silent and sound film) in Cividale del Friuli, con cooperation with the film archives of Prague, Beograd, Lublijana, Budapest, Wien (Filmarchiv).

Loans and exchanges: Prague, Budapest, Copenhagen, Valencia, Barcelona, Turin, London, Paris.

Livio Jacob  
Director

**Glasgow**



# THE SCOTTISH FILM ARCHIVE

## REPORT FOR YEAR 1991

### ACQUISITIONS OF THE YEAR

Acquisitions have continued at a moderate rate prompted in great part by the use in a number of local television programmes of a varied selection of material from the Archive. Deposits acquired as a result of this have principally come from the non-professional sector and include HARRY BIRRELL'S personal collection from the 1920s to 1970s, including many award-winning amateur films, WILLIAM STEEL'S record of the 1938 Empire Exhibition in Glasgow, and several family collections from well established industrial businesses recording the proprietor's domestic life as well as activities in the workplace.

The largest single collection comprised laboratory master material for 80 titles in the FILMS OF SCOTLAND collection 1954-1984, and JENNY GILBERTSON'S Canadian documentaries *AN ARCTIC SETTLEMENT* (1975) and *JENNY'S DOG TEAM JOURNEY* (1977).

The manuscript collection was augmented by the scrapbook of cinema manager OSCAR BAILLIE, whose career in the exhibition industry (from 1932-1960) is recorded by press cuttings, photographs and correspondence. An autograph book signed by the cast and crew of *HUNTINGTOWER* (1927) was acquired from a private source.

### PRESERVATION

Preservation activities were hampered by cuts in budget towards the end of the year, however the Archive was able to create a new post in the technical section with the appointment of a trainee technical officer in June 1990. The modest amount of nitrate that was acquired was duplicated successfully.

### RESEARCH

Research continues on the filmography of Scotland in feature film with the invaluable assistance of Bob Dickson at UCLA. An interview was conducted with Donald Alexander, co-founder of Data Films, and the Archive once again welcomed Bert Hogenkamp who is equally provider of, and seeker of, information on Scottish documentary. A contribution was made by the Archive to the work of transcribing the diaries of documentary film-maker Jenny Gilbertson (1902-1990) and the last batch of a large collection of production files, scripts and stills for Films of Scotland 1954-1984 was transferred to the Archive, completing the documentation of all aspects of the production, promotion and exhibition of this organisation's output over thirty years.



## FILM SHOWINGS

Public presentations of the Archive's work have been offered through the lecture programme, special events at regional film theatres and through contributions to museum displays. The nostalgia series *THE WAY IT WAS* (Grampian Television) continues to provide a popular platform for showing material in the collection.

Our educational outreach continues, with increasing use of the Archive's film and written materials by students of further education. The Archive contributes to the teaching of the MA in Film Archiving at the University of Norwich, and hosted a student on placement. The course has now entered its second year and indications are promising for its continuation.

## BUDGETARY MATTERS

Recession in the British television industry had implications upon the revenue earned by the Archive, leading to a freeze in expenditure on preservation towards the end of 1990. A feasibility study on the Archive's conservation needs was conducted in the summer and a subsequent appeal to Government for significant capital expenditure to build new vaults is being considered.

## INTERNATIONAL RELATIONS

The Archive was delighted to welcome visitors both expected and unexpected from the archives of Venezuela, the US Library of Congress and New Zealand. The Archivist joined a large party from Glasgow visiting its twin city Rostov-on-Don in the USSR in May 1991, presenting programmes of Scottish archive material and feature film to a wide ranging and delightfully enthusiastic audience.

Scottish archive film was also screened in Paris at the Festival du Film d'Amateur, during the conference to inaugurate the Association Europeene Inedits of which the Archive is a founder member.

During the 12th Festival of Film and Television in the Celtic Countries held in Scotland in April, the various archives in the Celtic countries held a seminar exploring issues that will be followed up in more detail at ensuing festivals.

## SPECIAL EVENTS

/...

## SPECIAL EVENTS

The Scottish Film Archive celebrated its 15th Anniversary with a small exhibition of stills, photographs and film extracts entitled *REELING BACK*. The exhibition opened in Glasgow in November 1991 and will tour Scotland over the next two years.

JANET MCBAIN  
Archivist, Scottish Film Archive

January 1992

**Habana**



CINEMATHECA DE CUBA  
ANNUAL REPORT 1991

INTRODUCTION

The Cinemateca de Cuba, as many other cultural institutions, had a hard year of budget readjustments and reorganizations in order to face an economical crisis without precedence. Our country, linked for more than 30 years to the economic sphere of the former socialist nations of Eastern Europe, and still under the impact of US embargo, is suffering a compulsory crisis due to the dramatic changes reported in those countries. Nevertheless, Cuba is trying to look for new ways to maintain its development processes. The Cuban Institute of Moving Pictures Art and Industry (ICAIC), had to reorganise actual levels of production and use of resources. Laboratory services, preservation, use of film for copies, paper and ink for books, leaflets and program printing, material required for documentation and cataloguing, electricity to main function of cinema and offices, all our spheres of work have been submitted to a gradual rearrangement which has become worse during the second half of the year, particularly in its final months.

However, thanks to the effort of our technicians and specialists, and to the concern of ICAIC in protecting, the preservation of film inheritance, in spite of the actual crisis, and, very specially, to the solidarity of those who acknowledge the history of the Cinemateca, in our hemisphere, some of our work spheres have grown in a certain way. Our head office grew with the reception of five new rooms to settle, appropriately organised, the library and the rest of our documents. We are also trying to increase our specialised personnel with people who really care about cinema and which, according to the budget readjustments, will have to change their jobs. We have a new specialist for our Documentation Department, Mr. Jesus Vega, who is a researcher with proper conditions for the task he's been assigned to. We are planning to direct that increase mainly to Preservation Department a line which still presents some difficulties in its development, and to the automation of information in Cataloguing and Documentation.

We do not want to conclude this Introduction without emphasizing the paradoxical growth of our film programming, an aspect that will be consequently touched in its time.

1. ACQUISITION.

A total of 40 foreign films were acquired this year, out of them, 38 feature length films and 2 short films, including

47 domestic films: 7 long feature length films and 40 short films. A total of 42 foreign films in video were also acquired, out of them 36 in color and 8 in black and white.

Concerning national production, we keep the original negatives and a preservation quality print.

Also 140 books, 80 periodicals, 200 photographs, 62 posters and 1,000 press clippings were integrated to our collection.

The Documentation's Duplicate Fund is kept well organized, but is still waiting for relocation.

## 2. PRESERVATION

### a) Statistics:

New dup-negatives and corresponding new exhibitions prints:

B/W	35mm	1,500 meters	{ 11 copies }
Color	35mm	38,100 meters	{ 36 copies }

#### Revision

Color	35mm	24,361 reels	6,908,300 meters
Color	16mm	280 reels	84,000 meters
B/W	35mm	21,027 reels	630,600 meters
B/W	16mm	1,040 reels	312,000 meters

## CATALOGUING - DOCUMENTATION RESEARCH.

### 1. Cataloguing.

The Cataloguing Department processed this year:

#### Domestic Production

- 11 newsreels.
- 84 documentary films
- 28 feature length films (fiction)
- 18 cartoons (animated)

#### Foreign Production.

- 15 documentary films

We want to remark the fact that this Department began informative automation linking required information by FIAF and the one required by National Patrimony Commission.

### 2. Documentation.

We actually have thirteen (13) data bases, out of them, 8 are under exploitation status and being permanently enriched. The program used is the one put into practice by UNESCO CD/ ISIS Version 2.34, and the Word Processor is WordPerfect, Version 5.1.

As we have already informed, we began automation of information concerning Cuban and Latin American Cinema, and will be processing information on European and North American Cinema soon.

We also have worked on a Catalog which offers in detail the structures of our data bases together with general characteristics of the system and software in use. Such catalog will enable the knowledge of our funds in automation as well as exchanges and / or donation of mutual interest data.

### 3 - RESEARCH WORK AND PUBLICATIONS IN PROCESS.

Unfortunately, our General Cuban Cinema Catalog, one of our most important projects, is still unpublished and paralysed, due to the same reasons exposed in prior Reports, and also to a new one: the actual crisis of paper supply. During the 47 Congress of FIAF in Athens we gave our International Directory of Cinematographers, Set and Costume Designers in Film to the Organisation's Secretary, and we have not still received an answer or news about its edition process.

#### Research work in process.

The Cuban cinema specialists continue their research work for the books The Black Shop - Cinema in Cuba (1897-1990), Jorge Herrera - Master of the Camera and Complementary Index to the Book 10 Years of the Latin American Cinema, and the enrichment and actualisation (for publication) of the work History of the Main Movie Festivals.

### 4. FILM SHOWINGS AND ACCESS.

Our Film showing programs work suffered positive changes: the recovery of the extension of Cinemateca de Cuba in provinces, with programs in 11 theaters, two with daily programs and the rest with once a week screenings.

A new system of programming was Established since last April, in order to favour topic in history of cinema more than traditional organisation by countries or directors. An example, our program "The best films in history" (according to a survey of John Kobal in 1988) had a box office record of 18,424 spectators, at the main theater in Havana.

Documentary films and Cuban cartoons were also included in programs as well as special screening of Cuban directors. Together with our modest brochure (made of waste paper from printing) we could also bring about a new information bulletin called Fapeles de la Cinemateca.

The programs of more box office, apart of the mentioned above, were: "Religion in Cinema", "Rediscovering French Cinema", "One hundred films to be saved", "Argentinian Cinema



' Today", "Big performers", "Retrospective on Spanish Cinema" and "Carlos Saura Directs".

Our main theater "La Rampa" had 136,369 spectators in 1991 (6,850 more than last year) with a monthly attendance average of 11,364 and a daily attendance average of 402 spectators.

#### 6. MATERIAL RESOURCES, BUDGETARY MATTERS - RELATIONS WITH GOVERNMENT AUTHORITIES.

Our financial resources, still insufficient, due to the crisis we mentioned in our Introduction, are being decreased. Nevertheless, and thanks to the excellent relationships we have with ICAIC authorities, some of our main work aspects have been given the best attention. This can be seen in the increase of our screening programs, which, of course, require supplies. According to the decrease of film imports, we have been forced to stimulate a consumption of "Cinematheque films", but we are doing our best in preservation of patrimony.

#### 7. INTERNATIONAL RELATIONS.

Our Director participated in the General FIAF Assembly held in Athens, and was also invited by the Government of France to go to Paris in order to contact with the French Cinematheque and cinema specialists and directors. He also attended the Festivals of Valladolid and Sitges where he widened relations with Filmoteca Española de San Sebastián, Instituto de Cooperación Iberoamericana (ICI) and authorities of several countries which deal with exchanges of film and information. The Cinematheca de Cuba has also widened its links with France, Mexico, Venezuela, Argentina, Spain and many other countries, which is already reflecting in mutual exchanges.

Our Main Specialist also attended at the Festival of Valladolid, where she worked intensely in a retrospective of Latin American Cinema, collaborated with Filmoteca Española and ICI, and had direct contacts with FIAF and Paris and Belgium Cinematheques' Secretaries.

#### 8. SPECIAL EVENTS MISCELLANEOUS.

Our specialists took care of documentation about films, jury and delegates participating in the 13th edition of the Festival of New Latin American Cinema. They also participated in the organisation, development and exposition of the Poster Contest, and, very specially, in the special program "Retrospective of Spanish Cinema (1909-1980).

9. MAIN DIFFICULTIES.

As we have already informed, the main problem that Cinemateca de Cuba confronts is financing, due to the reduction of national budget. The Cinemateca de Cuba proposal is --and we inform to FIMF in order to obtain support-- to ask all friends who have traditionally been helpful to our efforts, to donate material resources which will allow us to continue our development in spite of the current crisis. We thank all of them in advance.



**Hanoï**



## VIETNAM FILM INSTITUTE

### ACTIVITIES REPORT 1991

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In 1991, the Vietnam Film Institute's activities were carried out on the base of our country's renovation. Vietnam's economy and society have made promising achievements. Film preservation and other fields have become gradually specialised and developed under FIAF's guides. At the beginning of 1991, we were appointed some more activities such as cinema research, theory and history by the Ministry of Culture, Information and Sports. For this reason, our name "Vietnam Film Archives" has been changed into "Vietnam Film Institute". Our institution has implemented those tasks and has already made some achievements.

#### FILM PRESERVATION + CATALOGUING - DOCUMENTATION

We have so far improved two film vaults in Hanoi and Ho Chi Minh. A vault has been enlarged with 196 square meters. At present we are going to supplement and improve the air-conditioning system for both vaults. Film treatments have been frequently carried out. We have handled more than 30,000 meters of many kinds and reprinted 61,000 meters of black and white films. The anti-mould methods have been applied for 20,000 cans of black and white films, and they are going to be applied for colour films. We have been cooperating with specialists from other institutions in overcoming the "vinegar syndrome" cases.

Computers have been applied in cataloguing and managing data. We achieved some initial results on this matter but however, it needs time to be improved upon. The searching for films and documents has been carried out successfully. We have collected 11 films 35mm and 88 films 16mm from abroad. Moreover, we found 40 reels of 16mm films that had been produced before 1975 in Southern Vietnam, under the old regime.

The Documentation Section has dealt with 107 files concerning Cinema Artists and Vietnamese Film Festivals, as well as 110 files of Cinema Artists abroad. It has collected 150 screenplays, 92 posters and a lot of other documents. We have managed to edit the "Catalog of Vietnamese Animated Cartoon 1960-1990".

The films screened in 1991 in our Cinema House and Cinema Clubs have attracted 392,698 spectators. Many parts of films have been reprinted for 8 filmmakers from Vietnam and abroad. We have filmed 4,320 meters on cultural, social and scientific activities.

#### RESEARCH

We have been compiling the "History of Vietnam's Cinema Art". The two parts are intended to be published in 1994. The "Information Bulletin" has been changed into "Cinema Today", and after 4 months the second issue was published. This magazine is specifically used for Cinema research, critics, theoretics and history.

In 1991, we have organised symposia on the following topics: "Specification Sheets System in searching for films" and "The National Cinema in the Multi-Sections Economy". These symposia have drawn the attention of a large number of artists, researchers, producers and the mass media. The talks during these symposia formed the base of our publication "The Vietnam Cinema Art in Renovation Period".

Ngoc Khanh Film Studio, still in an experimental period, has not only filmed the political and social events but also produced two works:

- "The Spring Signal" - 30min, a colour documentary on achievement of our country in renovation.
- "Ho Chi Minh Trail" - 60min, a historical documentary film which was coproduced with the Vietnam People's Army Film Studio.

#### INTERNATIONAL RELATIONS

We have received many kinds of documents from FIAF and other institutions all around the world. We have also sent them our publications.

We have maintained relations with FIAF for many years. In 1991, because of the shortage of finances, our international relations were restricted. We could send only one representative to the International Documentary Film Festival Yamagata (Japan) and to the Conference for Promoting Asian Cinema.

We have already sent the application form of the candidate who hopes to attend the FIAF Summer School 1992 in Berkhamsted and we hope to receive some financial help from FIAF and the British Film Institute for the travel expenses (air-fare Hanoi-London-Hanoi) as well as the accomodation and course fees.

As an Observer of FIAF, we have made our best to carry out activities in order to become a Member of FIAF. We highly appreciate FIAF's support on this matter.

Best wishes to FIAF's President, Secretariat and all Colleagues.

Hoang Thanh, Director



**Harare**



**Harare**  
**National Archives of Zimbabwe**  
**Annual report for FIAF**  
**1991**

**Introduction**

1991 has been a year of changes for the audiovisual archive in the area of personnel. The assistant audiovisual archivist, Mr Esau Mavindidze, left in July to study Librarianship in the United States. His place has been taken by Mr Tendai Kufa. Mr Samuel Njovana was confirmed as Director of the National Archives, taking the place of Mrs A S Kamba who was transferred to the Public Service Commission. Mr Blessing Maringapasi is now Chief Archivist in charge of Technical Services, which includes supervising the work of the Audiovisual Archive. Ms Anne Derges resigned in October with effect from 31 December.

**Acquisitions of the year**

There were few significant additions to the films collection, and staff concentrated on processing the large deposit received in late 1989. At the end of 1990 a deposit was received of 10397 gramophone records from the Zimbabwe Broadcasting Corporation, consisting of 78rpm records, both commercial and recorded by the Corporation. The records are of jazz and popular music of Zimbabwe, South Africa and other countries of the region, dating from the early 1950s. The first quarter of 1991 was spent inputting data of this collection into a microcomputer database, and this was completed by the end of March.

With the arrival of telecine equipment we have been able to make some video copies of films that the owners were not willing to deposit, including *Pamberi ne Zimbabwe*, a documentary on Zimbabwe's independence, co-produced by Zimbabwe and Mozambique.

**Progress in the field of preservation**

In 1991 we received some important items of equipment, which have assisted greatly in our preservation work. A combination 16mm/35mm editing table, generously donated by the Swiss government, arrived in April, and is used extensively for both viewing and repair work.

We are now able to repair perforations, replace rusty cans, mend broken film with tape and cement splicers, and clean films.

The Swedish Film Institute (thanks to Inga Adolfsson) donated a flat-bed winding table - which has proved to be our greatest asset - plus an electric typewriter and some blank film for making copies.

As we progress we are encountering serious problems with the maintenance of all our equipment, including the computer. Technical expertise *is* available in Harare, but the bureaucratic mechanisms involved in approving and paying for such services often loses us invaluable help.

And now to a fine example of the problems involved in receiving aid donations. In July, equipment donated by the Japanese Government under their cultural aid programme arrived at the Archives. In the negotiations preceding the granting of the equipment we at the National Archives provided a detailed list with specifications of the equipment required, plus physical plans of the area where the equipment was to be installed (including dimensions of the whole area). Despite the existence of at least two Harare-based companies who were keen to undertake the supply of this equipment, the Japanese Government appointed a Japanese company to do this. Hence, we received a combination 16mm/35mm telecine unit with camera, two VTRs (Umatic SP) and two monitors, but no equipment to record television programmes off-air; an ultrasonic film cleaning machine (name of suppliers of cleaning fluid erroneously given - when contacted the company said that they do *not* supply the fluid); 2 film rewinding units (electric) for 35mm film; 2 film viewers for editing use (i.e. use with a linen bin, for cutting - we have not used them); 2 combination 16mm/35mm cinema projectors with full screen.

Problems have been encountered with all the items of equipment, compounded by the fact that the technician brought from Japan to install it could speak no other language than Japanese, and an interpreter could not be provided. Local technicians who expressed a willingness to assist us with the equipment were eventually discouraged by the government bureaucracy.

I will not detail any but the most grave of the problems: the two projectors. Two full-size cinema projectors just cannot be accommodated at the National Archives without enormous expenditure on our part. This waste of money is entirely the responsibility of the donors and suppliers, who were both given detailed plans of the layout and size of our facilities. To date, discussions continue as to what to do with these rather large "white elephants."

The telecine equipment, although it needs some adjustments to the sound and the camera mounting, basically functions. It is being well used, although, since the donors did not supply the video tapes we requested, we have not yet been able to commence copying and recording television programmes. We have been able to do some preservation copying of films in our collections, and have unofficially been charging users "in kind", that is, one blank tape for each tape recorded.

The problem of high humidity levels in our cold rooms continues. A South African company may be able to supply Munter Wheels like those used at Berkhamstead, but financing the installation of these will probably be too expensive.

## **Cataloguing-Documentation-Research**

A Guide to the films collection was produced at the end of 1991 - by converting the CDS-ISIS database to Ventura - and this is now with the Editorial Department of the National Archives. It is hoped that it will be published in 1992.

Research was carried out among the Archives in the southern and eastern African region in order to identify the specific problems of film preservation in the region. In general, it was found that independent film archives, or those attached to film institutes, were much better off than film archives which were part of the National Archives. The latter (with the exception of Namibia) are all experiencing severe problems in preserving film. Without exception, all respondents mentioned the lack of training as being a serious problem.

## **Film Showings-Exhibitions-Publications**

Two of the earlier films from the Archives, both silent comedies made in Zimbabwe during the early 1950s, were shown to the public as part of a programme of screenings during two weeks in August at the National Gallery.

The handing over of the Japanese equipment was marked by an exhibition of the Audiovisual equipment and the screening of films from the Archive to a large number of invited guests including the Minister of Home Affairs. The event was televised.

### **Publications**

*Audiovisual Archives in southern Africa.* In: FIAF Bulletin 1991

*Audiovisual Archives in the ESARBICA region.* In: JANUS 1991:1, p.67-73

*Oral Traditions.* In: Proceedings of the ICA Symposium on Documents that Move and Speak, Ottawa, Canada. [To be published early 1992]

*Oral Traditions.* Paper presented at a Symposium for Scandinavian Audiovisual Archivists, held at the National Archives of Finland, Helsinki, May 1991

*Archives in political change.* Lecture delivered at the National Archives of Finland, Helsinki, May 1991

*Report on the Unesco Pilot Project at the National Archives of Zimbabwe,* presented at the Unesco Pilot Project Meeting, National Archives of Zimbabwe, July 1991.



**Helsinki**

## ACTIVITIES REPORT 1991

### 1. ACQUISITIONS OF THE YEAR

In 1991 the archive received 63 prints of domestic feature films and 1.291 prints of domestic short films. The pre-print materials of 13 feature films and of ca. 800 short films were deposited. The foreign distribution companies and other organizations deposited in the archive 231 foreign feature films and ca. 385 short films.

Domestic film unit received 108 depositions in 1991. Largest depositions were the estates of two prominent film directors Heikki Partanen and Mikko Niskanen. There are still quite a number of unchecked depositions in our vaults and the figures must be examined with certain caution.

The archive also received 1 630 video cassettes (811 titles): 550 foreign features, 104 domestic features, 278 foreign short films and 327 domestic short films. The archive has now ca. 8 150 titles (10 730 cassettes) on video.

The book library acquired 825 books and subscribed or received as complimentary copies 150 periodical titles. The library has now 17 025 books and pamphlets. Several new files were added to the library's clipping file collections.

The photography collection grew considerably in 1991. In all the unit received 30 000 domestic stills and 20 000 negatives from 200 films and 30 000 foreign stills and 20 000 negatives from 300 films. In addition 5 000 photographs and 5 000 negatives of persons and events in Finland were acquired.

The document unit received 120 posters from 120 domestic films and 100 posters from 90 foreign films. The script collection grew with 790 items which include scripts of 700 foreign films and 90 domestic feature films. The unit received production notes and screening statistics from the oldest film producer in Finland, Suomi-Filmi. Also the background music notes of 53 films were acquired.



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

In 1991 the total amount of nitrate material transferred to safety stock was 23 839 metres. The archive also processed 9 456 metres of acetate.

A steady decrease in actual funds reserved for recopying has delayed the nitrate project. Therefore the estimates of bringing the work in conclusion have been too optimistic. The remaining material is shorter, in worse condition and contains<sup>N</sup> working copies which must be compared to films salvaged. In addition, the deep recession or even depression in Finland has forced the government to cut resources in every branch. According to recent news the sum total of Finland's national budget will be the same in the next three years.

Besides these sad news the archive was glad to receive two Finnish discovered feature films thought to be completely lost. Number of acetate base metres copied includes the screening copies of these two findings.

The archive also continued to research the results of copying tinted silent feature films directly from a nitrate screening copy to sound format colour negative.

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

The archive has been using a Hewlett Packard hardware and a Minisis-programme in cataloguing for five years. Basic information from manual catalogues has been entered retroactively to computer's technical data base. At the same time new data of films checked by our conservators is constantly feeded into the computer. As a result there are over 50 000 records in the technical data base.

The filmographic data base containing information on titles, productions, statements of responsibility etc. of films produced and/or distributed in Finland has about 21 000 records. The Finnish Film Censorship Office enters information on the registration of films for distribution by an on-line terminal to filmographic data base.

In 1991 two new on-line modem connections were added to the system. The Film Censorship Office got its third terminal. Another modem was installed to the



Otaniemi vault. At present nearly 30 persons use the system by their terminals or personal computers.

The archive has separate data bases for photographs, film and video deposits, film traffic, content descriptions, book library and film showings.

Experiences of computer based cataloguing are mainly positive. The checking of the validity of information has become even more important when the number of records increases.

Archive's most comprehensive research project - Finnish National Filmography - will publish its third volume of ten in the spring of 1992. The permanent research staff has been engaged in research projects on the Black list period and on Finnish and American melodrama.

#### 4. FILM SHOWINGS

There were 852 screenings of 469 different films in the Archive's Cinema Orion in Helsinki. The total attendance was 49 394, and the average attendance per screening 58. The archive also had 156 regional screenings in 8 university cities.

The main themes of the screenings in Helsinki were:

SPRING SEASON. British Cinema I: from the silent era to the Fifties. 100 Années Lumière: giant survey of the French Documentary. Music in the Cinema I: Nino Rota and Ennio Morricone. Valentin Vaala (seminal Finnish director). Astrid Lindgren.

SUMMER SEASON. British Cinema II: the Angry Young Men and the Popular Cinema of the Sixties. Music in the Cinema II: Maurice Jarre and Ry Cooder. Henry Miller: "The Tropic of Cinema". Anssi Mänttari (profilic contemporary Finnish director). Stephen King.

AUTUMN SEASON. British Cinema III: The Modern British Cinema. Music in the Cinema III: Finnish Film Composers. Alexander Sokurov. Cherchez la femme (French Women Film Directors) Howard Hawks. Ermanno Olmi. Abraham Polonsky. Béla Balázs. Eino Ruutsalo (Finnish experimental film-maker).

The retrospectives were made possible by generous help especially from Svenska Filminstitutet, National Film Archive, Intermédia, Museum of Modern Art and Magyar Filmintezet.

## **5. PUBLICATIONS**

In 1991 the archive published six new book titles: "Suomen kansallisfilmografia 6" (volume no. 6 of the Finnish National Filmography) edited by Kari Uusitalo et al.; "Elävän kuvan vuosikirja 1991" (The Yearbook of Finnish Cinema), edited by Erkki Huhtamo and Martti Lahti; "Finnish Cinema" by Peter Cowie (an expanded and updated edition of the book first published in 1975); "The Years of Innocence. Erotically Charged Scenes from Finnish Films", based on an exhibition assembled in 1990 for the Nordic Film Survey at the Pompidou Centre in Paris; "Musta käytävä" (The Black Passage), a comprehensive biography on Abraham Polonsky written by Matti Salo, researcher in the archive and a specialist in American blacklist period; "Kuvat elävät" (The Pictures Are Living) by Sven Hirn, a study on early cinema activities in Finland.

## **6. BUDGETARY MATTERS**

The total budget of the archive in 1991 was 11.902.000 FIM (2.644.890 USD). This was allocated as follows: salaries 5.994.000 FIM, film screenings 1.600.000 FIM, equipment 500.000 FIM, building and maintenance 2.355.000, restoration and conservation of films 420.000 FIM and other expenses 925.000 FIM. In 1991 29 persons were permanently and 14 persons temporarily employed in the archive.

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. The functions of the archive are stipulated by an act (passed in the parliament in 1984) and a statutory order.

## **7. INTERNATIONAL RELATIONS**

The archive has participated in international events in co-operation with the Finnish Film Foundation. In 1991 special weeks of Finnish cinema were arranged in Rome (Italy), in Poland, in Karlsruhe (Germany) and in Istanbul (Turkey). A homage was paid to director Mikko Niskanen (1929-1990) in the Fourth Nordic Film Festival in

Rouen. Aki and Mika Kaurismäki's films were screened in Cleveland (U.S.A.) and in Fribourg university in Switzerland.

Finnish institute in France, Paris screened four series of Finnish films during its first year in activity. It showed Kaurismäki-films, series titled Nordic woman, a survey to the subject how a puritan censors films as well as fiction and documentary films portraying Lapland.

Finnish films were also shown in Canada, Great Britain, Island, the Netherlands and the Soviet Union.

Mr Alexander Sokurov, the Russian film director, was our guest during the retrospective of his films, and the French film director, Ms Nelly Kaplan opened a programme of films of French women film directors. Mr Clyde Jeavons, Curator of the National Film Archive, paid a visit in connection with a large retrospective of British Cinema.

The FIAF congress in Athens was attended by Mr Juhani Saarivuo (chairman of the Board), Mr Kaarle Stewen (director) and Ms Kirsi Rinne (researcher in cataloging).



**Istanbul**



## **SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute**

Kırsıldönü, Beşiktaş, İstanbul, Turkey

Tel. : 174 98 70 - 71, 166 10 96

Fax: 167 65 99

### **ANNUAL REPORT 1991**

#### **INNOVATIONS OF THE YEAR**

Until recent years, Radio-TV Broadcasting in Turkey was performed solely by the TRT, a national institution under state supervision. In recent years however various private organizations have started TV broadcasts. A new private channel, to start broadcasting in March 1992, has signed a protocol for co-operation of the Institute as this new channel is to give priority to Turkish films. Within the scope of this agreement, the Turkish films to be broadcasted by this channel have already started to be technically controlled, restored, printed and telecined by the Institute. Consequently, many Turkish films will be restored and good quality copies obtained through this application. Aside from that, an agreement has been reached for preparation of culture-art programs.

#### **ARCHIVAL ACTIVITIES**

##### **Acquisitions of the Year**

During 1991, the original negatives of 38 locally produced feature films were donated to our archives. The negatives were included in the collection upon being technically controlled.

Besides the 38 original negatives, 37 positive copies of the recent years production were also acquired.

##### **Video Tape Archives**

Video Tape Archive studies have also continued during the last year. Films and documents have been presented to the service of researchers, historians, cineastes, scholars and students.

##### **Nitrate Based Film Transfer**

A collection of nitrate based films pertaining to Atatürk, War of Independence and the Early Years of the Republic were transferred





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to acetate and donated to the Atatürk Museum which was reorganised in 1991 and opened to the public.

The Mayor of the City of Istanbul has presented a certificate of gratitude at a ceremony organised on behalf of the Municipality of Istanbul.

### Centennial Of Muhsin Ertuğrul

A committee with co-operation of the Institute, was formed for the centennial of the birth of Muhsin Ertuğrul, the great Turkish theater and cinema artist. This committee has actualized performance of a group of activities to take place in March, 1992. The Institute has made acetate prints of three nitrate based films to be presented during these celebration activities. Apart from these films, an exhibition comprised of 100 photographs was prepared and a documentary film was made.

### LABORATORY PROCEDURES

Copies of thirty Turkish films to be broadcasted by a private channel in 1992 were restored, maintained, cleaned and new broadcasting copies produced.

New prints of two titles representing the early feature films "Binnaz" (1919), and "Bican Efendi Vekilharç" (1922) and "Kuyu" and "Acı Hayat" directed by Metin Erksan were produced for being shown abroad.

A new copy of "Uç Arkadaş" was printed for being shown at a festival in Turkey.

Complete laboratory procedures of "Metamorfoz", a film about Atatürk and War of Independence, was performed by the Institute. Research work for original documents used in the film and also their renewal procedures were actualized by the Institute.

60 feature Turkish and foreign films, TV serials and documentaries were telecined.





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### **Renovation Activities**

Renovation work of the nitrate based documents pertaining to the early years of the Turkish cinema, Atatürk, War of Independence, and the Republican Era has continued. 25 000 meters of films were controlled and transferred to acetate based stock.

### **"Remember Me", A Documentary on Atatürk**

A documentary titled "Remember Me" was produced with compiling of documents renovated and presented at the reception of the Mayor of İstanbul on the 68th Celebration of the foundation of the Republic.

### **GOVERNMENTAL RELATIONS**

In connection with the objective of encouragement of the Turkish Cinema, the Ministry of Culture supplied financial support to 27 Turkish films. As regards to ensuring implementation of technical specifications to meet international requirements and controlling of the financially supported above mentioned films from this point of view, the Ministry of Culture has given full authority to the Institute. This application has provided improvement of quality.

### **FESTIVALS**

#### **Festival International Du Cinema Mediterranen de Montpellier,**

**Oct. 25 - Nov. 3, 1991**

Two samples of the first Turkish feature films, "Binnaz" and "Bican Efendi Vekilharç" were sent to the Festival "International Du Cinema Mediterranen de Montpellier".

#### **Journées Cinematographiques D'Orleans, Nov.5-12, 1991**

Three feature films, namely, "Gelin", "Düğün" and "Vesikalı Yarım" were sent to be shown at the "Women Portraits in the Turkish Cinema" Section of the festival.



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**Cineuropa 91, Nov.11-17,1991, Florence**

"İki Yabancı", a film of Halit Refiğ, was sent to the festival representing Turkey.

The Institute was represented by the Turkish Film Director Mr.Halit Refiğ.

**Strasbourg Film Festival, Nov.13-17,1991**

"Kuyu", "Acı Hayat", "Sevmek Zamanı" and "Aşk Filmlerinin Unutulmaz Yönetmeni" were the films sent to be shown at the Strasbourg Film Festival organized by Contreplongee.

Director of the Institute, Prof.Sami Şekeroğlu attended the activities at the Strasbourg Film Week.

**Antalya Altın Portakal Film Festival,Nov.11-17,1991**

A group consisting of fifteen people from the teaching staff and students attended the national festival of Antalya.

The Institute group attended all the panel discussions and seminars and recorded the activities on video tape and film.

**PANEL DISCUSSIONS AND SEMINARS**

**Cinema 1990,Jan.12,1991**

The Institute Director,Prof.Sami Şekeroğlu, attended the seminar organised by the Municipality of İstanbul, as a lecturer.

**Production and Primarial Construction Problems of the Cinema, March 3,1991**

Prof.Sami Şekeroğlu attended the panel as chairman and lecturer.

**German Avant Garde Cinema,Nov.7-8,1991**

Prof.Schobert, the director of the Frankfurt Film Museum was the guest of the Institute during the seminar organised by the Institute.



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**FOREIGN RELATIONS**

**March, 1991** - Secretary General of the FIPRESCI (Federation Internationale de la Presse Cinematographique), Mr.Klaus Eder has visited the Institute.

**March, 1991** - Mr.Pierre Pitiot, one of the executives of the International Montpellier Mediterranean Films Festival, has visited the Institute to make research on Early Turkish Films.

**May, 1991** - Mr.Dimitri Eipides, the director of Festival International Du Nouveau Cinema et de la Video, Montreal, worked on Turkish films at the Institute.

**August, 1991** -Executives of the Contreplongee visited the Institute for selection of the Turkish films to be selected at the Strasbourg festival.

**September, 1991** - Rector of the University of Baku and vice-Rector visited the Institute.

**December, 1991** - The Japanese film critic Mr.Naoki Togawa, and a representative of the Japanese Foundation, visited the Institute with the purpose of making a research on the Turkish Cinema. They have also chosen films for the festival to be organised in 1992.

**December, 1991, Woman in the European Cinema** - Ms.Leslie Ann-Barrett, Ms.Petra Tschörtner and Ms.Frouke Fokkema who came to Istanbul to attend the film week, titled "Woman in the European Cinema",organised by the Councils of the European Community countries, visited the Institute.





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**FILM SCREENINGS**

Aside from the film shows organised for the foreign visitors and researchers, public screening under the title of "The Last Year in the Turkish Cinema" was actualized.

**Jakarta**



· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1991.

1. INTRODUCTION.

In our previous report we pointed out, that towards the end of 1990 Law No. 4 of the year 1990 was enacted, that requires everyone to hand over to the Government copies of printed works and recordings.

So far the Law has not been enforced as the guidance for its implementation has not been issued, regulating among others who is responsible for preserving the film and video recordings.

As such the Law has not been able to assist the development of Sinematek Indonesia.

Impetus for the progress of Sinematek Indonesia is expected to realize in the year 1992 by the inclusion of the status and function of Sinematek Indonesia into the said Film Law.

At the time of writing this report, the draft Law is being scrutinized by the Parliament and the Government.

The representative of Sinematek Indonesia has ample opportunities to speak with Parliament members, emphasizing the importance of a special archive for





film, while not entirely relying on archives of The National Archive Institution.

The reason for this is quite obvious and in line with FIAF sources on the relevant subject, among others the "Australian National Film and Sound Archive" which has been successful in freeing itself from the Australian "National Film Archive".

It seems that Sinematek Indonesia has been able to convince the Parliament and further developments are to be anticipated. The Law on Film Affairs is expected to be enacted at the end of 1992.

Consequently Sinematek Indonesia has not been able to carry out meaningful activities to move ahead. The situation now is similar to that of the past years.

## *2. FINANCE.*

Although the allocation for the annual operational budget of Sinematek Indonesia has been raised by the National Film Council as of October 1990, amounting to \$ 30.000,- (it was previously \$ 20.000,-) the money was however not enough to carry out various undertakings. Moreover we were really hard hit by the 400 % raise of the yearly contribution to FIAF for 1992.



3. COLLECTION.

I T E M S	Collection as in Dec 1990	Additions during 1991
Feature Films	411	11
Non Feature Films	1.361	8
V i d e o	218	13
B o o k s	4.885	204
S c e n a r i o s	7.151	337
Sound recordings	486	2
Photographs/slides	42.663	8.481
P o s t e r s	4.246	457
Periodicals	5.758	728

The increase of the fund from the National Film Council enabled us to purchase books from abroad, although the quantity is small. Likewise were able to buy in limited number the video of important films, foreign as well as Indonesian.

Additions to our film collection still originate from the National Film Council, in particular film



nominated during the Indonesian Film Festival (as of 1984) in the form of screening copies, which are frequently used to participate in international film festivals and on various occasions in the country.

It is obvious that the films in no long time will become worn out.

Some time in the past a proposal has been submitted to make special copies for archive keeping. Although agreed upon in principle, its realization has yet to be forthcoming.

#### 4. SERVICES.

##### 4.1. To prepare films for :

September 1990 - 1991 : Indonesian Cultural Exhibitions in the United States.

March - April 1991 : Tribute to the late Tuti Indra Malaon during the Hongkong International Film Festival.

March 11 - 15 1991 : Christine Hakim's retrospection by the French Embassy in Jakarta.





December 3 - 8 1991 : Asia Pacific Film Festival  
in Taipei, Taiwan.

4.2. Library services : Open 5 days a week, free of charge. Much use is made of by Journalists, pupils/students and those who prepare their thesis, including those from abroad.

4.3. The photo-section deals with requests for photo printing, in particular scenes from old films, like the first feature film in Indonesia ( "Loetoeng Kasaroeng - 1926) until films of the seventies and also scenes from new productions thereafter. The requests came from journalists and book publishers.

##### 5. DEVELOPMENTS.

Since 1979 we are publishing a monthly leaflet size bulletin, distributed free with the aim to introduce Sinematek Indonesia activities to a wider audience. Commencing in the form of stencil, as of August 1991 the bulletin is issued in printed form, so that photographs can be included. Beginning January 1992, improvements are made as regards paper and print quality.

There is however one side of the coin which is less heartening . The building we have been occupying since



1975 will be demolished by the Jakarta Municipal Administration to make way for a huge complex of blocks. "Fortunate" enough, in this case the replacing building, allotted to us, will be finished first (expected to be ready in 1993). The old site will be torn down after we have moved into our new premises.

#### *6. RELATIONS.*

6.1. Relations with film community (private) as well as the Department of Information remain good and pleasant, although the Director of Sinematek Indonesia is no more the President of the Film Workers Organization (since March 1991) and is no more a member of the National Film Council (since beginning 1992).

6.2. Encouraging relationship is maintained with the National Film Centre of Tokyo.

The Tokyo Center is now endeavouring to return Indonesian film negatives - kept in Japan in the framework of film processing - to Indonesia. This will increase Sinematek Indonesia's collection.

6.3. Sinematek Indonesia is still considered an effective agent by many foreign parties for getting access to the Indonesian film world, especially relations for study purposes.



6.4. During a seminar on film archive. held at the time of the ASEAN Film Week in the Philippines January 1991, Sinematek Indonesia put forward its opinion, that to able to build a film archive, a law regulating the substance is necessary as is the case with Indonesia.

The law should contain an obligation to hand over copies of printed works and recordings (including film and video).

The Law on film affairs should also include building a film archive to assist development efforts of the national film.

#### *7. EXPECTATION.*

7.1. We consider the necessity of including an article on film archive in the Indonesia Law on film in the framework developing the national film.

7.2. Hoping for a reduction of FIAF contribution for small film archives like the Sinematek Indonesia.

7.3. Proposing the setting up of a FIAF Commission dealing with studying and planning film archive in developing countries (with low economic potential).





For example in the case of :

- \* The method of building a low budget vault which complies with the proper requirements.
- \* The formation of small minimal number of staff.
- \* Ways to acquire assistance from neighbouring big archives.

7.4. Expect FIAF to be more active in attracting UNESCO's attention for providing more assistance, in particular for film archives in developing countries.

Jakarta, February 1992  
SINEMATEK INDONESIA

H. MISBACH Y. BIRAN  
Director

# Jerusalem



**JERUSALEM FILM CENTRE  
ISRAEL FILM ARCHIVE  
ANNUAL REPORT  
1991**

Last year's report was written during the most difficult days of the Gulf War. Soon after the report's completion the Israel Film Archive was forced, for the first time in its history, to close its public screening and educational programme for six weeks and due to economic difficulties resulting from the closure, most of the staff was put on mandatory vacation.

Life has returned to normal, a fact to which the FIAF Executive Committee, who recently visited for their annual meeting, can attest.

All statistics refer to the year 1.1.91 - 1.12.91

### 1. ACQUISITIONS OF THE YEAR

The Israel Film Archive acquired 249 safety prints, 599 negatives, 52 nitrate prints and 284 video cassettes.

#### INTERNATIONAL COLLECTION

As in previous years, in accordance with established agreements with local distributors, the Archive received on deposit prints of recently produced films which have completed their commercial release in Israel.

Six feature films of Romanian film director Saucan were acquired through exchange with the Romanian Film Archive

Important fiction feature films added to the collection include:

THE COOK, THE THIEF, HIS WIFE & HER LOVER, PLAY MISTY FOR ME, THE APPRENTICESHIP OF DUDI KRAVITZ. SLAUGHTERHOUSE FIVE, HIGH PLAINS DRIFTER, AGUIRRE - THE WRATH OF GOD, ATOMIC CAFE, AN AUTUMN AFTERNOON, BARRAVENTO, BEFORE THE REVOLUTION, BEWARE OF THE HOLY WHORE, BLOOD OF THE CONDOR, BREATHLESS, BYE BYE BRAZIL, CELINE AND JULIE GO BOATING, CHANT OF JIMMY BLACKSMITH, CITY OF WOMEN, THE CONNECTION, DINNER WITH ANDRE, DON GIOVANNI, DONA FLORA AND HER TWO HUSBANDS, EFFI BRIEST, FEMME DOUCE, GLASS MENAGERIE, LATE SPRING, LEFT HANDED WOMAN, LIQUID SKY, LUCIA, MONA LISA, PEPPERMINT SODA, PICKPOCKET, TOUT VA BIEN, THE WONDERFUL CROOK, WUTHERING HEIGHTS, THE GLEN MILLER STORY,

#### ISRAELI CINEMA

The most significant acquisition of 1991 is perhaps SHIVAT SION (THE RETURN TO ZION) [1921, Yaakov Ben-Dov] which had been previously missing in Israel. This early documentary film, produced during the British Mandate period in pre-state Israel, was discovered at the Czechoslovak Film Archive. A print was received by the Archive through inter-Archive film exchange. The film contains extremely rare footage, including Churchill visiting 1921 Palestine. Vladimir Opela of Prague tells us that the film was mentioned in Kafka's memoirs.



The Archive continued its efforts to complete its collection of all Israeli feature films -- both positive and negative. The Archive received 23 negatives and 25 prints of Israeli feature films during this year.

In addition, 576 negatives were added to the archives: an important collection of documentaries, shorts and advertisements.

#### THE JEWISH COLLECTION

As a result of film exchange with archives worldwide and deposits by film distributors and filmmakers, the archive's Centre for Jewish Film has acquired a number of important titles of Jewish interest, including: LADIES TAILOR (USSR, 19910); MEYER OF BERLIN (Germany, 1919, restored by the Nederlands Filmmuseum).

Documentaries of Jewish interest deposited this year include:

YESHIAHU LEIBOVITZ - THERE IS NO PROPHET IN HIS OWN LAND; THE JEWISH COMMUNITY OF ODESSA; MLAWA.

Innovative short films deposited in the archive include: JIDYLL; DIFFERENT TRAINS; BRIT MILLAH.

Intriguing 9.5mm footage of Jewish life in pre-war Austria and Poland was deposited in the archive by a private donor, Israel Langer.

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

During the year, the Archive found and restored the Israeli feature film HAFUGA (Ceasefire, 1950), which had been missing since its production.

The original nitrate negative of THE FIRST FILM OF PALESTINE (1911) was unexpectedly discovered in an attic and shipped to Clyde Jeavons at the British Film Institute for transfer to safety film.

The Archive restored THE YELLOW TICKET [Der Gelbe Schein], Germany 1918 in cooperation with Kevin Brownlow.

The archive continued the task of transferring film negatives from the United Studios, Herzliya, to the storage vaults at the Israel Film Archive. In addition negatives have been deposited by filmmakers and producers. 576 negatives of documentaries, shorts and publicity films have thus been added to the collection.

The following negatives of 23 feature films were added to the vaults:

LENA; TRUE ROMANCE; TWO KUNI LEMELS; ATALIA; A THOUSAND WIVES OF NAFTALI SIMAN TOV; THE LAST LOVE OF LAURA ADLER; NADIA; SHABLUL; IRIS, IRIT; EVIRNIKA; CROSSFIRE; THE PILL; WHERE EAGLES FLY; TAKE TWO; THE APPOINTED; LETTER FROM AN UNKNOWN WOMAN; POINT OF VIEW; FAITHFUL CITY; PICTURE OF THE SITUATION; THE SUMMER OF AVIYA; VALLEY TRAIN; SHUROO. RICOCHET.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

Significant advancement has been made in the computerization of our holdings using the Aleph computer network. Top priority has been given to data entry of Israeli films, films of Jewish interest, and the Carmel Newsreel collection. All negatives of Israeli feature films and the entire collection of prints of films of Jewish interest have been entered into the computer. The Aleph system has proven highly suitable to film archiving, providing easy access to all data and facilitating both shot listing and key word subjecting.

### 4. PUBLICATIONS - FILM SHOWINGS - EXHIBITIONS

#### PUBLICATIONS

The Archive published the first volume of the catalogue of the Carmel Newsreel Collection, THE NATHAN AXELROD COLLECTION: MOLEDET PRODUCTIONS 1927-1934 AND CARMEL NEWSREELS, SERIES I, 1935-1948. This catalogue shotlists and subject indexes the single most important collection of newsreels shot in Palestine before the establishment of the State of Israel.

The Archive published a catalogue of Israeli feature films on video subtitled in Russian. The subtitling and publication was made possible by a grant from the Scheuer Foundation.

Ella Shohat's book Israeli Cinema: East/West and the Politics of Representation was translated and published in Hebrew in cooperation with the Archive.

Another important contribution to the literature on Israeli cinema in Hebrew was made as the Archive assisted work on Ya'akov Gross's book The Hebrew Film [HA'SERET HA'IVRI], a history of filmmaking in the Hebrew language.

Work continues on the compilation and publication of an extensive reference book on Israeli cinema. This filmography will include detailed information on all features produced in Israel from the pre-state period to the present.

The Archive assisted research for several important international publications on films of Jewish interest including: Bridge of Light: Yiddish Film Between Two Worlds by Jim Hoberman; A Guide to Jewish Films Featured in the Jewish Film Festival by Deborah Kaufman, Janis Plotkin, and Rena Orenstein.

#### FILM SHOWINGS

With the exception of the closure during the Gulf War, the Archive's public screening programme operated three to five screenings seven days a week.



**SPECIAL PROGRAMMES AND EVENTS:**

CINEMA, TRUTH and TRUE LOVE, series dealing with the genre of melodrama and the relationship between love & truth, presented by Dr. Shmuel Kazonovich, psychologist.

NOSTALGIA - Israeli cinema from the 60's

THE CITY IN CINEMA - The image of the city in films such as BERLIN, SYMPHONIE OF A CITY and MANHATTAN compared to more recent film portrayals such as SUBWAY and TAXI DRIVER.

MIRROR, MIRROR - WHO IS THE MOST BEAUTIFUL OF ALL - complete retrospective of Peter Greenaway's feature films.

THE FUTURE WORLD, FUTURISM AND SCIENCE FICTION OR TEN YEARS TO THE YEAR TWO THOUSAND - a weekend marathon seminar combining lectures and film screenings.

JEAN PIERRE MELVILLE - homage to Melville's career as film director

TELEVISION: ILLUSION OR REALITY? - Three workshops dealing with the influence of television on the viewer, in cooperation with the Department of Education and Educational Television.

THE FILMS OF KAROLY MAKK AND PETER BACSO in cooperation with the Embassy of Hungary, Tel Aviv

BBC DRAMA GROUP PRESENTS - a sampling of the best films and series produced by the BBC 1971-1991 in cooperation with BBC Television and the British Council, presented by Mark Shivas, Head of Drama, BBC TV.

KRZYSZTOF ZANUSSI - a retrospective of Zanussi's feature films in cooperation with the Embassy of Poland, Tel Aviv and presented by Mr. Zanussi.

ON THE MARGINS OF PHOTOGRAPHY - A programme of films, video features, and documentaries depicting the relationship between photography and the visual arts in cooperation with the French Cultural Institute, Tel Aviv in honour of the Golden Lens Award in memory of Gadi Danzig.

THE GREATEST STORIES EVER TOLD - THE BIBLE ON THE BIG SCREEN, series of lectures and films in cooperation with the Inter-Religious Coordinating Council in Israel.

SELF PORTRAIT - film series based on auto-biographies of cinema personalities

DON SIEGEL - homage to the late film director who passed away in May 1991.

YESTERDAY AND TODAY - programme of Israeli shorts dealing with the past and the future of Israel.

TWIN PEAKS - marathon film screening of David Lynch's controversial television series.

PINA BAUSCH - three films about the work of Pina Bausch in cooperation with the Goethe Institute, Tel Aviv and the American Cultural Centre, Jerusalem.

THE INDIAN EXPERIENCE - a programme of lectures, slides and film clips in cooperation with the Centre of Far East Culture and the Geographical Magazine MASSA AHER.

"GAY PARIS" - a weekend seminar of lectures and film screenings focusing on Paris in the Twenties in cooperation with BAMOT, Centre for Study of Culture and Society

SWEDISH FILMS BY SUZANNE OSTEN AND OTHERS - a programme of recent Swedish cinema, courtesy of the Royal Swedish Embassy, Tel Aviv, presented by the director Suzanne Osten and the actor Etienne Glaser.



ANNA MAGNANI - retrospective of films starring Anna Magnani, courtesy of the Haifa Film festival.

DAN PITA - a retrospective of Romanian film director Dan Pita in cooperation with Romaniafilm, Bucharest and the Romanian Embassy, Tel Aviv, presented by Dan Pita.

CHRISTIAN BLACKWOOD - retrospective of Documentarist Christian Blackwood in cooperation with the US Information Service, presented by Blackwood.

FINGER PRINTS - documentary films and video clips of French dance performances in cooperation with the French Embassy, Tel Aviv, presented by Charles Picq and Claude Mourieras.

YVES MONTAND - homage to the late film star and singer.

DAY BY DAY IN HELL - programme in cooperation with the Association for the Protection of Children, screenings and panel discussions.

STUDENT FILMS FROM GERMANY - a programme of short films by German film students presented by filmmaker Gerhard Lechenauer in cooperation with the Goethe Institute, Tel Aviv.

CURRENT EVENTS - presentation of controversial documentaries dealing with the Israeli reality: Israeli premiere screening of DEADLY CURRENTS, Canadian documentary about the INTIFADA directed by Simcha Jakobovitch in the presence of Israeli and Palestinian participants in the filming, the director Simcha Jakobovitch and the producer Jane Logan; Special presentation of the THE GULF BETWEEN directed by Australian documentarist Monique Schwartz.

FILMS BY HANNA ELIAS - a Palestinian director: THE MOUNTAIN and THE ROOF, presented by Hanna Elias.

RUSSIAN HOUR - A selection of classic films presented with simultaneous translation to Russian for new immigrants

#### CENTRE FOR JEWISH AND ISRAELI FILM - FILM SHOWINGS

Following the success of last year the Centre presented a large scale film series DOCUMENTING THE JEWISH EXPERIENCE. The series included screenings of a selection of the best recent films reflecting the Jewish Experience as well as meetings with filmmakers. In addition, the Centre organized a film series in English in cooperation with the Inter-Religious Coordinating Council in Israel, THE GREATEST STORIES EVER TOLD: THE BIBLE ON THE BIG SCREEN. Prominent clergy people were invited to comment on features and film clips. As part of the on-going film screening and education programme seminars and screenings on the following themes were presented: JERUSALEM ON FILM; ISRAELI CULTURE THROUGH FILM; YIDDISH FILM.

#### FILM AND MEDIA EDUCATION PROGRAMME

The Archive's Education department continued its tenth year of successful educational programming for school children aged 6-18 in cooperation with the Jerusalem Municipality school system. Themes were greatly expanded and included: ANIMATION, THE SCREENPLAY, WHAT IS CINEMA?, CHILDREN'S GANGS, CHILDREN'S FABLES, COMEDY, THE MAGIC LANTERN, CHARLIE CHAPLIN, THE NEWCOMER, THE OUTSIDE, THE MUSICAL, SCIENCE FICTION, THE THRILLER,

MELODRAMA:ITS SOCIAL & POLITICAL FUNCTION, DOCUMENTARY, FILM & FASCISM, MASS COMMUNICATION AND ITS INFLUENCE, THE NEWS INDUSTRY, PROPAGANDA, RACISM, THE "SABRA", A COUNTRY AT WAR, BEFORE CALL-UP, THE HOLOCAUST, JEWS AND ARABS, IDENTITY AND CINEMA, GROWING UP, CHILDHOOD IN WAR, FILMS ABOUT FILMING, CINEMA & THEATRE, CINEMA & LITERATURE, MEETINGS WITH ISRAELI FILMMAKERS, VIEWING & PERCEIVING. The education programme for teachers and community coordinators was greatly expanded and included workshops on ACTUALITY AND FILM, CINEMA - THE SEVENTH ART, CINEMA MASTERPIECES, CINEMA IN THE EIGHTIES & NINETIES, CINEMA:CREATOR & CREATION. A new innovative training course for community leaders met all year long and was devoted to an overview of cinema and its ideology. Courses for the general public continued to be in great demand - in particular HIDDEN TERRITORY - year long courses dealing with the history of the art of cinema presented on three levels - beginner, intermediate and advanced. The first two levels survey the history of cinema and analyze its artistic language. The advanced level delves deeper into the specific style and historical context of outstanding filmmakers. Also presented were a Feature-length screenwriting workshop and a new extra-curricula history of cinema course for highschool students.

#### EXHIBITIONS

JERUSALEM FILM FESTIVAL - exhibition of the Jerusalem Film Festival posters as well as other major international film festivals.

AIDS - exhibition of posters commemorating international AIDS day.

EXPOSURE TO LIGHT - exhibition of young photographer that participate in the Ein Harod Biennale.

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

1991 began with the Gulf War which placed the Archive in serious financial difficulties. Some of the losses were covered by emergency funding made available by the Jerusalem Municipality and Ministry of Education and Culture. However the Archive was forced to limit the scope of its planned activities for 1991. To further compensate for the losses incurred during the Gulf War and the resulting deficit, additional budgetary cuts will have to be made in 1992.

#### 6. INTERNATIONAL RELATIONS

The Archive was proud to host the 1991 FIAF EXECUTIVE MEETING (November 25 - December 1, 1991).

Prof. Kahlenberg, Director of the German State Archives, Koblenz, visited the Israel Archive.

The Archive actively supported the screening of Israeli films at Archives and film festivals throughout the world.



Lia van Leer, director attended the Berlin, Cannes, Venice, New York and London film festivals, and the FIAF conference in Athens.

Avinoam Harpak, programme editor, attended London, Berlin and Venice film festivals.

Amy Kronish, Jewish Film curator, visited the Czechoslovakia Film Archive and Imperial War Museum.

Ilan de Vries attended the DUTCH FILM DAYS in Utrecht.

Gili Mendel, Head of Education Department attended the Berlin Film Festival. Debora Bess Siegel, Festival coordinator, attended the Cannes and London film festivals.

## 7. SPECIAL EVENTS

ISRAEL FILM ARCHIVE ANNIVERSARY SYMPOSIUM. The symposium on the subject of film preservation was held on December 1, 1991 in commemoration of the 30th anniversary of the Israel Film Archive membership in FIAF and the 10th anniversary of the new premises. Participants included Harriet Harrison on the science of film cataloguing, Dr. Henning Schou on the problems of film preservation and Rob Rosen on new directions in the cultural uses of film archives.

EVENING IN MEMORY OF GEORGE (REHOR) OSTROVSKY - In the presence of Mr. Teddy Kollek, Mayor of Jerusalem - Screening of LUCKY STAR (Frank Borzage, USA, 1929, courtesy of Twentieth Century Fox and the Nederlands Filmmuseum), musical accompaniment by Liz Magnes.

ALIZA SHAGRIR MEMORIAL FILM COMPETITION - This year the memorial fund presented to awards to student filmmakers for best works-in-process on the subject of tolerance.

### JERUSALEM FILM FESTIVAL

The Eighth Jerusalem Film Festival took place from July 4-13, 1991 with record breaking attendance of over 50,000 viewers (an increase of 20%), seven screening venues, a staggering selection of one hundred fifty films and more guests than ever from overseas.

The Festival took the Israeli filmgoing public on a worldwide voyage of discovery with an overflowing programme: a panorama of international cinema, world premieres of Israeli films, a complete retrospective of Luchino Visconti, a retrospective of Chen Kaige, a tribute to animator Tex Avery, a focus on Roger Corman, marathon of short films by young Israeli filmmakers, young directors, unusual documentaries, American independents, restorations of early Jewish cinema and cinema classics, the best of world animation, dance video, a taste of the experimental and films by new immigrant filmmakers. Feature films also reflected current affairs and focused on socio-political subjects.

The jury of the Third Annual Wolgin Awards for Israeli Filmmakers was Chairperson Beki Probst-Telvi of the Berlin, Locarno and Geneva Film Festivals, Chinese film director Chen Kaige, British/Italian producer Don Ranvaud, American independent director Amos Poe and Israeli theatre director Eran Baniel. Prizes were



awarded to Savi Gavison's SHURU for best feature film; Uri Sivan and Ari Folman's COMFORTABLY NUMB for best documentary; Oded Flot and Yoel Orbach's Viva Vittorio and Amir Zait's YAEL, SHAI AND HALF MENASHE shared the award for best short film. For the first time the Festival conducted an innovative competition for short-short films - up to four minutes - for an expression of an abstract idea, awarded by Wim van Leer. A Jerusalem Dove Award was presented to director, producer and expert talent discoverer Roger Corman.

The 'Festival regulars' has become a favorite term for those that return year after year to once again enjoy the Festival's friendly hospitality and intimate atmosphere - among them producer Don Ranvaud, The Guardian film critic Derek Malcom, Edinburgh Film Festival director and film scholar David Robinson, Cahiers du Cinema and Liberation correspondent Berenice Reynaud, director Vera Belmont, Anne Michelle Cahn of the Cannes Film Festival, and Lena Enquist of the Swedish Film Institute.

New faces attending the Festival were Chen Kaige, Viktor Aristov and Sergei Avrutin [SATAN], Andras Balint and Krisztina Deak [BOOK OF ESTHER], Peter Cohen [ARCHITECTURE OF DOOM], Nyon Documentary Film Festival Erika de Hadeln, Berlin Film Festival Moritz de Hadeln, Amsterdam Documentary Film Festival Ally Derks, Bernard Eisenschitz, Jon Jost [SURE FIRE, ALL THE VERMEERS IN NEW YORK], Karel Kachyna and Steven North [THE LAST BUTTERFLY], Mike Leigh [LIFE IS SWEET], David Mamet and Rebecca Pidgeon [HOMOCIDE], Deepa Mehta [SAM AND ME], Stan Neumann [THE LAST MARRANOS], Jan Oxenberg [THANK YOU AND GOOD NIGHT], Werner Penzel [STEP ACROSS THE BORDER], Svetlana Proskurina [A CASUAL WALTZ], Sheryl Sardina, and Sibylle Schonemann [LOCKED UP TIME].

The Festival was dedicated to the memory of film producer and distributor Klaus Hellwig. Hellwig, a strong supporter of Israeli cinema and of the Jerusalem Cinematheque, was a steadfast friend of the Jerusalem Film Festival.



# Jerusalem

STEVEN SPIELBERG JEWISH FILM ARCHIVE  
HEBREW UNIVERSITY  
JERUSALEM, ISRAEL

THIS YEAR THE STEVEN SPIELBERG JEWISH FILM ARCHIVE CONTINUED TO GROW AS ONE OF THE WORLD'S LARGEST ARCHIVES OF JEWISH / ISRAELI FILM. THE SPIELBERG ARCHIVE IS THE MAJOR STUDY AND RESEARCH CENTER FOR THIS AREA OF CINEMA. STAFF MEMBERS CONTINUE TO WORK IN FILMOGRAPHIC RESEARCH, ON - LINE COMPUTERIZED CATALOGING, AND PUBLICATION OF ACADEMIC JOURNALS. THE SPIELBERG ARCHIVE IS ADMINISTERED JOINTLY BY THE HEBREW UNIVERSITY AND THE CENTRAL ZIONIST ARCHIVE AND IS ALSO A SPECIAL COLLECTION OF THE ISRAEL NATIONAL AND UNIVERSITY LIBRARY.

DURING THE PAST YEAR, FILMS FROM VARIOUS GOVERNMENT AGENCIES WERE DEPOSITED AT THE ARCHIVE INCLUDING AN IMPORTANT COLLECTION OF 144 DOCUMENTARIES FROM THE OFFICE OF THE PRIME MINISTER.

AT PRESENT THE COMPUTERIZED CATALOGUE OF THE ARCHIVE IS BEING EDITED WITH THE GOAL OF PUBLISHING THE HOLDINGS OF THE SPIELBERG COLLECTION ON A CD-ROM WITHIN TWO YEARS. A PUBLISHED CATALOGUE OF THE ARCHIVE'S NEWSREEL COLLECTION INCLUDING ALL THE AXELROD NEWSREELS, WILL BE RELEASED IN MARCH, 1992. ENTITLED "ISRAEL NEWSREEL COLLECTION - 1932 1956, VOLUME 1 " IT IS THE FIRST OF A THREE PART SERIES. IT IS THE SECOND PUBLICATION OF THE ISRAEL FILMOGRAPHY DATABASE PROJECT - A NATIONAL FILMOGRAPHIC RESEARCH SURVEY BEGUN BY THE ARCHIVE FOUR YEARS AGO.

THREE INSTITUTIONS - THE SPIELBERG ARCHIVE OF THE HEBREW UNIVERSITY, THE FILM AND T.V. DEPARTMENT OF TEL AVIV UNIVERSITY, AND HARVARD UNIVERSITY OF BOSTON - WILL BE JOINT PUBLISHERS OF AN ACADEMIC JOURNAL, IN ENGLISH, DEVOTED TO ISRAELI / JEWISH CINEMA. IT WILL BE PRODUCED IN ISRAEL AND DISTRIBUTED WORLDWIDE BY HARVARD UNIVERSITY PRESS. CALLED KOLMOS, THE JOURNAL WILL BE THE FIRST PUBLICATION OF ITS KIND WHOSE GOAL IS TO ENCOURAGE SERIOUS SCHOLARLY RESEARCH IN THE BROADEST ASPECTS OF THIS SUBJECT.



**København**

## Report for 1991

### Acquisitions of the year

2729 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.

The library has acquired 1007 books and is subscribing to 952 periodicals. It has been visited by 5922 and 11.139 books have been lent out.

The stills department has received 72.326 stills from Danish distributors. 30.574 of these stills have been catalogued and included in the collections.

The poster collection now holds 16.350 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 the museum has begun 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 3738 reels of 8, 16, 17.5, 35 and 70mm prints. 491.461 m of 35- and 16mm film has been cleaned ultra-sonically.



## 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

246 feature films and 5 short films have been shown at 426 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 2222 members in 1991 and the showings were attended by 13.052 spectators. There has been 12 weekly performances from January to May and from September to December.

The films were presented in series of Fritz Lang, Claude Chabrol, Werner Schroeter, Pedro Almodovar, Country & Western-films, Restored films, Our Town-films and many others.

At the museum's branch in Århus 57 films were shown at 62 performances for 3724 spectators.

## Exhibitions

The museum's exhibition on Carl Th. Dreyer's "Day of Wrath" was open until September, when the exhibition hall was closed for good. There are plans for creating a Carl Th. Dreyer-study centre and showing rooms for video cassettes in the former exhibition room. Hopefully this new activity shall start in the course of 1992.

The museum's exhibition on "La Passion de Jeanne d'Arc" was presented in an exhibition hall in the centre of Copenhagen belonging to the municipality of the city. It was inaugurated by HRH Prince Henrik and it was open from May 30th to August 18th and attended by 10.054 guests.



The museum also participated with 150 posters of Danish films for an exhibition in the Copenhagen Town Hall in September.

### Publications

Four issues of the museum's periodical "Kosmorama" were published, one of these dealing with the history of The Danish Film Museum in connection with the museum's 50th anniversary in November.

Four programme leaflets were published.

### International relations (FIAF and others)

The museum has loaned Dreyer-films for retrospectives in Spain, at Filmoteca de la Generalitat de Catalunya in Barcelona, Filmoteca de Andalucia in Cordoba, Filmoteca Generalitat Valenciana in Valencia, Filmoteca Zaragoza, Patronato Municipal de Teatros y Festivales in San Sebastian and in Brasil for series at Cinemateca do Museo de Arte Moderna in Rio de Janeiro, Cinemateca Brasileira in Sao Paulo and Palacio des Artes in Belo Horizonte.

Asta Nielsen-films were loaned out to Deutsches Filmmuseum in Frankfurt am Main, to Melbourne Film Festival and to Film Festivals in Wellington and Auckland in New Zealand.

The museum participated with Danish silent films in "Ciné-Mémoire" in Paris in October and in Giornate del Cinema Muto in Pordenone in the same month with a programme of unidentified European short comedies.

Among the foreign guests at the museum were Cis Bierinckx from The International Film Festival in Antwerpen, the Bulgarian vice minister of Cultural affairs, mr. Ivailo Znepolski and professor Jean Tulard from La Sorbonne.

Ib Monty was invited for the presentation of Dreyer-films in Barcelona and San Sebastian in January. In February he visited the Nederlands Filmmuseum in order to assist with the identification of silent Danish films. Ib Monty and Dan Nissen participated in the FIAF-congress in Athens in April. Dan Nissen was invited to participate in the Dutch Filmdays in Utrecht in September. Ib Monty was invited to participate in the "CinéMémoire"-festival in Paris in October and Ib Monty was also attending the Giornate del Cinema Muto in Pordenone in October.

February 1992

# **Koblenz**



5400 Koblenz (Karthause)  
Potsdamer Str. 1 · Postfach 320  
Telefon (02 61) 505-0 (Vermittlung)  
Teletex 261 852 BArchKO  
Telefax (02 61) 505 226

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)

Gesch.-Z. (bitte bei Antwort angeben)      Bearbeiter      Telefon      Datum  
505-

## Activities in 1991:

### 1. Acquisitions of the year

During last year the Filmarchiv in Koblenz enlarged its holdings by 3963 feature films and documentaries.

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 which should be mentioned in particular:

"Allein im Urwald" (1921/22; Ernst Wendt)  
"Das Blumenwunder" (1926)  
"Der Faschingskönig" (1928; Georg Jacoby)  
"Die fidele Herrenpartie" (1929; Rudolf Walther-Fein)  
"Genuine" (1920; Robert Wiene) (Fragment)  
"Ich lebe für Dich" (1929; Wilhelm Dieterle)  
"In dem großen Augenblick" (1911; Urban Gad)  
"Die Intriguen der Madame de la Pommeraye"  
(1921; Fritz Wendhausen)  
"Jenseits der Straße" (1929; Leo Mittler).

The well known German champagne producer Christian Adalbert Kupferberg & Cie. in Mainz deposited his complete film stock in Koblenz including important advertising films made by Julius Pinschewer and Wolfgang Kaskeline (beginning with the year 1920).

The Filmarchiv in Koblenz also bought 81 35 mm-prints of German long feature films (mainly post-war productions) from private collectors.

- 2 -

Zahlungsverkehr über die Bundeskasse Koblenz

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

As every year, the ministries of the Federal Republic of Germany and their subordinated agencies transferred a lot of their film material to Koblenz.

According to the regulations of "Filmförderungsgesetz" and "Kulturelle Filmförderung" (by the Federal Ministry of the Interior) voucher-prints of all subsidized films (mainly feature films) were acquired.

## 2. Progress in the field of preservation

In 1991 the Filmarchiv spent DM 543.000,-- for the preservation of feature films (in Koblenz 21 long feature films (more than 1000 meters) and 35 short feature films including trailers).

Another DM 1.250.000,-- went into the preservation of documentaries (mainly nitrate and some early acetate materials of the post-war news-reel "Die Neue Deutsche Wochenschau" (NDW)).

The Filmarchiv in Koblenz transferred 112.000 m of nitrate film to safety stock. 985.000 m of safety film were processed.

In Berlin-Wilhelmshagen a new optical step printer from Debrue went into operation. This special archive printer copes with nitrate material up to a shrinkage of 3 %.

## 3. Cataloguing - Documentation - Research

In Koblenz 382 researchers visited the Filmarchiv; approx. 4.500 reels were screened for them. 825 film prints and 922 Video cassettes were dispatched for non-commercial screenings inside Germany and in other countries.

## 4. Film showings - exhibitions - publications

During the "34. Internationales Leipziger Festival für Dokumentar- und Animationsfilme" the retrospective was organized as usual by the Filmarchiv in Berlin. A selection of the most important Danish documentaries was presented, accompanied by a brochure.

In Koblenz the Filmarchiv organized an exhibition of the best early film posters from its Berlin collection and published a catalogue.

From January to March the Filmarchiv continued its small film retrospective "Our neighbour Czechoslovakia" in Koblenz and started a new series "Mussolini's cinema - Fascist film in Italy" in October.

5. -----

6. International relations (FIAF and others)

In 1991 the Filmarchiv had an extensive exchange of film material with the FIAF-archives in Amsterdam, Praha, Reykjavik, Toulouse and Wien (österreichisches Filmarchiv).

Wolfgang Klaue and Helmut Regel participated in the FIAF Congress in Athens. Harald Brandes took part in the meeting of the FIAF Preservation Commission in Dayton, Ohio, in April. By request of the German Federal Ministry of Foreign Affairs H. Brandes spent some time in Colombo in October to discuss problems of the planned creation of a National Film Archive in Sri Lanka - together with the National Film Corporation and the National Film Unit of Sri Lanka.

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**La Paz**

FIAF 1991 ACTIVITIES REPORT

1.- ACQUISITIONS OF THE YEAR

- Bolivian Feature Film 1
- Foreign Feature Films 6
- Bolivian Short Films 35 (including some very important films made in the early 20's)
- Foreign Short Films 3

This totalized 70 new reels added to our film collection

- Video-Cassettes 223

Including all above mentioned acquisitions our archive actually counts with:

5.082 Film titles

7.418 Reels

2.-PROGRESS IN THE FIELD OF PRESERVATION

278 reels were checked and cleaned, and urgent restoration, mainly of damaged film perforation was done.

Our main concern still is the transfer to acetate of the old nitrate Bolivian films rescued in 1989.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

We acquired:

- 46 book titles
- 109 periodical titles
- 213 posters
- 1.798 stills
- 45 press books

The data storage in our computing system has been continued constantly.

145 researchers, mainly students requested our services.

Thanks to an agreement with Video Tiers Monde from Canada we obtained the donation of a tele-cine equipment which will allow us to transfer film material to video, for investigation and study purposes.

4.- FILM SHOWINGS

114 films were shown at 730 screenings in our 260 seat cinema

These films were grouped in the following series:

- All about Sanjinés (7 films)
- The world is mad (8 films)
- A tribute to Yves Montand (4 films)
- Mysterys and perversions (7 films)
- Films from Israel (7 films)
- Female filmmakers (7 films)



- International Film Festival (15 films)
- Evil and its manners (6 films)
- Vietnam: last opinions (5 films)
- Films from Ecuador (9 films)
- The battle of sexes (7 films)
- Films from Chile (9 films)
- Fantasy lives always (5 films)
- The Best Films from the last year (10 films)
- From our collection (8 films)

59.617 spectators assisted to these screenings.

We also had 29 special screenings for students.

#### 5.- EXHIBITIONS-PUBLICATIONS

For the 11 th. time a complete statistic about film exhibition in Bolivia during the previous year has been published.

Finally we were able to publish the "Basic Bolivian Film-Videography"

In cooperation with the Faculty of Communication of the Catholic University we issued and published a complete investigation about the local audio-visual market, covering the cities of La Paz and El Alto.

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

1991 again has been a rather normal year for us, as we were able to maintain the relatively stable situation as in former years.

The long awaited Film Law, mainly sponsored by our institution our institution was finally approved by the parliament. This Law includes a special chapter concerning our activities and we hope that this approval will greatly ease our work.

#### 7.- INTERNATIONAL RELATIONS

In June we had the opportunity to meet some of our colleagues during a Festival held in Cuzco (Perú). It was an important occasion to talk about our common problems.

#### 8.- MISCELLANEOUS

We have begun the efforts for the obtainment of our own and more extended building. Initially the City Government of La Paz assigned us a piece of ground, now we are searching for the necessary monetary support to allow further conclusive work, enabling our institutional consolidation.

PEDRO SUSZ K.



**Lausanne**

Rapport d'activité pour 1991

Activité régulière normale: trois projections par jour, Cours de Freddy Buache (avec l'Ecole Cantonale d'art), collaboration avec les Festivals (notamment Locarno: Intégrale Jacques Becker, publication du livre de F.B. et Claude Beylie sur le cinéaste), relations avec les Universités, l'Opéra de Lausanne, le Théâtre de Vidy, les écoles, télévisions, visiteurs, etc.

Janvier: Rétrospective pour le Centenaire de Fritz Lang (22 films), hommage à Ugo Tognazzi (23 films), à Jacques Demy, Centenaire de Jacques Ibert, oeuvres du marionnettiste géorgien Rezo Gabriadzé (en sa présence, en collaboration avec le Théâtre de Vidy).

Février: Médecins et malades (à l'occasion du Centenaire de la Faculté de Médecine de l'Université de Lausanne: 28 films, dont le Plan Fixe Albert Jacquard en sa présence). Intégrale Gérard Mordillat (en sa présence). Morissey-Warhol.

Mars: Films suédois, en collaboration avec l'Institut suédois: 20 titres. Médecins et malades (suite: 10 titres). Films suisses récents (38 titres). Films allemands (en collaboration avec la société vaudoise d'études germaniques).

Avril: Hommage à Serge Gainsbourg (+ 2 mars 1991): 15 films. Films suédois (suite - Selma Lagerlöf: 6 titres). Rétrospective Ritwik Gatak (en collaboration avec le Festival de Fribourg: 8 titres). Andy Warhol (suite, en collaboration avec le MOMA: 12 titres).

Mai: Participation au Festival d'architecture et d'urbanisme de Lausanne. Films de Warren Sonbert (en sa présence). Films avec Isabelle Huppert, Christine Pascal, Béatrice Romand (en leur présence). Présentation de 3 chapitres du Film du cinéma suisse (Soutter, Imhoof, Veuve) au Festival de Cannes.

Juin: Max Ophuls (22 films). Seconde guerre mondiale et racisme (en collab. avec la LICRA). Intégrale Antonio Reis et Margarida Cordeiro (en leur présence).

Juillet: Films français des années 80 (21 titres). Femmes et films (28 titres). Anthologie d'été.

Août: Présentation des douze chapitres du Film du cinéma suisse au Festival de Locarno. Anthologie d'été.

Septembre: Intégrale Jacques Becker (reprise de Locarno) et L'Avant Nouvelle vague française (22 titres).

Octobre: Rétrospective Carl-Th. Dreyer. Intégrale des longs métrages de Wim Wenders. Amerindia, une semaine animée par Sergio Bravo: 36 titres.

Novembre: 20-22 nov. Séminaire sur la conservation et la mise en valeur du patrimoine cinématographique et audio-visuel. Cf. Bulletin N° 100, avec participation de nombreux spécialistes de cinémathèques étrangères et l'appui de la FIAF. Hommage à Marlène Dietrich: 25 films. Autour de Faust (avec l'Opéra de Lausanne). Rétrospective Michel Simon au Festival de Genève (10 films). Films de Philippe Garrel (en sa présence). Exposition Jean-Luc Godard (15-30 nov.)



Décembre: Début de l'Intégrale Jean-Luc Godard. Hommage à Yves Montand (17 films).

Au cours de l'année, la Cinémathèque suisse a reçu des aides financières (consacrées principalement aux restaurations ou achats de films) de la Bourse Sonor, Genève (Fr. 14'000.-), du Fonds Thomas et Doris Amman, Zurich (Fr. 10'000.-), Philip Morris (Fr. 15'000.-), Loterie romande (Fr. 80'000.-). Les travaux d'aménagement des dépôts de Penthaz, momentanément suspendus (mort de l'architecte) vont reprendre.

Le Film du Cinéma suisse dont les 12 épisodes ont été projetés, notamment, à Montréal, Paris, Luxembourg, Namur, dans plusieurs salles publiques en Suisse, est une opération financièrement couverte.

Au cours de 1991, les collections se sont enrichies d'env. 480 titres de longs métrages, 1'540 titres de courts métrages, soit env. 10'000 bobines, ce qui porte nos collections, au 31 décembre 1991, à 16'680 titres de longs métrages, 14'240 titres de courts métrages (plus actualités anciennes, Ciné-journal suisse).

La photothèque et les archives sur papier se sont enrichies d'env. 25'000 photos et 3'000 affiches dont 2'000 photos classées et 200 affiches classées, ce qui porte les collections à 802'000 photos classées, 31'700 affiches classées. (Tout l'énorme stock déposé au Maupas fut déménagé, puis reclassé à Penthaz, d'où le grand retard dans le classement.

Nous avons enrichi la bibliothèque de 366 livres, 500 N°s de revues, ce qui porte l'ensemble à env. 14'800 volumes (+ scénarios, catalogues, collections de périodiques).

Nous avons reçu (notamment de Gloria Film-Max Dora) 15 appareils anciens; nous en possédons maintenant: 300.

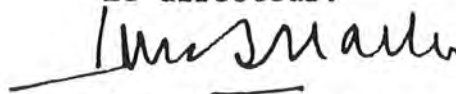
Les subventions pour 1991 furent: Confédération: Fr 1'225'000.- + Fr 150'000.- (pour tirages) - Canton de Vaud: Fr 364'000.-.  
Commune de Lausanne: Fr 230'000.- (+ loyers estimés à Fr 140'000.-).

Toute l'année: 3 séances par jour (sauf dimanche jusqu'au 12 octobre. Dès cette date, la Cinémathèque organise 3 séances par jour aussi le dimanche. Nombre de spectateurs en 1991: 40'684.

Lausanne, le 6 janvier 1992

CINEMATHEQUE SUISSE

Le directeur:



Freddy Buache



**Lisboa**

## CINÉMATÈQUE PORTUGAISE

### RAPPORT 1991

#### I - Introduction

L'année 1991 a été une année triste pour la Cinémathèque Portugaise. Comme on le sait, nous avons perdu notre Directeur, Luís de Pina (1931-1991) mort à 60 ans, après une longue maladie qui ne l'a pas empêché de consacrer toutes ses forces, jusqu'à la fin, à sa Cinémathèque. Il avait quitté le Comité Directeur de la FIAF à Athènes où il a fait sa dernière apparition parmi tous les amis de la FIAF. Directeur de la Cinémathèque Portugaise depuis 1982 (succédant au premier Directeur et fondateur de la Cinémathèque, M. Félix Ribeiro, qui a occupé sa place de 1948 à 1982) Luís de Pina l'a énormément renouvelée, soit dans les domaines de la préservation et de la restauration de sa collection, soit dans le domaine de la programmation.

Avec lui, se sont renforcés les liens entre la Cinémathèque Portugaise et la FIAF, ce qui lui a permis, à juste titre, d'être élu au Comité Directeur en 1987 et reconduit en 1989. Il a organisé le Congrès de Lisbonne de 1989, le premier de l'histoire de la FIAF à avoir lieu au Portugal. Sa mort a été, pour nous tous, une énorme perte.

Un mois après la mort de Luís de Pina - dont le successeur est João Bénard da Costa, Sousdirecteur de la Cinémathèque Portugaise depuis 1980 - on a mis en place la première pierre d'un des projets auxquels Luís de Pina tenait le plus: le nouveau Archive de la Cinémathèque - nommé Archive National des Images en Mouvement (ANIM) - dans les environs de Lisbonne, aux alentours du village de Freixial, sur un terrain acquis à ce but par la Cinémathèque en 1988. Le nouveau archive des nitrates (avec capacité pour 10.000 boîtes 35mm/300 mètres) a été commencé le 17 Juillet 1991 et sera terminé à la fin Mars 1992. L'ensemble de l'édification sera terminé à la fin de 1993 ou au début de 1994. Il comprendra archives pour films en support d'acétat (noir et blanc et couleur) et des archives pour des photos, posters, maquettes et matériaux muséographiques. Il y aura aussi un dépôt pour "nouveaux sup-



ports", un centre technique de conservation et un laboratoire.

## II - Acquisitions de l'année

La politique d'acquisition a continué a renouveler la collection des filmes portugais, stimulant aussi le dépôt des films par les producteurs dans l'Archive. D'autre part, un des plus importants distributeurs portugais - Lusomundo - a accepté de déposer à l'Archive quelque centaine de copies, y inclus bon nombre de films classiques. On a continué aussi la récupération des films de nitrate. Tous les films de fiction portugais, retrouvés jusqu'à ce jour, étant déjà transférés du nitrate pour l'acétat, on a continué la même opération pour les documentaires et courts-métrages.

- a) Acquisitions: 30 films de long métrage et 72 films de court métrage portugais; 330 films de long métrage et 64 films de court métrage étrangers. On a aussi acquis 76 bandes-vidéo.
- b) Récupération du nitrate: 26.700 mètres de film nitrate copié sur acétat, parmi lequel un film de long-métrage considéré perdu (Os Fidalgos da Casa Mourisca de Arthur Duarte, 1938) dont, malheureusement, on a retrouvé que la bande-image et plusieurs documentaires, reportages et journaux d'actualités de la période 1912-1936. On a récopié, aussi, 53.700 mètres de films acétate, permettant à l'Archive d'amméliorer beaucoup de tirages antérieures et de tirer de nouvelles copies de beaucoup de films dont on n'avait que la copie de préservation.

## III - Progrés dans le domaine de la conservation

- a) La fin de la construction des dépôts de nitrates, prévu comme on l'a indiqué pour 1992, permettra cette année de déménager tous les films nitrats, déposés jusqu'ici au dépôt de Mem Martins, très insuffisant, pour les nouveaux dépôts. En 1992, la Cinémathèque Portugaise aura donc toute sa collection nitrate déposée dans les meilleurs conditions techniques possibles dans un grand et moderne dépôt.
- b) Dans un pavillon proche des nouveaux locaux de l'Archive on a installé toutes les collections acquises ou déposés pendant l'année. On a aménagée, aussi, l'archive des filmes acétats situé a Lisbonne (au Palácio Foz) avec



d'importantes modifications du système de température et humidité.

- c) On a continué à acquérir nouveau matériel de visionnement, des nouvelles bobineuses et une "synchronizer" pour 35mm et 16mm.
- d) On a aménagé aussi la salle de l'archive photographique qui héberge, maintenant, une collection de près de 2 millions de photos

#### IV - Catalogage

- a) On a continué l'inventaire des films de la collection de la Cinémathèque Portugaise et aussi bien des matériaux non-filmiques (photos, posters, dépliants, maquettes, etc)
- b) On prépare une nouvelle édition (mise à jour et révisée) du volume Prontuário do Cinema Português, publié en 1989 et qui rassemble les titres et les indications essentielles sur la production portugaise de 1896 à nos jours
- c) On a installé des nouveaux ordinateurs dans les services (on a six, maintenant), permettant la liaison avec ceux qui existaient déjà et la liaison entre les trois dépôts de la Cinémathèque.

#### V - Documentation, catalogage, recherches

- a) La Bibliothèque a acquis, par achat, donation ou interchange, 403 livres, 227 titres de publications périodiques, 24 scénarios de films portugais et aussi des "press-sheets" et programmes des Cinémathèques et d'autres organismes étrangers liés au cinéma; des programmes des Cycles et Festivals au Portugal et à l'étranger; des programmes de cinéma portugais; des microfiches publiées par l'International Index of Film Periodicals concernant 1991
- b) On a enregistré, catalogué, indexé, coté et fiché 403 monographies, dans un total de 2.374 nouvelles fiches bibliographiques, On a aussi continué l'indexation, et fichage de plusieurs publications périodiques dans un total de 32 titres de revues de cinéma.
- c) On a continué aussi:
  - l'indexation, par titre original, des programmes des films montrés aux salles de cinéma au Portugal
  - le registre Kardex pour le contrôle des manques de toutes les publications périodiques existantes à la Bibliothèque. On a réussi à combler

beaucoup de lacunes existantes sur les collections des revues existantes à la Cinémathèque, grâce à une méthodique et persistante investigation de toutes les sources où les exemplaires manquant pourraient être retrouvés.

- la classification des coupures de presse concernant 1991
  - l'actualisation du fichier des films présentés au Portugal en collaboration avec un centre de documentation cinématographique (CINEDOC) qui possède une data base pour la production mondiale
  - Catalogation, indexation et fichage de tous les documents rares ou insolites que, sous Luís de Pina, avaient été réunis sous le titre "Boite à surprises"
- d) La lecture publique a enregistré un total de 1.781 lecteurs qui consultèrent 9.413 oeuvres et ont demandé 22.303 photocopies

### Projections

La Cinémathèque Portugaise a organisé, dans la Salle Dr. Félix Ribeiro, 530 séances. 607 films ont été projetés et vus par 32.147 spectateurs.

Trois grandes rétrospectives intégrales ont été organisées: Leo McCarey (Février et Mars) Frank Capra (Mai et Juin) et Cecil B. DeMille (avec début en Décembre et continuation en 1992).

Dans le calendrier annuel les principaux cycles de films ont été: Janvier: Suite et conclusion de "Hommage à Anatole Dauman", "Cinéma Français Années 50", "Spencer Tracy - Katharine Hepburn"; Février: "Marx Brothers"; "Leo McCarey"; "Fred Astaire and Ginger Rogers"; Mars: "Hommage au Festival de Rotterdam"; "Leo McCarey" (cont.); "João Moreira"; "Ruy Furtado"; Avril: "Martin Scorsese"; "Macao au Cinéma" "Cinéma de Hong Kong"; Mai: "Frank Capra" "Johannes Van Der Keuken"; Juin: "Frank Capra" (cont.); "Jane Russell"; "Robert Frank"; (cont.); Juillet: Homenagem a Luís de Pina"; "Nouveaux Cinéastes Allemands"; "Documentaires et cinéma agricole portugais" Septembre: "Phantômes et Dinosaures"; "Mélodrammes Ombrageux"; Octobre: "50 années de Film Noir"; "Shonei Imamura"; "Trésors de la FIAF"; Novembre: "40 ans de Cahiers du Cinéma"; "Méditerranée Mer du Cinéma"; "Cinéma Danois Contemporain"; "Cinéma Danois Erotique du Temps du Muet"; Décembre: "Cécil B. DeMille"; "Derek Jarman" "Cinéma Irlandais"; "Cinéma et Médecine", "Hommage à Eunice Muñoz"

Pendant l'année, ont visité la Cinémathèque Portugaise d'importantes personnalités du monde du cinéma comme Frank Capra Jr., Jane Russell, Stuart Whitman, Johann Van Der Keuken, le réalisateur danois Erich Clausen, aussi bien que l'historien Marc Ferro et le critique des "Cahiers du Cinéma" Frédéric Strauss.

VI - Éditions

Ont été édités les livres suivants:

- PARA A HISTÓRIA DO CINEMA EM PORTUGAL de A. Videira Santos  
(362 pages)
- ROBERT FRANK  
(77 pages)
- MACAU NO CINEMA / CINEMA DE HONG KONG  
(72 pages)
- FILMES DE LUÍS DE PINA  
(17 pages)
- HOMENAGEM A JOÃO MOREIRA  
(23 pages)

Sous-presse on a déjà le livre de LUÍS DE PINA qui rassemble la liste de tous les films sortis en salle au Portugal de 1918 à 1958 et la traduction portugaise des mémoires de CAPRA: THE NAME ABOVE THE TITLE

VII - Administration et budget

Personnel .....	86 643 074\$50
Acquisition des livres .....	2 972 988\$00
Acquisition pour le Musée .....	1 189 550\$00
Archive Photographique .....	1 008 937\$50
Programmation et Publications .....	29 171 950\$00
Récupération de films en nitrate .....	10 000 000\$00
Tirage de copies de films portugais .....	29 464 853\$00
Acquisition de films étrangers .....	3 080 494\$00
Construction nouveaux dépôts .....	115 000 000\$00
Administration et manutention .....	88 317 731\$00
TOTAL .....	366 174 578\$00

(366 174 578\$00 = US DOLLARS 2 676 458)

VIII - Relations Internationales

La Cinémathèque Portugaise a joué un rôle fondamental dans le processus de création formelle de deux associations qui rassemblent les archives cinéma-



tographiques FIAF de l'Europe Communautaire: l'ACCE (Association des Cinémathèques de la Communauté Européenne) et l'Association surnommé "Project Lumière", co-financée par le Programme MEDIA de la Communauté Européenne.

La création formelle et juridique de ces deux associations a eu lieu à Lisbonne en Octobre 1991 et son siège et son Secrétariat Exécutif sont à Lisbonne. Le Président des deux Associations est José Manuel Costa, responsable par l'Archive de la Cinémathèque Portugaise et équipée à Sous-Directeur par décision ministérielle du 17 Juillet 1991.

La Cinémathèque Portugaise a poursuivi la collaboration étroite avec la Filmoteca Española. Les deux Cinémathèques ont organisé ensemble les Cycles Leo McCarey, Frank Capra et Cecil B. DeMille et la Filmoteca Española a invité (Janvier 1991) João Bénard da Costa pour présenter un choix de films de la Cinémathèque Portugaise à Madrid.

Au courant de l'année, Lisbonne a accueilli les directeurs des Cinémathèques de la Communauté Européenne pour la préparation des Associations nommées ci-dessus. On a reçu aussi, pendant la rétrospective Frank Capra, Paul Spehr, de la Library of Congress et Susan Dalton, de l'American Film Institute.

En collaboration avec la Cinémathèque Royale de Belgique, la Cinémathèque Portugaise a préparé la manifestation "95 ans de Cinéma Portugais" dans le cadre du Festival Europalia à Bruxelles. Avec environ 80 films portugais (du muet jusqu'à nos jours) ce fut la plus large manifestation sur le cinéma portugais jamais faite à l'étranger.

A Açores (Février 1991) a eu lieu la première réunion de la Commission de Programmation de la FIAF.

La Cinémathèque Portugaise a reçu des films, pour ces Cycles, du National Film Archive (Londres), de la Library of Congress (Washington) de l'UCLA (Los Angeles) de la George Eastman House (Rochester) de la Cinémathèque Française, de la Filmoteca Española, de la Cinémathèque Royale de Belgique, de la Cinémathèque de Lausanne, du Danske Film Archive (Copenhague) etc. Des films de la Cinémathèque Portugaise ont été prêtés à la Filmoteca Española et à la Cinémathèque Royale de Belgique.

Un technicien de notre Archive a fait un stage à Londres, au National Film Archive.

#### IX - Divers

En Juillet 1991, le Secrétaire d'Etat de la Culture a nommé, au sein de la Cinémathèque, la Commission Instalatrice de l'ANIM (Archive National des Images en Mouvement) dont le Président est José Manuel Costa. Les deux autres membres sont

M. Filipe Boavida et Mme Luísa Ramos.

À la même date, le Secrétaire d'Etat a nommé à la place de Sous-Directeur Mme Ana Maria Costa e Almeida et a créé un groupe de travail, formé par le Directeur et par Ana Costa e Almeida et José Manuel Costa pour préparer une nouvelle loi pour la Cinémathèque. Cette loi, à être publiée en 1992, équiparera la Cinémathèque Portugaise à un institut publique et lui donnera beaucoup plus de moyens techniques et financiers. Toute la structure de la Cinémathèque sera changée.

Pendant l'année, d'importants travaux d'amélioration et de restauration ont été faits au siège de la Cinémathèque, de façon à redonner à l'édifice (de la fin du XIX<sup>ème</sup> siècle) sa trace originale.

Le Secrétaire d'Etat de la Culture, qui a visité plusieurs fois la Cinémathèque au courant de 1991, a donné à Luís Pina a titre posthume la Médaille de Mérite Culturel.



**London**



## FIAF 1991 ACTIVITIES REPORT

NATIONAL FILM ARCHIVE - London

### 1. ACQUISITIONS OF THE YEAR

#### 1.1 Features

A total of 1,050 titles were formally acquired and fully documented during the year. The increase by some 300 titles over the previous year is gratifying though not necessarily significant, as priorities continue to steer the NFA towards quality rather than quantity. Yet again, considerable time and resources have been channelled into the acquisition of high quality prints for our "360 Classic Feature Films" project running so successfully at the BFI's Museum of the Moving Image, and we are indebted to a number of our FIAF colleagues for their assistance in providing prints. Much time has also been spent on the location and acquisition of the many key British films missing from our collection. To this end, a seminal publication is being prepared for 1992 - "Missing Believed Lost - The Great British Film Search", which will identify 100 important British features which have eluded us over the years.

The day-to-day work of tracing and acquiring material also continued, however, and a number of major collections of material were acquired during the year from the following sources: the Chinese Embassy, Filmatic Laboratories, Rank Film Archive, Hendersons Laboratories, Alan Parker, Clive Donner, Thames Television, BBC TV, Warner Bros., Columbia-Tri-Star, British Board of Film Classification, Anna Pavlova Museum, Republic Pictures, the Library of Congress and numerous private donors.

#### 1.2 Documentary

James Patterson, who had already worked for a considerable time in the Non-Fiction Acquisitions Section, was appointed head of this section, the post being given the new title of Keeper of Documentary Films. Indeed, all the Acquisitions Officers were renamed Keepers in order to reflect the nature of their responsibilities for their collections.

During the year the Documentary Section acquired some 1,782 titles, including important collections from CBS News, the BBC, Flashback Productions, the Central Office of Information and all the video footage shot for the production CARRY GREENHAM HOME by Beeban Kidron. Twenty-four early silent films, mostly by R W Paul, were also acquired from a private source. The rolling programme of duplicating the nitrate holdings of British Movietone News continued, as did acquisition of the two major negative collections from Filmatic and Hendersons Laboratories.

### 1.3 Television

A total of 6,158 television programmes were recorded off-air to broadcast standard for preservation and on VHS for study access: 3,378 of them were from ITV, 2,386 from Channel 4, 314 from the BBC and 80 from satellite channels. In addition, the entire output of both BBC channels was recorded on S-VHS cassettes for access purposes. The Archive was also able to record a comprehensive record of British television's coverage of the Gulf War in January and February.

There was a massive increase of donated materials in 1991, particularly on the obsolete 2" video format, a total of 7,694 programmes being acquired by donation or purchase, and we expect this trend to continue in 1992.

Perhaps the most welcome acquisition of the year was five compilation editions of the 1967 comedy programme AT LAST THE 1948 SHOW, an immediate precursor of MONTY PYTHON'S FLYING CIRCUS, which were missing until they turned up in the archives of Swedish Television.

## 2. PRESERVATION

### 2.1 Administration

Tony Cook continued to take full responsibility for running the J Paul Getty Jnr Conservation Centre throughout the year, while at the same time maintaining all his normal duties as Preservation Officer, and he carried out this over-demanding dual role with great competence and dedication. Interviews for the permanent post of Head of Conservation were finally held late last year and the post was offered to Henning Schou from the National Film and Sound Archive, Canberra. It is hoped that he will join the staff complement in March 1992.

Courtesy of the Archive's generous benefactor J Paul Getty Jnr, work on Phase III of the building development at the Conservation Centre began in August and is scheduled to be completed in a little over a year. The new development will comprise a third large vault area for safety film and videotape, and a two-storey Paper Store to house special collections belonging to the BFI Library as well as materials from the Stills, Posters and Designs collection.

### 2.2 Films

Paul de Burgh, the NFA's colour consultant, was awarded the British Empire Medal in the New Year's Honours list in recognition of his many years' work in the industry. Paul has made a major contribution to all the Technicolor restorations carried out by the Archive in recent years, and his BEM was presented by the Lord Lieutenant of Buckinghamshire at the Conservation Centre in the presence of all his colleagues.

One of this year's Technicolor restorations was Zoltan Korda's THE FOUR FEATHERS (1939), which was part-funded by Central Television Enterprises, the British rights holder for the Alexander Korda collection. The new print was premiered at a special screening at the National Film Theatre, in the presence of HRH Princess Margaret and David Korda, and a successful theatric re-release in selected cinemas then followed. The other major Technicolor restoration of the year was David Lean's early film THIS HAPPY BREED (1944). Work on the project had begun some months before his death, but sadly it became a memorial tribute, screened at this year's London Film Festival, which was dedicated to Lean's memory. A brand new Archive print of the thriller, THE CLOUDED YELLOW (1950), was also screened during the Festival, this time in tribute to a living craftsman of British cinema, the director Ralph Thomas.

In addition, colour negatives and prints were produced for a number of examples of early stencil-colour films and preservation work on the nitrate collection as a whole continued, the concentration being on eradicating the backlog of visibly sticky materials.

During the year there were improvements to the Conservation Centre's film laboratory's grading facilities, with three new black-and-white computerised film analysers being installed and commissioned. The first results from these proved very encouraging and they should also improve the throughput of work.

### 2.3 Video

During the summer the Engineering Department installed an independent compressed air system to the Centre's Video Preservation area, making operation of 2" video machines possible. This has assisted Brian Jenkinson, the Archive's video consultant, to begin to carry out the work of transferring obsolete 2" tapes to a modern format, an important development in the Archive's video preservation activity.

### 3. CATALOGUING

Don Swift, who had been acting Chief Cataloguer for two years, left the Archive in August after 18 years' service. This left the Department considerably under strength for most of the rest of the year. With the recruitment of a third full Cataloguer in November and the appointment of Olwen Terris as the new Chief Cataloguer in December, the Department is now fully staffed once again for the first time in two-and-a-half years.

Despite staff shortages, 322 films were fully catalogued, mostly from the pre-1920 period, and a number of interesting titles have emerged, including SHARPS AND FLATS (1915), a British comedy, and JEDERMANN'S WEIB (1924), a rare Alexander Korda feature film. A start was also made on capturing on SIFT, the BFI's computerised information system, the backlog of over 30,000 off-air TV recordings made by the NFA since 1985.



The scale of this undertaking has made it necessary to prioritise the entry of certain categories of programme and defer the entry of others.

Planning towards the computerisation of the NFA's subject indexing continued, but the problem of finding a programme capable of allowing cataloguers to continue to index by UDC as they always have in the past, while allowing users to search directly under alphabetical terms without going into the complexities of the UDC system, has proved extremely difficult, and Olwen Terris, the new Chief Cataloguer, is exploring alternative ways forward with the Computer Unit, taking account of the experiences of other libraries, which are known to have faced similar problems.

During the year a total of 2,469 enquiries were dealt with, an increase of over 20% on the previous year. Of these, 177 were by letter, 1,552 by telephone and 740 by personal callers.

#### 4. FILM SHOWINGS/EXHIBITIONS

This year saw the return of regular Archive programming at the National Film Theatre. Two feature films from the collection are now screened every month under the title THE ARCHIVE PRESENTS, as well as two programmes of documentaries under the title IN FACT. In addition, the Archive continued to develop its successful continuous chronological repertory of classic features for screening in the Museum of the Moving Image and these programmes ran throughout the year.

The Viewing Service found that programmes of British Hitchcock and Powell and Pressburger continued to prove popular around the world, in venues ranging from the Sundance Institute in Utah (where David Meeker introduced Powell and Pressburger to an enthusiastic new student audience), to Wiesbaden, Hong Kong and Stockholm (where Anne Fleming introduced THE LIFE AND DEATH OF COLONEL BLIMP at the Cinemateket). A wide range of other material was also loaned to many of our colleagues, including a selection of short documentaries to Helsinki for their retrospective on the British Documentary Movement (introduced by Clyde Jeavons), Thorold Dickinson films to the Bergamo Festival, Borzage titles to Amsterdam, Méliès films to Berkeley, and a wide range of early Italian shorts and American World War II features to Bologna for their Il Cinema Ritrovato event.

The Archive also contributed titles to the extremely successful Ciné Mémoire Festival of Restorations held in Paris. The NFA's main contributions were THE EDGE OF THE WORLD (1937), BRIEF ECSTASY (1937), SARABAND FOR DEAD LOVERS (1948) and THE THIEF OF BAGDAD (1940). The event was attended by both Clyde Jeavons and David Meeker.

#### 5. BUDGETARY MATTERS

Like most publically funded bodies in a time of recession, the NFA, in common with the rest of the BFI, has had to struggle to avoid the possibility of staff cuts and also faces a reduction of its overall

grant in real terms over the next two years. As a result of the strongly argued case put to Government, however, it has been recognised that in 1994/95 a substantial percentage increase to our grant will be necessary to maintain the Archive's work at its existing levels and the preservation allocation will be 'ring-fenced' to protect it from inflation and further reduction.

## 6. INTERNATIONAL RELATIONS

Tony Cook participated in the 11th meeting of the FIAF Preservation Commission in Dayton, Ohio. This immediately preceded the FIAF Congress in Athens which was attended by Clyde Jeavons and Anne Fleming. They were accompanied by Jack Houshold and Brian Jenkinson from the Archive's Conservation Centre, who were responsible for organising one of the main symposiums, chaired by Clyde Jeavons and Bob Rosen, demonstrating the latest TV and Video technology (including HDTV) and questioning its role in archiving.

Clyde Jeavons was also active in assisting in fully establishing the ACCE (Association of European Community Archives and Cinémathèques) and LUMIERE Project, which are dedicated to achieving inter-European film archiving objectives, and he attended a number of key meetings of the organisation in the course of the year. Later in the year he also attended the FIAF Executive meeting held in Jerusalem.

Anne Fleming delivered a paper on the NFA's relations with other bodies concerned with audio-visual archiving in the United Kingdom, at the Seminar on Film and Video Archiving organised by Christian Dimitriu at the Cinémathèque Suisse in Lausanne and, as the new rapporteuse, also attended a meeting of the Technical Co-ordinating Committee in Paris, where arrangements were discussed for the next Joint Technical Symposium, to be held in Barcelona in 1993.

## 6. GENERAL ACTIVITIES

The routine but important work of the Archive continued throughout the year and all our Sections were extremely busy. The Production Library supplied material to 111 productions, while the Donor Access section not only dealt with numerous enquiries but supplied over 600 titles to a wide range of organisations, including FIAF colleagues.

The 1991 Ernest Lindgren Memorial Lecture was delivered by the Swiss film historian, Roland Cosandey. His subject was the Joseph Joye film collection, and his lecture provided a fascinating insight into the man and his work as both a collector and an educator. It also proved that early cinema can capture the public imagination, attracting not only press coverage but inspiring a long item on the BBC magazine programme The Late Show.

The first full academic year of the postgraduate MA course in film archiving at the University of East Anglia, in which the NFA was very much involved, proved very successful and all three candidates obtained their degrees. Six students were accepted for the 1991/92 academic year, including three from overseas, and once again day-long teaching sessions have been arranged for them at the Conservation Centre at Berkhamsted and at the Archive's London offices. All six students will also spend month-long working placements at different Archives, two of them travelling to our FIAF colleagues in Stockholm and the UCLA Film and Television Archive.

Anne Fleming, Deputy Curator, NFA  
February 1992.



**London**

## DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

## ANNUAL REPORT 1991

**Personnel and Organisation**

Clive Coultass retired after 22 years with the staff of the Imperial War Museum on 30 September 1991. A resumé of Clive's career (previously circulated with Issue 43 of the *FIAF Bulletin*) is appended as an annexe to this report.

The transfer into the Department of Film of cataloguing staff previously working in the Department of Information Systems was completed in April 1991: these two additional posts mean that the Department now has an Acquisition and Cataloguing section with a full-time staff of three.

**Acquisitions**

Peter Shankland, 90-year old British author and former Director of documentary production for the British Control Commission in Germany from 1948 to 1949 presented two of his films - *Ad Dei Honorem: the Bordesholm Altar in Schleswig Cathedral* and *Rhine Boatmen*. He also presented 24 frame blow-ups from his missing *Report on the Refugee Situation* and recorded an audio interview about the production and banning of what Paul Rotha described as "this moving record ... of the vastness and misery of the refugee problem in the British Zone" (*Paul Rotha Documentary Film*, 1952). This film, produced in January 1949, is also known in Germany as *Flichtlinge* or *Asylrecht* and is alluded to in some British texts as 'Report on Germany', 'Right of Asylum' or 'Refugees'; any help FIAF colleagues could give in tracking down a copy, especially of the English-language version, would be very much appreciated both by this Department and by the film-maker.

Other notable acquisitions have included: material on the commissioning of a brewery ship to provide beer to sustain British forces in the Far East during the Second World War; some additional examples of the series *Calling Blighty* which provided servicemen in that theatre of operations with an opportunity to send filmed messages home to their families; English-language prints of several information films about the armed services of the former Soviet Union presented by the Embassy; and a print of the UK-GDR feature film *The Ordeal of Private Pooley* (German title *Der Schwur des Soldaten Pooley*), 1961.

The Department has, as in previous years, received a considerable quantity of official film relating to defence matters in the present or recent past: in 1991, this material naturally had a heavy emphasis on British forces' involvement in Operations 'Desert Storm' and 'Safe Haven'.



### **Preservation**

Preservation work has been carried out on some 400 reels of nitrate film, over 100,000 metres. 57,200 metres of safety film were also processed.

The Department was fortunate to receive continued financial assistance from the Ministry of Defence for its nitrate film preservation work, this being the final year of an agreed three-year programme of support. We were also successful during the year in an application for funding from the National Heritage Memorial Fund to ensure the preservation of an important collection of nitrate film recording the work of the London Fire Brigade during the Second World War. Work supported by this special grant will commence in 1992.

### **Cataloguing**

The Imperial War Museum is participating, with a number of other major museums in Britain, in an exercise called LASSI (standing for LARger Scale Systems Initiative) which is exploring the scope for co-operation in the development of a new computer system to handle what the museum profession knows as "collection management". While waiting for LASSI to come home, there is only limited scope for activity in the cataloguing field, and most of the Department's efforts have been in the directions reported last year. These include overhauling the vocabulary used in subject indexing in the catalogue in keeping with procedures agreed in the Museum's Terminology Control Group, and consolidating the results of previous generations of cataloguing effort into a single, standardised format. Some significant new work has been completed, however, including the cataloguing of our (incomplete) holding of issues of the First World War newsreel *Topical Budget*.

In a parallel activity, the Department of Film has been co-operating with the Museum's Department of Photographs in a project to identify and catalogue still photographs in the latter's collection which are derived from or relate to film. This material includes frame-blowups transferred to the Museum by the war-time Ministry of Information as well as those made in the Museum's own darkrooms; some production stills; and a number of photographs showing cameramen and other members of the service film units at work, cinemas and film shows in wartime, and similar topics. A volunteer working in the Department of Photographs through the summer made a start on cataloguing identified frame blow-ups, and a data-base covering several hundred images has been created.

### **Film Showings**

The Department carried through an important upgrade to the 35mm projectors in its main Cinema during 1991, replacing their 1 KW lamps with 1.5 KW. The change has resulted in a



marked improvement in picture brightness; since it also necessitated upgrading the lamp housings there has been an incidental extra benefit of more comfortable operation for the projectionists.

The Museum has continued to programme public film showings on Saturdays and Sundays throughout the year and on every day during school holidays. During 1991, as a conscious experiment, a policy of more frequent showings of shorter programmes has been tried out, so that there have been more performances (548, compared to 346 in 1990) but fewer films shown (70, compared to 134, of which a higher proportion were shorts rather than feature length). The total audience visiting the Cinema has held up well (17,524 compared to 18,059 in 1991) bearing in mind that the number of visitors to the Museum as a whole fell sharply in the early part of the year reflecting a harsh winter, the gloomy economic climate and the uncertainties of the Gulf War period.

Themes reflected in public film shows have included: escape and evasion, the evacuation of children, war correspondents and events the fiftieth or seventy-fifth anniversaries of which occurred during the year. Feature or feature-length titles shown included *The Captive Heart* 1946, *The Wooden Horse* 1950, *The One That Got Away* 1957, and *The Colditz Story* 1954; *Why We Fight: The Battle of Russia* 1943 and *Why We Fight: War comes to America* 1945; and *The Battle of the Somme* 1916, shown with live piano accompaniment. Details of shorts programmed are not included in this report, but will be gladly supplied to anyone interested.

### **Public Services**

The Museum published, towards the end of the year, three further video-cassettes of material from the Department of Film's collection. Titles are:

*Listening to Britain: a Jennings trilogy*

Three films made during the Second World War by Humphrey Jennings, considered by many to be Britain's greatest documentary film maker - *The Heart of Britain*, *Listen to Britain* and *A Diary for Timothy*.

*Keeping the Wheels Turning: Women and Children at War 1939-1944*

Seven films from Britain's Second World War Ministry of Information reflecting the effect of the war on women and children.

*War Women of Britain: Women at War 1914-1918*

Eight films from the First World War period reflecting how the lives of women were affected by that conflict.

Material from the collection was in demand for television programmes reflecting both historical investigations and the historical background to current affairs. Material was supplied to 316 productions world-wide.

Film screenings continue to play an important part in the Museum's education programme for school-age children, with the Cinema in daily use throughout the academic year. Members of the Film Department have assisted with lectures and seminars organised by the Education Section on themes relating to the interpretation of "evidence" and on the use of less-obvious materials - for example, animation film - as sources for historical study or interpretation.

An interest in broadening the access which schools may have to the collection of the Department has been a major impetus behind the video publications already mentioned. The Film Department is also assisting in the development by the Netherhall School in Cambridge of a computerised interactive teaching aid on the Battle of the Somme which will include computer-controlled access to a video-disc carrying a 35-minute extract from the 1916 film.

The Department continues to operate its "Loan Scheme" which makes available 16mm prints (with some titles also available on video) of a range of film to universities, colleges and other institutions for higher education. In addition, the Department makes a number of loans to other organisations (service veterans, film study groups etc). During this year we have made a total of 454 loans of film and 53 loans of video material within the United Kingdom and 5 loans to archives in other countries.

### **International Relations**

The Department was represented at the FIAF Congress in Athens in April by the Keeper, Roger Smither, who was also a speaker at the *Sminaire sur la conservation et la mise en valeur du patrimoine cinematographique et audiovisuel en Suisse*, organised in Lausanne in November by Christian Dimitriu of the Cinmathque Suisse. Following the seminar - and still in Lausanne - Roger attended the 1991 meeting of the FIAF Cataloguing Commission.

Kay Gladstone, Acquisitions and Cataloguing Officer, attended an international Festival of Amateur Films and the inaugural meeting of the Association Europeenne des Indits at the Vidiothque de Paris from 7-9 June. He also attended the IAMHIST Conference on the theme *Cold War in Retrospective* in Gttingen from 4-8 July.





FROM THE KEEPER

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Dear Colleagues

#### RETIREMENT OF CLIVE COULTASS

On 30 September 1991, Clive Coultass retired from the staff of the Imperial War Museum. After joining the Museum in 1969, as 'Keeper of Film Programming', Clive rapidly built up the structure and the role of the Department of Film, and became its Keeper in 1970. In 1983 he was appointed Keeper of Audio-visual Records, his former deputy, Anne Fleming, succeeding him as Keeper of the Film Department. In his new role, he was responsible for supervising the activities of the Museum's three audio-visual Departments (Film, Photographs and Sound Records) and its Department of Information Retrieval. He was also responsible for the production of the interactive displays which have formed a prominent part of the exhibitions in the Museum's redeveloped galleries over the past two years.

Clive did much to promote the serious consideration by academic historians of film as a topic worthy of their notice. In partnership with the Inter-University History Film Consortium and the British Universities Film (later Film and Video) Council, he organised a number of successful conferences at the Museum with important international participation. These included *Film, Politics and Propaganda* (1979); *Britain and the Cinema - Second World War* (1985) and *Russian and Soviet Cinema - Continuity and Change* (1990). Clive is himself the author of several articles on film and history, and most recently of the book *Images for Battle - British Film and the Second World War, 1939-1945* (1989). He was a founding member of IAMHIST - the International Association for Audio-Visual Media in Historical Research and Education, and served as its vice-president from 1978 to 1985.

Clive will have been well-known to many colleagues from his participation in FIAF congresses. He played an important role in developing the Museum's links with the Federation, building on the work of the Museum's then Deputy Director, Christopher Roads, who had in 1968 secured the admission of the Museum to FIAF with the unique status of 'Associate Member'. Clive Coultass subsequently ensured that the significance of the archival film collection of the Imperial War Museum was formally recognised by the Federation, and achieved the status of full membership of FIAF for the Department of Film from 1980.

Clive will welcome contact from former colleagues; letters addressed care of the Film Department will be forwarded to his private address.



# **Los Angeles**

## FIAF 1991 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 the AFI/NEA Film Preservation Program grants, acquires films for the AFI Collection, researches and publishes the AFI Catalog of Feature Films, is implementing the National Moving Image Database (NAMID), and develops public awareness of the importance of moving image preservation. The Center also serves to coordinate the activities of the American film and television archives, as well as to build bridges and exchange information between the archives and the film and television industry. In that capacity, it serves as the Secretariat for the Association of Moving Image Archivists, and for The Film Foundation.

### I. ACQUISITIONS OF THE YEAR

In 1991, 162 films were acquired for the American Film Institute Collection. Susan Dalton, the Center's Archivist and Director of Preservation and Archival Projects, reports that, of this total, 39 were features, 123 were shorts, and 91 were on nitrate stock. Donations of unique material came from individuals, and local, national and international institutions for preservation in the AFI Collection at the Library of Congress and other American archives.

Two international exchanges, negotiated and coordinated by the Washington staff of the Center on behalf of U.S. FIAF-member archives, were completed in 1991. In May, 166 reels of nitrate were received from the Nederlands Filmmuseum. The films were American productions, most of which had not previously existed in any U.S. archive. Center staff identified the original U.S. release titles for ten unidentified films in addition to organizing the distribution and shipment of the collection. Features received from the Nederlands Filmmuseum included titles such as CAPITAL PUNISHMENT (1925) with Clara Bow; FORBIDDEN PARADISE (1924) directed by Ernst Lubitsch; SKIN DEEP (1922) directed by Lambert Hillyer and starring Milton Sills and Florence Vidor; and THE CLEAN-UP, a 1917 Bluebird feature starring Franklyn Farnum. Among the shorts were an episode of the 1917 serial PATRIA starring Irene Castle and Marie Walcamp; NO FLIRTING ALLOWED (1915) starring Frank Mann; and SLIPPERY SLIM AND THE IMPERSONATOR (1914) from the Essanay Snakeville comedy series starring Victor Potel and Harry Todd.

In May 1991, ten reels of nitrate were donated to the Center by the National Film and Sound Archive of Australia. Included in the



shipment was a rare complete print of BATTLE HYMN OF THE REPUBLIC (Vitagraph, 1911) starring Ralph Ince as President Lincoln, and a unique print of THE BABY BRIDE (Thanhouser, 1912).

Other significant acquisitions include:

- \* THE WAX LADY (1913), a previously lost Thanhouser film.
- \* GUSSE TIED TO TROUBLE (1915), starring Sid Chaplin.
- \* WILD BILL AND CALAMITY JANE IN THE DAYS OF '75 AND '76 (1915), the first feature filmed in South Dakota and Nebraska by the Black Hills Film Company.
- \* THE COLD DECK (1917), starring William S. Hart.
- \* IF DREAMS CAME TRUE (1925), an early Technicolor short based on the Cinderella story.

Also received was a collection of 16mm kinescopes of early 1950s ABC television shows including PHOTOPLAY TIME (1949), ACROBAT RANCH (1950), CHANCE OF A LIFETIME (1951), PAUL WHITEMAN'S GOODYEAR REVUE (1952), THE GEORGE JESSEL SHOW (1954), and STOP THE MUSIC (1955).

## II. PROGRESS IN THE FIELD OF PRESERVATION

### AFI/NEA Film Preservation Program

In October 1991, the National Center announced that \$355,600 in grants had been awarded for the FY92 AFI/NEA Film Preservation Program. Eleven organizations received funding for film preservation projects through the program:

- \* The Academy Foundation, Beverly Hills, California
- \* Anthology Film Archives, New York, New York
- \* Archivo de Imagenes en Movimiento, San Juan, Puerto Rico
- \* International Museum of Photography at George Eastman House, Rochester, New York
- \* Museum of Modern Art, New York, New York
- \* National Center for Jewish Film, Waltham, Massachusetts
- \* New York Public Library/Dance Collection, New York, New York
- \* Oregon Historical Society, Portland, Oregon
- \* Pacific Film Archive, Berkeley, California
- \* UCLA Film and Television Archive, Los Angeles, California
- \* University of Kentucky Library, Lexington, Kentucky

### Association of Moving Image Archivists (AMIA)

To promote communication and cooperation, the Center continued to assist in coordinating the work of the nation's archives and archival constituencies. In its role as Secretariat for the newly formalized Association of Moving Image Archivists (formerly known as



the Film and Television Archives Advisory Committee), the Center continued to publish the AMIA Newsletter and worked closely with archivists across the country to organize the 1991 annual AMIA conference held in New York City in November. AMIA is the national professional association for the hundreds of working archivists -- from both the public and private sectors -- actively involved in film and video preservation. Although AMIA had been meeting informally for years, the 1991 conference was the group's first since its formal organization earlier in the year. In September, AMIA held its first election of officers. Gregory Lukow, the National Center's Deputy Director, was elected to serve as the founding Secretary for the association.

#### The Film Foundation

The Center continued its work as secretariat for the Film Foundation, a group of eight major film directors, headed by Martin Scorsese, dedicated to film preservation. In February, Gregory Lukow joined the Foundation's Archivists Advisory Council -- comprised of representatives from the five U.S. members of FIAF -- and participated in the council's two 1991 meetings. In addition, several Center staff members participated on a number of technical sub-committees created by the Foundation to bring together experts from the archives and the film studios. Center staff were asked to serve as contact persons for two of these committees, one devoted to archival "Storage and Conservation" issues and the other to the development of new "Training Programs" for archival personnel.

#### Curatorial Manual for Newsfilm and Video Collections

In March, the Center received a grant from the National Archives in Washington, D.C., that enabled work to begin on a project to write and publish a basic curatorial manual covering the full range of activities involved in the administration and conservation of television newsfilm and video collections. The project is being supervised by the Center in collaboration with the Wolfson Media History Center in Miami and the Chicago Historical Society. By addressing the unique curatorial problems involved in conserving television news and other subject-oriented film/video collections, this guidebook will complement existing FIAF publications as well as other preservation-related texts.

### III. CATALOGING - DOCUMENTATION - RESEARCH

#### AFI Catalog of Feature Films

The 12-member staff of the AFI Catalog continued to make progress in researching additional volumes of the U.S. national filmography.

Patricia Hanson, the Catalog's Project Director and Executive Editor, reports that, by the end of 1991, all research on the 1930s volume of the project -- AFI Catalog of Feature Films, 1931-1940 -- had been completed and the majority of the records had been edited and submitted for typesetting. Following final proofreading of the typeset copy, the Thirties volume will be published in mid-1992 by the University of California Press.

Of the estimated 5,000 titles to be included in the final Thirties volume, the Catalog staff was able to view prints or copies of over 4,000. This is by far the largest number of films viewed for any single decade researched by the project to date. As part of this effort, the staff conducted an extensive search to locate any remaining, unviewed titles. Archives, studios, rental sources and private collectors in the U.S. and abroad were contacted. As a result of this undertaking, an estimated 700-800 titles -- or about 15% of the decade's production -- could not be located, and may no longer exist in any form. These titles are comprised primarily of independent, low-budget and B-studio films produced during the first half of the 1930s.

Research is now well under way on the next volume of the Catalog, covering feature films produced during the 1940s. Prior research on all titles from this decade had been completed in 1990. During 1991, major funding for the Forties volume research was received from the National Endowment for the Humanities, and from a new Catalog supporter, the Ahmanson Foundation. As with previous volumes, all research on the Forties volume is being entered into the Center's National Moving Image Database.

For the volume covering the years 1893-1910, the Catalog staff conducted an initial title list and index check on the approximately 17,700 preliminary-research records in the recently completed Pre-Teens database. The Center plans to make this data available as a work-in-progress in 1992.

As an outgrowth of its Thirties volume work, the Catalog staff assisted the 1991 Venice Film Festival by researching a number of pre and post-Production Code films that were significant in the development of the Hays Office between 1927 and 1934. The task involved extensive revisions to a number of records from the previously published Twenties volume of the AFI Catalog. In September, the Venice Festival published a book that included 35 filmographic essay-entries prepared through part of this work.

#### National Moving Image Database

The National Moving Image Database (NAMID) provides centralized information on the moving image holdings of U.S. archives and

producers. During 1991, the National Center continued to acquire data for inclusion in the database through the allocation of additional funding in the NAMID data entry and conversion program. These 1991 funds were used to acquire physical holdings information through data entry projects involving seven U.S. archives.

As a result of NAMID conversion program activities, NAMID Director Margaret Byrne reports that, by the end of 1991, NAMID housed more than 150,000 records. This includes over 100,000 copy-specific records describing the film/television/video holdings of over a dozen archives across the country, including all the U.S. members of FIAF. The database also includes approximately 50,000 filmographic records produced through the AFI Catalog research project.

Each NAMID record is composed of four tiers: 1) a film/videographic tier, which consists of such information as title, date, cast, credits, subject, and a descriptive synopsis; 2) a location(s) tier, which identifies where materials may be found; 3) a holdings tier, which contains copy-specific data such as format, footage, material, and number of reels; and 4) a condition of holdings tier, which describes the condition of the physical elements. All records are USMARC compatible. Levels of cataloging within these records -- inventory-level, minimum-level, and full-level -- were also defined and articulated.

Also during the year, NAMID staff continued work on several project-specific databases. These include a database of all non-television materials produced by the Warner Bros. studio, including feature films, short subjects and cartoons. During the year, extensive efforts were devoted to expanding and refining this database -- which includes holdings from most of the U.S. FIAF members -- in order to make it even more comprehensive. Work also accelerated on a database for independent, experimental and avant garde film and video materials, with at least 10 key institutions now participating.

NAMID also initiated several projects addressing the special needs of newsfilm archives. In particular, the Center prepared a national-level grant proposal seeking funding to develop and support group-level cataloging rules for moving image material, including newsfilm and other untitled, subject-oriented collections. Much of this material -- which also includes anthropological, ethnographic and amateur/family film footage -- is held by a broad range of archives in both edited and unedited form.

In consultation with members of the NAMID Committee, the NAMID staff carried out an intensive assessment of the results of the first three years of data entry through the NAMID conversion program. The Center also took steps to establish formal procedures for the



future allocation of funds in this program. As part of this process, the NAMID Committee was reconstituted to form a NAMID "users" group, now known as the NAMID Participants Council. This expanded group is now open to representation from all institutions participating in NAMID.

In August, NAMID's proposal to serve as a processing center for moving image documentation was accepted by OCLC, one of the two major national computer utilities for all kinds of research materials. NAMID initiated steps to become a similar processing center for RLIN (the Research Libraries Information Network). By making its moving image records available to these national computer networks, NAMID will be able to provide increased access for scholars and researchers worldwide.

To help make its data available to other archives through shared cataloging, NAMID began a program to upgrade its AFI Catalog filmographic records with Name Authority work, a necessary step before these records can be uploaded to a national bibliographic network. The Center also completed mapping of the AFI Catalog record to the USMARC format. The mapped record was tested and sent to the Library of Congress for comment and review. In addition, NAMID began a project to map FIAF cataloging rules to the USMARC format. In developing this initiative, the National Center will appreciate counsel, comments and advice from FIAF members.

#### IV. FILM SHOWINGS - EXHIBITIONS

Films from the AFI Collection were loaned for exhibition at numerous universities, museums, festivals and archives in the U.S. and abroad. These included: the Pacific Film Archive, the American Museum of the Moving Image, the UCLA Film and Television Archive, Le Giornate del cinema muto, the Cineteca del Comune di Bologna, the Filmoteca Espanola, the Cinemateca Portuguesa, and to the Society of Cinephiles for use in Cinecon 27.

#### V. INTERNATIONAL RELATIONS

In April, Gregory Lukow and Susan Dalton attended the annual FIAF congress and symposium in Athens, Greece. At discussions during the congress, arrangements were made for the Washington staff to coordinate the Center's collaboration with a number of other FIAF archives on an international database for independent and avant garde films. This initiative complements ongoing work within the Center's National Moving Image Database (NAMID) project to document existing independent/avant garde film and video holdings. To date, lists of independent films have been received from Det Danske

Filmmuseum in Kobenhavn and the Osterreichisches Filmmuseum in Wien and have been entered into the database, with printouts returned to these institutions for proofing and possible corrections.

Center staff assisted the "Il Cinema Retrovato" in Bologna and "Le Giornate del cinema muto" in Pordenone, by obtaining permissions for screenings of American films contributed by U.S. FIAF archives and by coordinating the shipment of films via diplomatic pouch. In June Susan Dalton was the guest of the Filmoteca Espanola in Madrid and the Cinemateca Portuguesa in Lisbon as part of a retrospective of Frank Capra films jointly organized by these archives. In October, Dalton traveled to Paris to attend the "Cine-Memoire" festival, and to Italy to attend the Pordenone event.

During the year, the Center hosted visits by a number of international guests, including Mr. Rafael Vargas Ruiz, Director of the Cinemateca de Nicaragua, who visited the Center's offices in both Los Angeles and Washington, D.C. Other visitors included Mr. Tony Ma, Chief Manager of the Film Archive of the Urban Council of Hong Kong, Mr. Lee Tung-Ming of the Audiovisual Department of Government Information in Taiwan, and Mr. Stefano Nespolesi, Director of the RAI Broadcasting Library in Italy.

#### FIAF Regional Group Meeting

In February, the National Center participated in the 1991 meeting of the North American FIAF archives regional group hosted by the Museum of Modern Art in New York.

#### VI. SPECIAL EVENTS - MISCELLANEOUS

In April 1991, the National Center participated in the three national re-premieres of SPARTACUS, the 1960-Oscar winning film directed by Stanley Kubrick and starring Kirk Douglas. Presented by Universal Pictures, the film was shown to audiences in New York, Washington, and Los Angeles in an uncensored, fully reconstructed and restored version. The restoration effort was supervised and produced by Robert Harris and Jim Katz. Proceeds from the SPARTACUS premieres benefited the National Center and the Film Foundation.

In June, the Center co-sponsored the four-day "Fast Rewind II" conference, hosted by the Rochester Institute of Technology in Rochester, New York. Several staff members participated in the conference, which brought together moving image preservationists, historians, and scholars from throughout the U.S. and Canada.

During the course of the year, Center staff participated as guest speakers and panelists at a number of other archival conferences and

events. These included a special panel on film preservation during the Miami Film Festival in February, a meeting of the National Society of Arts and Letters in March, a "Symposium on Videotape Preservation" hosted by the Museum of Modern Art in New York in June, the annual conference of the Society of American Archivists (SAA) in Philadelphia in September, and the 133rd Technical Conference and Exhibit of the Society of Motion Picture and Television Engineers (SMPTE) in Los Angeles in October. Center staff also worked closely with the SMPTE organizing committee to help coordinate local arrangements for this meeting.

In other work, the Center was invited to participate on the Steering Committee of the "Southern Media Archives Council," a newly-formed group of moving image and sound archivists from the southeastern states who are working to coordinate and develop collections in this region. Elsewhere, the Center continued its involvement on the Steering Committee of the Motion Picture Centennial Committee, a broad-based group of film/video and arts organizations from across the country -- including the U.S. members of FIAF -- who have joined together in a six-year celebration (1991-1996) of the birth of the motion picture. In March, Center staff again served on the panel of judges in the History category for the Council for International Non-Theatrical Events (CINE) which annually presents awards to films of special merit.

#### Personnel

Shirlee Taylor Haizlip resigned her position as Director of the National Center in February 1991. In August, the National Endowment for the Arts (NEA) named John Ptak, a respected professional in the Los Angeles film community, to a dual leadership role for the Center: as Co-Chair, along with Fay Kanin and Martin Scorsese, and as the Center's Interim Director. Ptak has a history of involvement with both the AFI and the NEA, and is serving as Interim Director on a volunteer basis while he continues his career as an agent at the Creative Artists Agency in Los Angeles.

In November, Linda Pototsky resigned her position as Archives Assistant in the Center's Washington office. In June, Brian Taves left his position as the Center's NAMID Cataloger at the Library of Congress to take a new position on the staff of the Library's Motion Picture, Broadcasting and Recorded Sound Division.

Eli Savada left the National Center in September. Since 1983, Savada had worked as the Center's AFI Catalog researcher responsible for prior research on the Pre-Teens volume of the Catalog. Upon completion of this research he had compiled information on over 17,700 titles from the pre-teens era.



# Los Angeles

UCLA FILM AND TELEVISION ARCHIVE  
1438 Melnitz Hall  
405 Hilgard Avenue  
Los Angeles, California 90024  
U.S.A.

Annual Activities Report to FIAF, 1991

## ACQUISITIONS

**Motion Pictures:** The Archive's motion picture collection received numerous contributions of 35mm and 16mm formats in 1991, along with video format copies of many titles acquired for use in the Archive Research and Study Center. The most important film format contributions for research and preservation came directly from U.S. production and distribution companies (as in previous years), as well as from prominent figures in the international film industry.

### Significant acquisitions of 35mm prints:

Orion Pictures continued to deposit its major releases with the Archive, including ALICE, CRIMES AND MISDEMEANORS, DANCES WITH WOLVES, EVERYBODY WINS, THE HOT SPOT, THE LAST OF THE FINEST, MERMAIDS, MIAMI BLUES, ROBOCOP 2, STATE OF GRACE, and VALMONT.

Received from Twentieth Century-Fox were THE ABYSS, ALIEN NATION, BIG, BROADCAST NEWS, FORT APACHE, THE BRONX, MILLER'S CROSSING, MY BODYGUARD, THE PRINCESS BRIDE, and WORKING GIRL, among others.

International Creative Management (ICM) contributed several early films made by notable filmmakers, including ALICE IN WONDERLAND (Jonathan Miller) and AMBLIN' (Steven Spielberg).

The Stanford Theatre Foundation contributed THE POWER OF THE PRESS.

The American Film Institute and the Academy of Motion Picture Arts and Sciences continued to deposit trailers, shorts, and features of historical value with the Archive, as did distributors and private donors.

### Significant acquisitions of nitrate and safety material for preservation:

The Stanford Theatre Foundation deposited a number of early Clara Bow silent features: BLACK LIGHTNING, EMPTY HEARSE, MY LADY'S LIPS, PARISIAN LOVE, MY LADY OF WHIMS, and THE PLASTIC AGE. Other silent feature films deposited by the Foundation include CHARLIE'S AUNT with Syd Chaplin, THE HEART OF RACHEL with Bessie Barriscale, TWO WEEKS with Constance Talmadge, TWO WEEKS OFF, and THE WHIP, both with Dorothy Mackaill, SAL OF SINGAPORE with Phyllis Haver, and SHOW FOLKS with Lina Basquette and Carole Lombard.

From Warner Brothers came several reels of THE BETTER 'OLE, the second Vitaphone feature film, starring Syd Chaplin.



The Silent Society of Los Angeles provided a number of rare silent shorts and a feature, including THE TEST OF CHIVALRY (1916) 3 reels, TWIXT LOVE AND THE ICEMAN (1916) 1 reel, HER FRIEND THE MILKMAN (Al Christie, 1915) 1 reel, and GRETCHEN THE GREENHORN (1916) with Dorothy Gish, 5 reels (see Preservation List below).

Private individuals provided nitrate prints of rare Paramount and Fox trailers from the early 1930's, and one of the last productions made in two-color Technicolor, LEGONG, DANCE OF THE VIRGINS (1935), produced by Constance Bennett and directed by the Marquis de la Falaise.

Other significant nitrate acquisitions included an excerpt from a rare Asian-American production, LOTUS BLOSSOM (Frank Grandon, 1921) with Lily Tsem Mei, Tully Marshall, and Noah Berry, seven brief films produced by the Lubin Company at the turn of the century, and BUD'S RECRUIT, a 1917 two-reel film directed by King Vidor.

**Television:** The television collection continued to expand with contributions in 1991 from previous and new donors:

The Academy of Television Arts and Sciences, in continuation of its partnership with UCLA, contributed the 42nd and 43rd Annual Prime-Time Emmy nominees and winners (211 and 187 programs each) (3/4"), and from the International Council of the National Academy of Television Arts & Sciences, the 1990 INTERNATIONAL EMMY NOMINEES AND WINNERS (17 programs) (3/4").

From Films, Inc., the Archive received 56 titles, mostly documentaries, including BETWEEN THE WARS, THE ANDERSON PLATOON, and NBC WHITE PAPER (16mm).

The Archive also acquired the new SMOTHERS BROTHERS COMEDY HOUR (1988-89 series) (1"); also the entire TANNER '88 series (3/4") (written by Gary Trudeau, directed by Robert Altman), from Sandcastle 5 Productions.

The Hallmark Hall of Fame collection was complemented by the addition of DECORATION DAY and SHADOW OF A DOUBT (1").

To the Masterpiece Theatre collection were added: 83 Masterpiece Theatre titles; 51 Mystery! titles; 15 Mobil Showcase titles (3/4" and 1"), from Frank Goodman Associates.

Martin Scorsese collection: numerous titles on 3/4" including THE ORSON WELLES STORY; THE POLICE TAPES.

Douglas Heyes collection: 17 programs, including episodes from MAVERICK, RIN TIN TIN, DESILU PLAYHOUSE and CHRYSLER THEATRE (16mm).



AFI/David Brown collection: 31 kinescopes (16mm) from early ABC network programs; including HERB SHRINER TIME; STOP THE MUSIC; BILLY ROSE'S PLAYBILL; DON AMECHE'S MUSICAL PLAYHOUSE.

John Beck collection: CBS REPORTS (13 programs, 1959-66) (16mm).

Other series acquired: EVE ARDEN SHOW (25 episodes, 1957-58) and THE MOTHERS-IN-LAW (5 episodes) (16mm), from the estate of Eve Arden.

FRANK'S PLACE (23 programs); THE AMAZING TEDDY Z (17 programs) (3/4"), from Hugh Wilson Productions.

GARROWAY AT LARGE (3 programs) (16mm kinescopes), from John and Gloria Heinz.

THE LIFE OF RILEY (86 episodes) (16mm), from the North American Radio Archives.

PROSPECTS OF MANKIND (1959-61 NET discussion series hosted by Eleanor Roosevelt, 9 programs) (3/4"), from WNEW-TV, New York.

Individual programs added: FORD STAR JUBILEE: "The Caine Mutiny Court Martial" (1955) (16mm kinescope), from Hal Layer.

## **PRESERVATION**

Short subjects and feature films copied by the Archive from nitrate onto acetate safety stock during 1991 included:

BUMPING INTO BROADWAY (Hal Roach, 1919) d. Hal E. Roach; with Harold Lloyd, Bebe Daniels; preserved from the original negative; original intertitles and color tints restored; 2 reels.

GIRLS ABOUT TOWN (Paramount, 1931) d. George Cukor; with Kay Francis, Joel McCrea, Lilyan Tashman, Eugene Pallette; 9 reels.

GRETCHEN THE GREENHORN (Triangle/Fine Arts, 1916) d. Chester M. and Sidney A. Franklin; with Dorothy Gish, Ralph Lewis, Eugene Pallette, Kate Bruce, George Stone; color tinted; 5 reels.

HEY THERE (Rolin, 1918) with Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard; preserved from the original camera negative; 1 reel.

HOLIDAY (Columbia, 1938) d. George Cukor; with Katharine Hepburn, Cary Grant, Lew Ayres, Doris Nolan, Edward Everett Horton; 10 reels.

THE INFORMER (Radio Pictures, 1935) d. John Ford; with Victor McLaglen, Heather Angel, Preston Foster, Wallace Ford, Una O'Connor; preserved from 35mm nitrate master and from two 35mm reissue prints; 10 reels.

LIGHTNIN' WINS (Sava Films, 1926) d. Alvin J. Neitz; with Lightnin' the Great (a dog), Gary Cooper, Eileen Sedgwick; 2 reels.

THE POOR NUT (First National, 1927) d. Richard Wallace; with Jack Mulhall, Charlie Murray, Jean Arthur, Glen Tryon, Cornelius Keefe; 7 reels.

RHEIMS (Prizma, 1921) d. Charles Raleigh; Prizma color subject; 1 reel.

SECOND FIDDLE (Film Guild, 1922) d. Frank Tuttle; with Mary Astor, Glenn Hunter, Osgood Perkins; color tinted; 6 reels.

THIS DAY AND AGE (Paramount, 1933) d. Cecil B. DeMille; with Charles Bickford, Richard Cromwell, Ben Alexander; preserved from Cecil B. DeMille's personal print; 9 reels.

THIS IS THE ARMY (Warner Brothers, 1943) d. Michael Curtiz; with George Murphy, Joan Leslie, Ronald Reagan, Alan Hale, Joe Louis, Kate Smith, Irving Berlin; preserved from Technicolor separation masters; 13 reels.

TONIGHT OR NEVER (Goldwyn/UA, 1931) d. Mervyn LeRoy; with Gloria Swanson, Melvyn Douglas, Alison Skipworth, Boris Karloff; preserved from the original picture and track negatives; 9 reels.

UP THE ROAD WITH SALLIE (Select Pictures Corp., 1918); d. William Desmond Taylor; with Constance Talmadge, Norman Kerry; 4 reels (of 5) (incomplete).

Several of the silent features and shorts preserved were released originally 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. New techniques are now being used to recreate the authentic appearance of tinting as well as toning (or both combined).

Preservation and restoration of nitrate film from the Hearst Metrotone Newsreel collection continued with an emphasis on completing the restoration of previously preserved issues using newly discovered footage, most notably the special "symposium" or "year-in-review" issues for 1931, 1932, 1933.

As part of its television preservation activities, the Archive completed restoration of the following programs in 1991:

THE 17TH ANNUAL EMMY AWARD (1965); WRC/NBC STATION DEDICATION, WASH., D.C., 5/22/58, from oldest known surviving color 2" videotape to 1"; MOSCOW TRADE FAIR, JULY 1959 AMPEX compilation tape; HALLMARK HALL OF FAME: "THE BORROWERS" (1973), and "HAMLET" (1970), all from 2" to 1" videotape. Television station KTLA in Los Angeles has assisted the Archive with the use of specially modified video transfer machinery, which was used for the WRC/NBC STATION DEDICATION preservation project.

## **CATALOGING**

At the beginning of 1992, the Archive had 60,489 MARC format records for titles, and around 54,000 MARC format authority records for names in its private file on ORION, the UCLA Libraries' on-line information system. 32,136 of the records are for film titles, and 28,353 are for television titles. All film and television holdings are in ORION. Many of these entries are full cataloguing records, but most are "minimal level" inventory records; however, most inventory records for feature films have been enhanced to add full credits, and to make the director's name searchable. We are continuing to create full cataloguing records for feature and short films of the 1930's. AFI cataloguers working on the 1930's catalog continue to provide transcripts of film credits of titles viewed at the Archive, which we input in ORION with full authority work. Other cataloguing priorities include the Hearst newsreels, 1950's television, and various special collections with outstanding research value (i.e. those whose records are useful for publication in filmographies, whose titles are unique to the collection, or for which information is not readily available elsewhere). The Archive does full authority work on 20 to 30 names per cataloguing record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the results of our cataloguing work are shared with other archives and library systems throughout the country.

## **RESEARCH AND STUDY**

The Archive Research and Study Center (ARSC), open since October 1989 to UCLA faculty, students, staff and to non-University clients conducting research into all aspects of film and television materials, provides individual access on 35mm Steenbeck, 16mm cinescans, 3/4", 1/2" video and laser disc playback. Since its first year of operations, the Center has continued to increase access to the Archive collections. Prior to the development of the Center, the Archive provided ca. 800 individual viewing appointments each year. During 1991, the Center provided individual viewing appointments to 3,798 clients who looked at total of 7,120 film and television titles.

During 1991, researchers came to ARSC from seven University of California campuses (other than UCLA), from a wide range of southern California (including University of Southern California, Cal State Northridge, Loyola Marymount), and from other American universities. International researchers came from all over the world, including Austria, Denmark, England, France, Germany, Italy, Japan, Mexico, Spain, and Sweden.

Continuing to initiate special projects, ARSC put together a special symposium of scholars on the films of Pier Paolo Pasolini in October, in conjunction with the Archive's tribute series, Pasolini: The Eyes of a Poet.



### **INDUSTRY ACCESS**

The Archive's Commercial Services division provided research and materials access for over 700 productions in various media during 1991, 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. All revenues generated by Commercial Services are used to support preservation and other Archive activities.

### **PUBLIC PROGRAMMING**

During 1991, the Archive continued to present public screenings of film and television in the three principal areas of classical/archival, independent/community-related, and international. The Archive's Fourth Annual Festival of Preservation (July) featured a month-long series of feature and short films, television programs, and newsreel preserved at UCLA. In addition, it included a screening of the Munich Filmmuseum's restoration of DR. MABUSE, DER SPIELER and tributes to the Museum of Modern Art (New York), Swedish Film Institute and Britain's National Film Archive. UCLA presented a summer-long series of events commemorating the 40th Anniversary of the Hallmark Hall of Fame television program. The Archive continued its multi-year MEXICAN CINEMA PROJECT with the presentation of "Mexican Film and the Literary Tradition" in Los Angeles; the program will tour the United States during 1993. Other programming included the ongoing monthly Archive Treasures series, retrospectives of Jon Jost, Percy Adlon and other independent filmmakers; and continued focus on Asian-Pacific American filmmakers. Archive-originated series of Vietnamese and Indonesian films continue to travel world-wide.

### **INTERNATIONAL RELATIONS**

The Archive worked with the Venice Biennale on a preservation partnership for the "Before the Code" series of 27 titles, 13 of which were specially preserved by UCLA for the series. The Archive took part in Cine-Memoire in Paris in October, presenting more than a dozen preserved features as well as short films and newsreel restorations. Preservation Officer Bob Gitt presented programs of Archive preserved films in England, where he received the British Film Institute Ernst & Young Archival Achievement Award for the Archive's preservation efforts. Gitt also presented preserved films at the Midnight Sun Film Festival in Finland as part of an Andre de Toth tribute.

# Luxembourg





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## R A P P O R T   D ' A C T I V I T E S   1 9 9 1

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### 1. Acquisitions de l'année

nombre de longs métrages 35 et 16 mm déposés pendant l'année: 721  
nombre de courts métrages déposés pendant l'année: 50

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

Restauration et préservation d'un stock de documents cinématographiques luxembourgeois provenant d'une collection privée.

### 3. Catalogage, documentation, recherche

Inventaire et mise en oeuvre de la saisie informatique de notre stock de photos.

### 4. Projections

Pendant l'année 1991 la Cinémathèque Municipale a assuré environ 400 séances publiques avec projection de quelques 300 films différents.

Résumé du programme:

En collaboration avec le Goethe Institut, nous avons organisé une grande rétrospective du cinéma allemand qui proposait une centaine de films depuis les débuts en 1895 jusqu'à l'ère actuelle. Une dizaine de conférences données par des historiens allemands sur les époques marquantes ainsi que quelques avant-premières de films récents en présence des réalisateurs ont donné un éclat tout particulier à cette manifestation qui était à l'affiche pendant toute l'année.

autres rétrospectives:

- Le cinéma colonial
- Cherchez la femme ! (films réalisés par des metteurs en scène féminins)
- Avant-garde américaine
- Don Siegel
- David Lean
- Robert Parrish (en sa présence)
- personnalités disparus en 1991
- programme spécial d'été (comédies et musicals)
- cinéma en plein air



## 5. Administration et budget

Le budget global voté pour l'année 1992 s'élève à 21 mio. de LUF. Le poste de documentaliste a été définitivement entériné et la personne prévue entrera en service au printemps 92.

## 6. Relations FIAF

Parallèlement aux relations avec les Cinémathèques de l'A.C.C.E. nous avons intensifié nos rapports avec le Gosfilmofond et la Jugoslovenska Kinoteka.

## 7. Divers

Dans la série de nos spectacles "Live Cinema" (l'Orchestre symphonique de RTL sous la direction du compositeur Carl Davis) nous avons montré "Le joueur d'échecs" réalisé en 1926 par Raymond Bernard, et qui a été restauré grâce notamment à la Cinémathèque Municipale de Luxembourg qui a retrouvé une vieille copie flamme d'époque en couleurs et en bon état.

**Lyon**

# RAPPORT D'ACTIVITES : MUSEE DU CINEMA DE LYON

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## 1) Tirages ou acquisitions de l'année

- Tirage d'une copie neuve 35 m/m des montages "LUMIERE" déjà réalisés sur la Palestine et l'Egypte (soit 50 films).
- Tirage de trois copies des "Premiers Films de Louis LUMIERE" à partir d'un négatif nitrate, absolument neuf (avec passage réalisé à la TRUCA et montrant la reconstitution du mur dans le film "Démolition d'un mur").

## 2) Documentation - Recherche

- Récupération, chez un des héritiers "LUMIERE", Monsieur Jacques Trarieux LUMIERE de matériels et documents donnés au Musée du Cinéma de Lyon par la Société LUMIERE, en particulier :
  - Les originaux de tous les brevets d'invention déposés par les deux Frères LUMIERE au cours de leur vie.
  - Des boîtes contenant des spécimens de fécule de pomme de terre (des 3 couleurs fondamentales avant et après mélange).
  - Des plaques autochromes de toutes dimensions.
  - Une importante correspondance de Louis LUMIERE avec des Personnalités de l'époque (Marey - Flammarion - Lipmann).
- A l'aide de l'importante documentation détenue par le Musée de Lyon, Monsieur Rittaud-Hutinet, Universitaire et chercheur, a commencé l'ambitieux projet d'une "Bible" sur les LUMIERE, volume qui donnerait la totalité des connaissances sur la vie des deux frères, non plus seulement sous l'angle du Cinématographe (Invention-Films) mais de l'ensemble de leurs recherches et de leurs travaux.

Cet important travail devrait être achevé pour le centenaire en 1995.

## 3) Projections - Conférences

Comme l'an dernier Messieurs Génard et Perrin, respectivement Président et Secrétaire Général du Musée ont effectué des conférences et des projections sur "LUMIERE".

...



Monsieur Génard : à Dusseldorf (Allemagne Fédérale)

Monsieur Perrin :

- aux environs de Lyon (15)
- aux environs de Bordeaux (6)
- à Quimper (4)
- au Havre - Maison de la Culture "le Volcan" (5)
- à la Rochelle - Maison de la Culture "la Coursive" (2)

#### 4) Relation avec les autorités Nationales

Sous l'égide du Ministère de la Culture et du Centre National de la Cinématographie une association de la Loi 1901 - dite des "Frères LUMIERE"- vient d'être constituée. Le Musée du Cinéma de Lyon en est un des membres fondateurs.

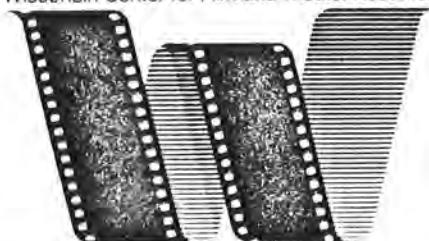
#### 5) Perspectives d'avenir

Le rapprochement réalisé depuis quelques mois avec "L'INSTITUT LUMIERE" peut permettre de penser que le Musée du Cinéma -réclamé par les Lyonnais- et pour lequel notre association se bat depuis 27 ans pourrait enfin se réaliser pour 1995. Cette construction permettrait (comme nous le signalions déjà l'an dernier) de réunir enfin, dans un même lieu, accessible au public :

- La Collection Génard (plus de 800 pièces) acquise par la Ville de Lyon et déposée provisoirement à L'INSTITUT LUMIERE.
- La Collection actuelle du Musée.
- La Collection dite des "Héritiers" (en pourparlers d'achat par la Ville de Lyon).
- Les Collections de Films de L'INSTITUT LUMIERE et du Musée du Cinéma.

**Madison**





THE WISCONSIN CENTER FOR FILM AND THEATER RESEARCH  
1991 ANNUAL ACTIVITIES REPORT  
FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

I. ACQUISITIONS OF THE YEAR

**Moving Images**

Thirty-one feature length films were acquired as part of the ALMI Collection; six films were added to the Alvah Bessie Collection; seven films from Warren Keats; two films from the estate of Emile de Antonio; four videotapes were received from Gore Vidal; two videotapes were added to the Terrence McNally collection; five videotapes from Alan Siegel complementing our Third World Newsreel Collection; six videotapes from Dennis Atkinson; three features placed on deposit as part of the AFI film study collection; and thirty-nine episodes of *Death Valley Days* from UCLA.

**Still Photographs**

Five and a half cubic feet of motion picture stills from the 1930's to the 1960's were donated by the Stein family. The University Theatre Collection was brought up to date with the donation of all photographs and slides from the last thirty-five productions.

**Documentation**

Significant additions were made to the manuscripts collections of the following donors: Gore Vidal (32.2 cu ft); Emile de Antonio (23 cu ft); Burton Benjamin (28.4 cu ft); Shirley Clarke (17.4 cu ft); Lewis Jacobs (3.4 cu ft); Alvah Bessie (5.4 cu ft); and Terrence McNally (3 cu ft). Smaller additions were made to the collections of Melvyn Douglas, Howard Koch, Ernest Kinoy and Kirk Douglas.

II. PROGRESS IN THE FIELD OF PRESERVATION

The move of the Ziv archival pre-print film to a secure, temperature and humidity controlled storage site, separate from the on-site storage facility for the reference prints, was completed in fall of 1991. The annual nitrate inspection revealed no deterioration in our nitrate collection.



### 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 has been completed on the ZIV-TV archival pre-print and reference materials, and original cataloguing on over 50% of the fifteen hundred Warner-Vitaphone shorts has been done.

Seventeen hundred patrons researched our manuscripts collections in 1991. The manuscripts collections of Herman Levin, Edna Ferber, David Merrick and others have been completely reprocessed in our continuing efforts to improve access to our manuscripts material.

Seven hundred and sixty researchers watched thirteen hundred films at the Film Archive in 1991. An additional one hundred ninety-six films were shown off-site for film study purposes.

One hundred seventy-six photo requests resulted in almost two thousand photo files being pulled. Four hundred additional mail and telephone requests were answered. Almost half 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

In association with the Elvehjem Museum, Madison, the WCFTR sponsored three seasons of films: one of animated films, one of treasures from the Center's collections, and one of feature films appropriate to the theme "The Art of Deception". All films were from the WCFTR collections. The Center collaborated with the Madison Civic Center in their ongoing series of accompanied silent films, "The Sounds of Silents", helping them to secure prints of Peter Pan and Casanova. We also screened the Cinematheque Francaise's print of Bresson's Affaire publique, and the series "The Dawn of Sound."

### VI. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Thirty-six WCFTR films were loaned to our FIAF colleagues for public screenings at film festivals.

## VII. SPECIAL EVENTS MISCELLANEOUS

Director Don Crafton's biography of Emile Cohl won the 1990 Jean Mitry prize.

Assistant Director Ben Brewster, formerly a Lecturer in Film Studies at the University of Kent at Canterbury, England, joined the WCFTR staff in September 1991. He represented the Center at the Giornate del Cinema Muto at Pordenone in Italy in October, and at the AMIA conference in New York in November. In the Fall issue of Cinema Journal, he published an article on the 1913 film Traffic in Souls.

Archivist Maxine Fleckner Ducey attended the NAMID Standards Committee meeting (January) as well as an invitational conference on Southern U.S. moving image archives (September). She presented a paper at the Midwest Archives Conference (November), and was the featured speaker at the South Central Libraries Group annual meeting (April), the Special Collections and Libraries Group August meeting, and the annual meeting of the Wisconsin chapter of the Special Libraries Association (October).

---Ben Brewster  
Donald Crafton  
Maxine Fleckner Ducey  
Madison, Wisconsin  
USA



**Madrid**



F I L M O T E C A      E S P A Ñ O L A  
M A D R I D

RAPPORT D'ACTIVITÉS 1991

Au cours de 1991, les multiples travaux et réformes prévus à notre siège de la Dehesa de la Villa se sont heureusement terminés et les efforts déployés ont été grandement récompensés, après maints déménagements dans tous les services techniques et administratifs du centre (dépôts, recherche, bureaux, etc.). Le bilan de nos activités habituelles a été satisfaisant, malgré les inévitables contretemps et grâce à la patience et à la coopération de tous.

Tous les locaux ont été nettoyés à fond, repeints et rénovés (y compris plancher et mobilier) et l'espace de plusieurs dépendances a été rationalisé et mieux distribué. Le magasin principal de notre dépôt film (270m<sup>2</sup>) est désormais muni d'étagères compactes mobiles, ce qui nous a permis de gagner 40% d'espace. L'ancienne salle de projection privée (plus de 100 places) a été réduite à 48 places et prolongée par un centre d'accès aux chercheurs (2 cabines équipées de tables de visionnement et 5 cabines pour la vidéo), une chambre de contrôle et une salle de réunion.

Toutes ces réformes palliatives ont été effectuées dans l'attente de la construction des locaux, dépôts et Musée prévus à la Cité de l'Image. L'avant-projet de notre prochain siège a été présenté comme prévu en 1991. Nous compterons sur un terrain de 11.000m<sup>2</sup> pour construire environ 15.000m<sup>2</sup> sur 5 niveaux dont 3 en sous-sol. Au cours de l'année notre Directeur et notre architecte ont initié une série de visites à l'étranger (N.F.A.-MOMI/London, Roma, MOMA/N.Y, G.E.H./Rochester, UCLA-AMPAS/ Los Angeles, Tokyo, Beijing, UNAM/Mexico) et nous espérons recueillir encore de nombreuses expériences parmi nos collègues avant la mise en marche définitive de cet ambitieux projet.

## 1.ACQUISITIONS

### 1.1.Films

Outre les quelques longs métrages espagnols muets (signalés ci-dessous) que nous avons eu la chance de retrouver, l'évènement de l'année a été l'acquisition de plus de 50 heures de négatifs 35mm et 16mm filmées par ORSON WELLES : il s'agit de tout le matériel documentaire tourné par Welles en Espagne au cours de ses divers séjours dans notre pays et du matériel original correspondant à l'inachevé DON QUIXOTE. Grâce à l'intervention de l'I.C.A.A. /Ministerio de Cultura , ce matériel nous a été confié par la société espagnole de production EL SILENCIO, responsable du nouveau montage réalisé par Jess Franco (110') et de l'exploitation commerciale du DON QUIXOTE dont la première est prévue le 20 Avril 92, lors de l'inauguration de l'Exposition Universelle de Sevilla.

327 longs métrages espagnols dont:

32 acquis par la voie du Dépôt Obligatoire (films subventionnés)

247 copies provenant d'une dizaine de déposants

48 copies positives et négatives par voie de tirage

935 courts métrages espagnols dont:

52 par le Dépôt Obligatoire (nouveaux films subventionnés)

765 par sept déposants

118 copies négatives et positives par tirage dont une majorité de documentaires NO-DO et de pratiques de l'ancienne E.O.C. (Ecole de cinéma renommée des années soixante et soixante-dix)

774 longs métrages étrangers dont:

761 copies provenant de treize déposants espagnols

13 copies positives par voie de tirage

4050 courts métrages étrangers dont:

4010 positifs provenant d'une Ambassade et d'un distributeur

40 copies lavendes et positives par voie de tirage

75 négatifs-son de films espagnols et étrangers

612 cassettes vidéo Betacam (NO-DO , E.O.C.)

51 " " U-Matic

3000 " " VHS environ

Importants films muets espagnols retrouvés en 1991:

EL ALCALDE DE ZALAMEA (Enrique Jimenez, 1914)

LOS CHICOS DE LA ESCUELA (Florian Rey, 1925)

DIEGO CORRIENTES (José Buchs, 1925)

EL HEROE DE CASCORRO (Emilio Bautista, 1929)

ROCIO DE ALBAICIN (Mario Roncoroni, 1927)

JUSTICIA DIVINA (Pepín Fernández, 1926)

LA LEY DEL CORREGIDOR (José Buchs, 1924)

#### 1.2 Musée:

Des contacts fréquents ont été maintenus avec d'importants collectionneurs en Espagne, dans l'espoir de réaliser de plus conséquentes acquisitions en vue de la Cité de l'Image . En 1991, elles se sont réduites à un agrandisseur-reducteur 16/35mm, une collection de gravures sur les origines du cinéma, et divers projecteurs.

#### 1.3. Bibliothèque:

529 livres(dont 394 par des achats et le reste par voie de donation)

309 exempl. de revues périodiques (45 titres par abonnements)

464 exempl. de périodiques reçus gratuitement.

236 exempl. de revues anciennes achetés à des particuliers (3 titres)

300 brochures environ

3500 coupures de presse environ

#### 1.4.Photothèque:

Ont été acquis par voie de donation:

2000 photographies env. (50 titres)

500 négatifs env.

100 titres de diapositives

250 titres de photochromes

300 titres d'affiches

300 titres de press-books

147 cartons de "Carmiña, flor de Galicia " (1926)

Notre laboratoire photographique a reproduit environ 2.500 photographies destinées à nos futures publications et fourni 956 copies à des particuliers.



## 2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

18.000 mètres de pellicule nitrate ont été transférés sur acétate après de laborieux travaux de restauration. Nos cellules nitrate contiennent à l'heure actuelle 8.300 bobines . Leur révision systématique a été amorcée en 1991 et 1800 bobines ont été inspectées et placées dans de nouvelles boîtes de plastique.

350.000 mètres de pellicule ont été nettoyés avec les 4 machines que nous possédons ( 2 pour lavage à l'eau et 2 ultrasoniques).

Environ 300.000 mètres de pellicule acétate ont été recopiés dans différents laboratoires.

La tireuse optique à fenêtre humide construite par notre technicien Juan Mariné a été finalement munie d'un ordinateur qui devrait nous permettre prochainement d'accélérer et de simplifier les tirages qui se sont limités en 1991 à la reproduction d'un documentaire muet de 900mètres LOS CABALLOS DEL VINO (1923) dont la restauration a été réalisée en collaboration avec la Filmoteca Regional de Murcia.

Les autres travaux de restaurations ont été effectués par des laboratoires spécialisés externes sous notre contrôle:

S.M. EL REY ALFONSO XIII VISITA LA CIUDAD UNIVERSITARIA (1928)135m

BOTADURA DEL ACORAZADO ALFONSO XIII (Documentaire, 1913) 200m

ESPAÑA AL DIA (Actualités républicaines 1937-38) 930m

LA TERRIBLE LECCION (Fernando Delgado, 1927) 1150m

EL SECRETO DE LA PEDRIZA (F. Aguillo Torrandell,1926) 1978m

MALLORCA (Documentaire 1926) 340m .En collaboration avec la Filmoteca

Balear ainsi que pour le titre précédent.

En collaboration avec la Filmoteca de Valencia , 3 " pornos " de 1915 env.:

CONSULTORIO DE SEÑORAS, EL CONFESOR, EL MINISTRO.

ROSA DE MADRID (E.Fernández Ardavín, 1927) 2530m

Films en CINEFOTOCOLOR copiés en 91: TODO ES POSIBLE EN GRANADA (1954);

VERTIGO (1950) avec la Filmoteca de Barcelona) et RUMBO (1949).

D'autre part nous avons entrepris les études nécessaires à la reconstruction de 11 longs métrages muets sous la direction de Luciano Berriatúa.

Le contrat avec le C.S.I.C (Instituto de Ciencia y tecnología de Polímeros) a été renouvelé pour la recherche sur la stabilité et la conservation des supports tri-acétates.

### 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

#### 3.1. Informatisation :

Ces dernières années la Sous-Direction d'Informatique du Ministère de la Culture a développé un système destiné à couvrir tous nos besoins appelé VIRTUAL MACHINE/SYSTEM PROJECT qui utilise le langage CSP et qui sera relié aux diverses bases de données opérant dans l'ordinateur central du Ministère de la Culture, en liaison avec les autres Départements de l'I.C.A.A. (subventions, registres des sociétés cinéma et vidéo...) et le P.I.C. (films sortis en Espagne). Cette application est composée de 10 programmes dont plusieurs sont encore en phase d'élaboration jusqu'à la fin 92. Cependant, au cours de 1991, Filmoteca Española a initié l'introduction de données concernant 3.108 titres de films des collections (4842 éléments) avec les indications sur les ayants-droits, l'origine et les caractéristiques physiques et techniques des éléments. Cette équipe (2 personnes en 91) va être augmentée afin de pouvoir terminer l'introduction des données en 1993.

D'autre part, notre bibliothèque a aussi initié son informatisation et dispose d'un ordinateur central de 150 megavoytes et de 11 terminaux opérant avec le système UNIX et le programme ABSYS. En 91, seuls 300 documents furent introduits, dans l'attente du personnel nécessaire.

#### 3.2. Documentation:

La salle de lecture a accueilli environ 900 visiteurs qui ont consulté environ 4200 documents.

Filmographie du cinéma espagnol: longs métrages 1919-1964 : ce projet mis en marche en 1989 grâce à la "Comisión Interministerial de Ciencia y Tecnología" dans le cadre du plan de récupération du Patrimoine Culturel compte sur cinq équipes : UNIVERSIDAD DE BARCELONA (Cinéma muet), UNIVERSIDAD DE MURCIA (Cinéma muet), UNIVERSIDAD DE SANTIAGO DE COMPOSTELA (Années 40), FILMOTECA ESPAÑOLA (Années 50), UNIVERSIDAD DE OVIEDO (1960-1964). Le projet n'inclut pas encore les années 30 qui feront l'objet d'un traitement spécial en raison de la Guerre Civile. L'équipe de Filmoteca Española s'incorpore en 1991 et la publication (par décades) est prévue pour la fin 92.

### 3.3. Accès aux collections films (Service Coopération)

En dépit des travaux à la salle de projection pour usage interne et des déménagements dans les dépôts films, la plupart des consultations en salle, sur table et vidéo ont pu être satisfaites. Cependant, certaines priorités ont été établies en faveur des chercheurs et institutions avec lesquels nous avons formalisé des contrats d'édition et des accords de collaboration concernant l'investigation du cinéma espagnol: Román Gubern (Benito Perojo), Luciano Berriatúa (cinéma muet), Julio P. Perucha (4 cinéastes), Carlos Aguilar (Jesús Franco), Miguel Marías (M. Mur Oti), Filmoteca de Zaragoza (dépot nitrate), TVE ("Imágenes Perdidas", "Los años vividos", "La transición")

Nombre total de chercheurs : 116

Nombre de films visionnés : 600

-Coopération avec les Cinémathèques régionales et des Communautés Autonomes :

66 copies ont été prêtées aux "Filmotecas" de Barcelona (26), Valencia (35), Castilla-León (11), Zaragoza (7), Andalucía (2).

Coopération avec les Festivals et autres institutions :

112 films prêtés pour des cycles concernant principalement le cinéma espagnol présentés dans de nombreux festivals (Murcia, Huelva, Gijón, San Sebastián, Alcalá de Henares, Valladolid, Ateneo Feminista, Universités).

-Coopération avec les télévisions de l'Etat et privées :

113 films prêtés à une dizaine de programmes de TV.

- Accès aux ayants-droit:

143 copies sorties temporairement de l'archive à la demande des déposants et ayants-droit pour être copiés sur vidéo dans la majorité des cas.

Total des prêts et sorties temporaires sur le plan national: 434

-Cessions de droits: 123 contrats de cession de droits concernant principalement le fond documentaire NO-DO ont été signés avec des télévisions espagnoles (80%) et étrangères(5%), des sociétés de publicité (10%) et de production(5%).L'accès au NO-DO a été simplifié grâce au plan de transfert de toutes les actualités et documentaires sur Betacam et VHS codé , qui fut initié en 90 (Guerre Civile et 600 NO-DO), poursuivi en 91 (2000 NO-DO) et qui devra aboutir en 92 (1600 NO-DO restants)



#### 4. PROJECTIONS

Toutes les projections ont eu lieu au "CINE DORE" dans les 2 salles (318 et 119 places) et sur la terrasse en plein air l'été (100 chaises) en raison de 4 à 5 séances par jour (sauf le Lundi) et 3 en Juillet-Août.

-Nombre total de séances: 1.239  
-Nombre de spectateurs: 117.117  
-Moyenne d'assistance par séance: 95  
Nombre de titres (programmes) présentés: 681 (38 cycles)  
-Séances avec traduction simultanée: 510  
-Films/programmes provenant de notre archive: 73

Principaux cycles: (Séances/Films/Spectateurs/Moyenne par cycle-séance)

CINEMA LATINO -AMERICAIN (Janv. à Déc.):78séances/31films/7547 spec./97M.

CLASICOS DEL CINE (Janvier à Oct.) 108 S./ 55 F./ 14.627 SP /136M.

JOAQUIN JORDA (Janvier) : 19S. /9F./1.401SP/74M. En sa présence

COURTS METRAGES ESPAGNOLS ANNEES 80 (Janv-Mai) 26S./13F./1019SP./40M.

ERIC ROHMER (Janvier) 12S./6F./2.126SP./ 177M.

CINEMATECA PORTUGUESA (Janv.)18S./9F./1.092SP./61M. João Bénard da Costa

NESTOR ALMENDROS (Février-Mars) 58 S./29F./7.332SP/127M. En sa présence

INSTITUT JEAN VIGO (Février) 11S./7F./693SP./63M. Marcel Oms présent

ROTTERDAM FILMFESTIVAL (Fév-Mars) 29S./18F./1383SP./48M. Marco Müller

JIM McBRIDE (Fév-Mars) 21S./9F./2638SP./126M. En sa présence

JEAN NEGULESCO (Mars) 35S./ 17F./2626S./75 M. En sa présence

GIANNI AMICO (Mars-Avril) 13 S./10F./827SP/64M. Fiorella Giovannelli prés.

LEO McCAREY (Avril-Mai) 53S/27F./3.543SP/67M. (Avec Lisboa)

FILMS FLAMBLOYANTS /Cinémathèque Royale (Mai)57S./34F./5.030SP./88SP.G.Claes

WARREN SONBERT (Mai) 3 S./ 2 programmes/ 78 SP./26M. En sa présence

FRANK CAPRA (Juin-Juillet) 88S./43F./ 6.323 SP./72SP ( F.Capra Jr./P.Spehr  
avec Lisboa)

PROGRAMME D'ETE (Juil-Sept.) 146S./74F./23.188SP./159M.

ANATOLE DAUMAN (Sept-Oct.) 50S./25F./5.718SP./115M. En sa présence

RIDLEY SCOTT (Sept.) 12S./6F./2802SP./234M. En sa présence

FORUM DES JUNGEN FILMS (Oct-Nov) 19S./14F./933SP./49M. Ulrich Gregor prés.

CINEASTAS ALEMANAS AÑOS 80 (Oct-Nov.) 15S./8F./967SP./65M. Jutta Brückner

C.ZAVATTINI (Nov-Déc.)43S./37F./3.407SP./79M. Avec Barcelone/Valence

MICHAEL ROEMER (Nov-Déc.) 6S./6F./192SP./32M. En sa présence

VII FESTIVAL FEMMES CINEASTES (Nov.) 27S./26F./3264SP./121M.

IN MEMORIAM en 1991: FELIX DAFAUCE; J.FERRATER MORA; GABRIEL BLANCO;

DAVID LEAN;DON SIEGEL;EMILIANO PIEDRA; F.MacMURRAY;

YVES MONTAND; TONY RICHARDSON

## 5. PUBLICATIONS ET RECHERCHE CINEMA ESPAGNOL

Le Departement de Publications a édité les 11 programmes mensuels et les feuilles informatives distribués au "Ciné Doré", l'affiche annuelle et publié les volumes suivants:

- JOHN FORD (2ème Edition de notre catalogue édité en 1988) 383pages
- LOS PROVERBIOS CHINOS DE F.W.MURNAU (Auteur: Luciano Berriatúa) Tome 1  
Ce premier tome a été exposé à l'occasion du Festival de Pordenone et sera distribué à la sortie du second volume, sous forme de coffret au Printemps 92.

Les autres publications en cours de préparation consistent en 5 études concernant le cinéma espagnol, qui furent confiées à des historiens et chercheurs :

- BENITO PEROJO (Román Gubern) Edition prévue pour 1993
- LA GENERACION DE LOS RENOVADORES /Mur Oti/Ruiz Castillo/del Amo (Julio Pérez Perucha) Edition en 1993
- JESUS FRANCO (Carlos Aguilar) Edition prévue pour 1992
- CINE DE ANIMACION EN ESPAÑA : Edition pour 1992
- CINE DE LA GUERRA CIVIL ESPAÑOLA (Filmoteca Española) Edition pour 1993

## 6. ADMINISTRATION ET BUDGET

Personnel en 1991:

59 employés permanents et fonctionnaires à notre siège

20 employés au Cine Doré (projectionnistes, contrôleurs, guichet, gérance, etc...)

16 chômeurs , de Juillet à Décembre

Dépenses pour 1991:

(En millions de Pts.)

REFORMES BATIMENT	51 M.
ACQUISITIONS ET TIRAGES DE FILMS	214 M.
EQUIPEMENT SERVICES TECHNIQUES	74 M.
RECHERCHE PRESERVATION	12 M.
MUSEE	2M.
DOCUMENTATION	6M.
INFORMATISATION	10M.
PUBLICATIONS/RECHERCHES CINEMA ESPAGNOL	18M.
PROJECTIONS/RELATIONS EXTERIEURES	44 M.
TRANSPORTS ET DEMENAGEMENTS	5 M.
FRAIS GENERAUX	99 M.
SALAIRES (Employés permanents)	167 M.
Total:	702 M.

(1M. Pts. = \$ 10.000 USD)

## 7 . RELATIONS INTERNATIONALES

Des accords d'échanges de copies sous forme de prêt illimité ont été faits avec les collègues de Paris (C.F.), London (N.F.A.), München, Lisboa, Torino, Bruxelles et Washington (LOC) .

Nous avons envoyé 40 films en temporaire à nos collègues de Lisboa, Beijing (20 films espagnols récents), Oslo-Kobenhavn (Almodovar), Paris (C.F.), Rio, Frankfurt (Filmmuseum), Rochester.

De nombreux cycles programmés cette année au Cine Doré( en particulier ceux qui furent organisés avec la Cinemateca Portuguesa) ont été possibles grâce à la généreuse assistance des collègues de Washington (LOC), London (NFA), Praha, Bruxelles, München, Luxembourg, Roma, Toulouse, Amsterdam, Bologna, Lausanne.

Plusieurs directeurs parmi les collègues FIAF nous ont visités: Joao Bernard da Costa, Gabrielle Claes, Paul Spehr, Susan Dalton, Manuel M. Carril, Paulina F. Jurado, Reynaldo González, bien que les programmes présentés par les archives au Doré ont été moins nombreux que les années précédentes.

Notre Directeur, José María Prado a présenté la rétrospective à Beijing et donné une communication à la UNAM. Il assista par ailleurs aux Festivals de Rotterdam, Berlin, Cannes, Venise et au congrès d'Athènes.

Catherine Gautier, membre de la Commission de Programmation et représentant la Filmoteca Española à l'ACCE/LUMIERE assista aux réunions des Açores, Athènes, Lisboa, Valencia, Pordenone et Bologna.

Notre bibliothécaire, Dolores Devesa fut membre du Jury Prix J. Vigo de Perpignan.

Avec la précieuse collaboration de la National Film Archive, nous avons envoyé 10 de nos techniciens à Londres pour une visite de 4 jours à Berkhamsted et au MOMI.

Outre les collègues mentionnés , nous avons également invité les personnalités suivantes: Eli Savada (Washington), Jim McBride, Marcel Oms, Néstor Almendros, Jean Negulesco, Robert Kramer, Fiorella Giovannelli, Warren Sonbert, Jean Echenoz, Pascal Ortega, Mathias Allary, Anatole Dautman, Ridley Scott, Ulrich Gregor, Michael Roemer, Rafael Torrecilla, Jutta Brückner, Warren Sonbert.



**Mexico**

## CINETECA NACIONAL MEXICO

### ACTIVITIES IN 1990

#### 1. Acquisitions of the year.

Troughout 1991, 361 new prints were registered, 162 of them were mexican and 207 foreign films. By the end of 1991 the mexican film archive reached the number of 4,735 films: this number does not include nitrocellulose based materials, nor special collections on deposit or those which have been donated.

#### 2. Progress in the field of preservation

The activities in the field of preservation during 1991 included the copying of 10 mexican and 10 foreign films. Among the -- mexican films preservated we can mention: Emilio Fernández "Víc-- timas del Pecado". "Macario" and "La Rosa Blanca" by R. Gaval-- dón. "El Compadre Mendoza" by Fernando de Fuentes, and "Doña -- Perfecta" by Alejandro Galindo, and among the foreign ones: Lu-- cino Visconti's "Bellísima", "La Noche" by Antonioni, "La Edad de Oro" by Buñuel, "Darling" by Schlesinger and "Lianna" by -- Sayles.

Finally during 1991, 2,700 inspections were made of archive -- prints and 35 main credits cards were elaborated out of acerve films.

#### 3. Cataloguing - Documentation - Research

Cineteca Nacional's Documentation and Research Departament, -- which has under its control the areas of library, graphics col-- lections and researching, has offered in 1991 20,378 services - in benefice of 6,628 customers of the library.

In this year, 1,481 new materials were acquired including books periodical issues, unpublished scripts, posters, stills and loby by cards.

Acquisitions by the library and graphics collections:

1991	Total Acerve
120 Books	4,107
225 Scripts	6,235
364 Periodical Publications	11,372
462 Posters (Titles)	7,148
310 Stills and Lobby Cards Files	13,483



Research Archives

	1991	Total Acerve
332	Files on National Productions	4,719
1,325	Files on Foreign Productions	9,080
338	Files on Personalities	5,180
110	Miscellaneous	3,911
2,380	Press Books	67,349

4. Film showings - Publications - Exhibitions

Film Showing

Troughout 1991 more then 500 titles were programmed. There -- was an average of 14 daily exhibitions with more than 750,000 spectators.

In this period the Cineteca Nacional presented more then 45 - thematic cycles dedicated to different items: film personal-- ities such as directors, producers, performers, cameramen, -- script writers, countries, etc. Among these cycles we ought - to mention the films from Switzerland, Peru, Spain and Israel, the american underground productions, Andy Warhol's Factory - Films, those based on plays by Emilio Carballido and those -- performed by Silvia Pinal and María Rojo.

The Cineteca Nacional organized, like every year, the "Foro - Internacional" as well as the "Muestra Internacional", Mexico City's most important film festival (non-competitive). The -- major films presented in the "XXIV Muestra Internacional" -- were "La Entrevista" by Federico Fellini, "Paisaje en la Nie- bla" by Theo Angelopoulos and "Wild at Heart" by David Lynch. In the "XI Foro Internacional" we can mention Carlos Saura's "¡Ay, Carmela!", "La Tarea" by Jaime Humberto Hermosillo and "Under a Sheltering Sky" by Bernardo Bertolucci.

Issued Programs

Monthly programs numbers 85 to 96

Special program for the "XI Foro Internacional de la Cinete- ca".

Special program for the "XXIV Muestra Internacional de Cine".

Promotional Poster of the "XI Foro".

Promotional Poster for the "XXIV Muestra".

Other

Calendar 1991 "Einsenstein's Drawings in Mexico".

6. International Relations (FIAP and others)

Cineteca Nacional represented by the Deputy, Ma. del Carmen Figueroa, attended at the 47 Congress of the FIAP wich was



held in 1991 from april 14 to 21 in Athenas, Greece, with the participation of more than 100 films archives.

Furthermore Cineteca Nacional has been in contact with the General Archives and with independent institutions.

Cineteca Nacional participated in the next International Film Festivals: Berlin, Los Angeles, Oberhausen, Sitges, La Havana, among others.

In Sitges Festival there was a retrospective of Horror Mexican Movies. This material was sent by Cineteca Nacional.

Cineteca Nacional represented by the Director, Guadalupe Ferrer, attended at the FIRST LATINAMERICAN WORKSHOP FOR THE CONSERVATION OF FILM FILES.

#### 7. Special Events (Miscelaneous).

Several special events were programmed in 1991:

The cycles "Fragmento para un Retrato" dedicated to R.W. Fassbinder, Jean Luc Godard, Andy Warhol's Film Factory, proverbs and comedies by Eric Rohmer. In Memoriam: Ives Montand and Einsestein in Mexico.

Moreover, hommages to mexican actors José Carlos Ruiz, Alejandro Galindo, Silvia Pinal, Adalberto Martinez "Resortes" and María Rojo, the director Gabriel Figueroa and the composer Manuel Esperón.

Diverse cycles were dedicated to the cinematography of Switzerland, Germany, France, China, Israel and Peru.

Of the greatest importance was the ceremony of conceeding the "Salvador Toscano Medal", for it is the highest cinematographic condecoration giben in Mexico to those whose entirely life and labour has been dedicated to filmmaking.

In 1991, this award was conceeded to Alejandro Galindo, director of such important films as "Campeon sin Corona" and "Una Familia de Tantas".

**Mexico**



El acervo de películas de la Filmoteca de la UNAM con tinuó creciendo durante 1991, por lo cual se satura-- ron las bóvedas para material de nitrato, lo que obli-- gó a iniciar la construcción de una nueva bóveda. Se recibieron en donación dos importantes acervos que -- aún no han sido catalogados, el del Centro de Produc-- ción de Cortometraje y el de la Agencia de Prensa No-- timex, contenidos en aproximadamente 14,000 latas, -- que se suman a los 434 títulos recibidos que ya es-- tán catalogados.

El trabajo de preservación continuó habiéndose copia-- do 38,190 metros de material de nitrato a material de seguridad. Del acervo permanente recibieron manteni-- miento, limpieza o restauración aproximadamente 600 - películas, en tanto que del catálogo de préstamos se limpiaron y/o repararon aproximadamente 4,000.

El Laboratorio procesó 237,393 metros de película en 35 y 16 milímetros Blanco y Negro y en 16 mm. color.

La filmografía del Cine Mexicano, que se encontraba - completa de 1896-1990 con cinco datos, se actualiza a 1991 y está cercano a completarse a diez datos. Dentro del Centro de Investigación y Documentación se in crementaron las colecciones de libros, revistas, car-- teles, fotomontajes, guiones, documentos y recortes - hemerográficos y de forma muy notable la de stills y fotografías fijas de las películas mexicanas, así -- mismo fue sensiblemente en aumento el número de usua-- rios y de los servicios del mencionado Centro de In-- vestigación y Documentación.

El servicio a investigadores externos a la Filmoteca así como a pasantes que realizan su tesis de licencia-- tura, maestría o doctorado, es otro de los campos en que el desarrollo de la actividad fue notable, habién-- dose apoyado 47 investigaciones y a más de 100 inves-- tigadores, tanto en la proyección de películas como - en el acceso a las diversas fuentes de información -- que tiene nuestra Institución.



En cuanto a publicaciones, se coeditó con Cineteca Nacional un libro: La Santa de Orson Welles, inédito del gran director cinematográfico, descubierto por David Ramón, investigador de nuestra Casa de Estudios, en los archivos de la Cineteca Nacional. También se continuó editando la revista Pantalla, de la que aparecieron dos números y el boletín mensual de programación Butaca.

El préstamo de películas a Cine-clubes e Instituciones Culturales tuvo durante el primer semestre un brusco descenso que atribuimos entonces a la generalización del uso del video-cassette. Sin embargo la segunda parte del año tuvimos un repunte de la demanda por lo cual el año terminó con cifras similares a las de 1990. Se continuó apoyando con asesoría tanto en la programación como en la organización a diversos Cine-Clubes.

En las salas de cine y auditorios programados directamente por nosotros se dieron un total de 4,462 funciones de cine.

En nuestro programa de contactos con otros archivos fílmicos, tuvimos la visita a nuestras instalaciones del señor Paul Spehr de la Biblioteca del Congreso; del señor Oscar Lucien, Director de la Cinemateca Nacional de Venezuela y de José María Prado, Director de la Filmoteca Nacional de España.

Presentamos dos exposiciones: en nuestras instalaciones y varias con otras Instituciones Culturales, destacando en ellas la dedicada a Dolores del Río.

Organizamos 137 conferencias o presentaciones de Cine-Debate y dos foros de discusión y dos presentaciones de libros.

Los programas de radio Cartelera Cinematográfica y Música en Imágenes continuaron al aire con aproximadamente 350 emisiones y 50 respectivamente.

Se apoyó la producción de una gran diversidad de películas y programas de televisión, y directamente en la Dependencia se produjeron 7 cortometrajes de la serie 18 Lustrós, elaborados básicamente con material del acervo de la Filmoteca.

Las relaciones en el ámbito nacional, cubrieron prácticamente la totalidad del territorio nacional, las ciudades principales del país y las capitales de los estados. En cuanto a las relaciones internacionales, se participó en el Congreso de la Federación Internacional de Archivos Fílmicos en Atenas, Grecia. Asamblea General de la Asociación Internacional de Cine Científico en París, Francia. En la Reunión de Directores de Archivos Fílmicos de América Latina organizada por la O.E.A. y celebrado en Buenos Aires, Argentina.

FILMOTECA DE LA UNAM

**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 1991

### 1. Acquisition de l'année

Pendant l'exercice 1991 nos collections se sont enrichies par dépôts de films, tirages, contretypes, achats, échanges (positifs, négatifs, lavander, 35 et 16mm., longs et courts métrages).

Parmis les longs métrages en 35mm. il faut signaler des oeuvres de Joselliani, Resnais, Schatzberg, Almodovar, Risi, Corneau, Rohmer, Nair, Koncialovskij, Gabor et d'autres auteurs.

Il faut signaler aussi l'acquisition de plus de 100.000 mètres de films sur nitrate, muets et sonores.

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

En 1991 il faut signaler la continuation du travail pour le report des copies nitrate sur acétate, surtout pour les films du cinéma muet italien. La Cineteca Italiana possède maintenant une très remarquable collection de films du cinéma italien des origines jusqu'à 1929, peut être la plus importante qui existe en Italie.

Une nouvelle copie couleur, avec de nouveaux titres, à été faite du film "Rapsodia Satanica" (1917) de Nino Oxilia avec Lyda Borelli à l'occasion du Festival "Ciné Mémoire" de Paris.

Pendant l'année 1991 il à été fait un grand travail pour augmenter la capacité de stockage des films, surtout pour les copies nitrates et pour les positifs couleurs. Il faut aussi signaler l'achat de 2 nouvelles tables de montage en



ASSOCIAZIONE CULTURALE SENZA SCOPO DI LUCRO

Socio 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

# 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

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35mm. et d'un appareil spécial pour la prise d'images photos  
directement des films.

### 3. Catalogage, documentation, recherche

La Cineteca Italiana est très heureuse d'annoncer la signature en 1991 d'un accord avec la "Région Lombardie" pour le catalogage des actualités et des documentaires qui se trouvent dans ses archives. C'est un projet très important pour un travail d'environ de 3 ans, avec mise sur ordinateur de toutes les informations.

En 1991 le travail de documentation, surtout pour les thèses sur le cinéma et l'aide aux étudiants, à été considerable. Il faut signaler aussi le travail des chercheurs italiens et étrangers.

### 4. Projections, publications.

Pendant toute l'année 1991 la Cineteca Italiana à continué son activité de projections de films dans la salle "Filmstudio" du "Musée du Cinéma".

Dans plusieurs villes d'Italie la Cineteca Italiana à participé avec des films de l'histoire du cinéma a des projections dans les Universités, les écoles, les maisons de culture.

Parmis les publications il faut signaler les brochures et plaquettes des programmes du Musée.

### 5. Administration et budget

Les ressources financières de la Cineteca Italiana sont les suivantes: "Ministère du Spectacle" (loi sur le cinéma n.1213



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du 4.11.1965, art.45; lettre g)- Région Lombardie: pour le Musée du Cinéma loi n.39 du 12.7.1974, pour l'activité culturelle loi n.38 du 11.4.1980, pour institut d'intérêt régional loi N.66 du 27.8.1983 - Municipalité de Milan: contribution pour manifestations - Province de Milan: contribution pour recherches.

### 6. Divers

Il faut signaler le début du travail pour la transformation de la Cineteca Italiana du point de vue juridique, d'Association privée en Fondation.

En date 21 mai 1991 un accord à été proposé à la Municipalité et à la Région Lombardie d'un projet de statuts pour la création de la Fondation Cineteca Italiana.

Le futur de la Cineteca Italiana pourra ainsi être garantie avec le soutien des Administrations publiques. Le travail de l'archive et les relations internationales dans le cadre de la F.I.A.F. pourrons bénéficier d'un meilleur budget pour l'activité culturelle.

Milano, 31 décembre 1991



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# Montevideo

## CINEMATECA URUGUAYA

### RAPPORT 1991

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De nouvelles difficultés (déjà prévues) sont sur le vif: tandis que la collection de films s'accroît, les possibilités réelles de préservation diminuent. Nous faisons, actuellement, tous les efforts possibles pour conserver les films, sans pouvoir bien résoudre ni la climatisation des dépôts, ni les structures techniques nécessaires. La situation est plus ou moins préoccupante parce qu'elle a déjà un historique de cinq ou six années sans aucun progrès. La Cinemateca ne reçoit pas d'aide extérieure du gouvernement pour accomplir ses objectifs, et nos rentrées propres sont chaque année plus minces. Par conséquent, le budget se réduit d'une année à l'autre.

En revanche, le travail "culturel" est toujours très important. Cela veut dire qu'il y a des besoins dans la société auxquels la Cinemateca prête attention. Mais, en même temps, il n'y a pas de ressources suffisantes dans la société pour permettre le vrai développement de l'institution dans le domaine de la préservation et de la restauration des films. Alors, à la Cinemateca, on réalise des travaux de recherche, on donne des cours, on organise des festivals, on programme très activement, et même on publie des textes. Mais, au moment du bilan, on s'aperçoit que les difficultés se doublent.

#### 1. Acquisitions de l'année

Nous avons acquis 303 longs métrages depuis l'an dernier, tous de production internationale. Et nous sommes en train d'acquérir beaucoup de films en vidéo, et de bandes vidéo aussi. (Voir le rapport statistique).

#### 2. Conservation / préservation

Aucun progrès, comme nous venons de le dire, en ce qui concerne la préservation. Et avec les mêmes problèmes de conservation que ceux détaillés l'année dernière. Bref, nous n'avons pas les moyens propres pour acquérir les équipements de froid pour les dépôts. Est-ce qu'on peut attendre une aide extérieure, nous ne savons pas, mais peut-être rien pour le moment, soit des sources uruguayennes, soit des autres pays.

#### 3. Catalogage, documentation

Les recherches sur le cinéma de l'Uruguay et ses origines se sont presque interrompues, à cause de la chute de l'aide espagnole qui nous avait permis d'avancer en 1990. Cependant le travail normal de catalogage se poursuit.

Le catalogage des films est en train d'être intégralement modifié afin de devenir compatible avec les autres archives de la région.

#### 4. Projections et publications

La fréquentation des spectateurs aux séances de la Cinemateca (4.260 projections en 1991) a baissé par rapport à l'an dernier: 50.000 spectateurs en moins. Total de l'année: 252.571, ce qui représente 26% de l'ensemble des spectateurs de la ville de Montevideo (1.400.000 habitants).



Quelques cycles:

- 100 ans Carlos Gardel
- Semaine de l'Inde
- L'éthique de l'absurde
- Lina Wertmüller + Liliana Cavani
- Etre juif
- Luis Bunuel : 90 ans (rétrospective)
- Les comparaisons ennuyeuses
- IX Festival International de l'Uruguay
- Maîtres: Ingmar Bergman (rétrospective)
- Genres: tout le cinéma policier
- Les films de Silvio Caiozzi (rétrospective)
- IV Festival Cinématographique de la CE
- Genres: la terreur
- Garcia Marquez au cinéma
- Maîtres: Krzysztof Zanussi (rétrospective)
- Slapstick
- Werner Nekes
- Semaine de la perestroïka
- Cet Almodovar (retrospective)
- Vote: les meilleurs films d'Europe
- Les meilleurs films de Joseph Losey
- Semaine japonaise
- Semaine du Venezuela
- Maîtres: Luchino Visconti (retrospective)
- Cinéma suédois
- Hommage à Mario Handler (rétrospective)
- De notre temps: Rainer Werner Fassbinder (rétrospective)
- Maîtres: Robert Flaherty (rétrospective)
- La quatrième pouvoir
- Qu'est-ce que la Yougoslavie ?
- Semaine norvégienne
- Maîtres: Andrzej Wajda (rétrospective)
- Mozart x 200
- Toute la production d'Imagenes (Mario Jacob, Walter Tournier)
- Semaine du cinéma canadien
- Argentine: les décades de la crise
- Les films de Tomas Gutiérrez Alea (rétrospective)
- Emir Kusturica
- Semaine du Mexique
- Maîtres: Vittorio de Sica (rétrospective)
- au commencement de l'année: 50 ans de FIAF

Nous avons publié 12 numéros du bulletin de la Cinemateca et 6 catalogues.

##### 5. Administration et budget

Aussi des problèmes. Toutes nos ressources proviennent du paiement des membres. Aujourd'hui presque 6.000 (500 de moins qu'en 1990). Comme on le sait, la Cinemateca est une des cinq cinémathèques privées d'Amérique Latine.



## 6. Relations internationales

Nous avons reçu en 1991:

- Aram Akopov (URSS)
- Jean-Gabriel Albicoco (France)
- José Ambros (Cuba)
- Nelson Arrietti (Venezuela)
- Tristan Bauer (Argentine)
- Tuio Becker (Brésil)
- Victor Benitez (Argentine)
- Susan Benson (USA)
- Jean-Claude Bernardet (Brésil)
- Pierre Beuchot (France)
- Lars Bildt (Suède)
- Guadalupe Bornand (Chili)
- Silvio Caiozzi (Chili)
- Gian Luca Celidonio (Italie)
- Pablo César (Argentine)
- Ronaldo Cunha Ruiz (Brésil)
- Zen Desheng (Chine)
- Giacomo Gambetti (Italie)
- José Goida (Brésil)
- Mohammed Gouider (Tunisie)
- Mario Handler (Venezuela/Uruguay)
- Joëlle Hollebroeck (Belgique)
- Roberto Iosue (Italie)
- Mohammed H. Koshneviss (Iran)
- Oscar Lucien (Venezuela)
- André Melancon (Canada)
- Carlos Orqambide (Argentine)
- Edgardo Pallero (Argentine)
- Alquimia Pena (Cuba)
- Ana Maria Picchio (Argentine)
- Eduardo Satioueroa (Argentine)
- Ola Solum (Norvège)
- Riomulo Viero (Brésil)
- Huan Chuang Zheng (Chine)

La Cinemateca a été représentée à:

- XLVII Congrès de la FIAF
- Commission de Programmation de la FIAF
- Japan Foundation, Tokyo
- Festival de Valladolid
- Présentation de films à la Cinemateca Brasileira
- Festival de Rio de Janeiro

## 7. Divers

Nous devons dire que le secteur video (Cinemateca Video) poursuit son propre développement. Nous sommes les éditeurs d'une série spéciale sur l'histoire du cinéma ("Les 100 films") que l'on peut acquérir en video par souscription parmi les membres. Nous venons d'acquérir des équipements dernière génération pour projection video sur grand écran.

L'avenir, pour nous, est un point d'interrogation.

Comme on le remarque, la situation en Amérique du Sud (ou en Uruguay) n'est pas la meilleure.

Manuel Martinez Carril  
Directeur



**Montréal**





## LA CINÉMATHEQUE QUÉBÉCOISE

### Musée du cinéma

#### 1. ACQUISITIONS DE L'ANNÉE

Films: 311 longs métrages  
267 courts métrages  
40 séries de télévision  
310 vidéos

Nous avons reçu en dépôt les éléments de tirage de 151 films, la grande majorité de production québécoise.

Aux termes de la loi sur le cinéma, nous avons fait tirer des copies de conservation de 18 longs métrages et de 27 courts métrages québécois de production récente.

Nous avons procédé au tirage d'un contretype négatif de la version originale anglaise de VIAGGIO IN ITALIA dont Rossellini avait fait don à la Cinémathèque.

Des copies en prêt illimité ont été acquises de la Cinémathèque française et du Museum of Modern Art de New York.

Appareils anciens: Au cours de 1991, nous avons notamment acquis : des projecteurs 16mm (Bell & Howell, Forway, Kodascope, Moviegraph, Movie-Mite, Norske, Siemens et un assortiment provenant d'Union soviétique), des projecteurs 8mm et 9,5mm (dont un Pathé-Kid), des caméras 8mm et 16mm (Bauer, Bell & Howell, Mansfield), une table de montage (Atlas), des magnétophones à ruban et à bobine (Auricon, Maurer), un poste récepteur de télévision RCA (c. 1960), un magnétoscope 3/4 de pouce Sony, des lanternes (Delineascope, Mirrorscope)

ainsi que plusieurs objets (colleuses, visionneuses, matériel d'éclairage, amplificateurs, densitomètre, table de repérage pour post-synchronisation, appareils-photo, poste de radio).

L'inventaire systématique de la collection s'est poursuivi et plus de 290 pièces sont d'ores et déjà répertoriées.

Photos et affiches: 9 000 photos et 2 300 affiches ont été acquises au cours de l'année ; une grande partie de ces acquisitions est constituée d'un don du ciné-club d'un collège de la banlieue montréalaise. Le Festival du cinéma chinois de Montréal nous a par ailleurs remis une centaine d'affiches de films chinois (République populaire, Taïwan et Hongkong).

Collections diverses: Suite à une entente intervenue entre la Société Radio-Canada et plusieurs auteurs de téléromans, la Cinémathèque a entrepris la reproduction sur microfiches des scénarios d'une quinzaine de séries dramatiques de télévision ; ces scénarios sont immédiatement disponibles pour consultation.

Quelque 300 microsillons ont également été acquis, principalement par dons. Il en va de même de nombreux documents.

## 2. PROGRES DANS LE DOMAINE DE LA CONSERVATION

Les tests de mise en marche des nouveaux entrepôts de conservation se sont poursuivis tout au long de 1991. Les modifications apportées au système ont heureusement eu des résultats positifs et les entrepôts sont désormais fonctionnels.

L'informatisation des collections de films s'est également poursuivie tout au long de l'année. Les entrepôts sont équipés de terminaux qui permettent la saisie dès réception des dépôts.

L'installation de l'entrepôt vidéo est terminée et les premiers «masters» y ont déjà trouvé leur place.

### 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

1991 a été l'année du grand bond en avant au chapitre du catalogage. En effet, depuis avril, la Cinémathèque a ses Règles de catalogage écrites. Élaborées par la responsable du catalogage, Gisèle Côté, et la responsable du système informatique, Michèle Lefebvre, ces Règles, rendues nécessaires par l'informatisation des fichiers, sont le résultat d'un long travail de consultation auprès des principaux utilisateurs de la collection de films : conservateur, chargé de recherche, techniciens à la conservation, etc.

Cet outil, aussi volumineux (175 pages) que précieux, qui nous sert désormais quotidiennement, a déjà fait l'objet de corrections dictées par la pratique ; mais dans l'ensemble il répond parfaitement à nos besoins, assurant aux films de la collection une uniformité de traitement et une accessibilité incomparables.

Le centre de documentation a accueilli plus de 5 000 usagers au cours de cette année. 1 900 personnes ont de plus fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que 425 recherches ont été effectuées pour des clients demeurant à l'extérieur de la région de Montréal, et même à l'extérieur du pays. Signalons parmi les visiteurs venant de l'extérieur, des chercheurs universitaires de Stirling (Écosse), Stockholm, Paris, Mexico, Argentine et du Minnesota.

La vidéothèque de consultation a été utilisée par 356 visiteurs.

Les acquisitions pour l'année 1990 se présentent comme suit:

- 479 livres (achats en librairie seulement)
- 21 nouveaux abonnements à des périodiques
- 52 cassettes vidéo
- 1 624 nouveaux dossiers de coupures de presse

Nous avons également acheté en microfilms plusieurs journaux de la période du muet et une collection de press book de films américains produits entre 1919 et 1949.

Nous avons également reçu au cours de la même période 113 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les doubles, et dont toute cinémathèque peut profiter pour compléter ses collections.



469 monographies ont été cataloguées, 37 numéros de périodiques ont été indexés pour le PIP et 298 pour nos propres besoins.

Le transfert sur microfilms des dossiers de coupures de presse s'est poursuivi et quelque 1 500 dossiers ont été traités.

L'automatisation des collections s'est poursuivie en 1991 par la définition de la base de données dans laquelle se retrouveront toutes les notices des monographies cataloguées et les articles de périodiques indexés pour nos besoins. La base de données entrera en opération dès janvier 1992.

Le personnel du centre a collaboré aux publications de la Cinémathèque en rédigeant articles et bibliographies, et compilant des revues de presse. Signalons à cet égard que le technicien en documentation responsable du secteur télévision a été libéré de ses tâches en novembre 1991 pour préparer un répertoire des séries télévisées québécoises depuis les débuts de la télévision canadienne.

#### 4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

26 642 spectateurs ont assisté aux 493 projections publiques régulières de la Cinémathèque - ce chiffre ne comprend pas les journalistes et les invités.

Si dans l'ensemble la fréquentation de la salle est plus faible que pour les années précédentes - comme pour toutes les autres salles de notre pays - il reste que certains cycles (les rétrospectives Doillon et Magnani notamment) ont connu un très large succès (plus de 120 spectateurs en moyenne par séance).

Une oeuvre de l'époque muette est toujours accompagnée au piano le vendredi soir à 18h35 : cette séance rejoint un public de plus en plus nombreux et curieux de découvertes. C'est d'ailleurs dans le prolongement de cette soirée hebdomadaire que nous préparons notre soirée concert annuelle ; en novembre 91, c'est METROPOLIS qui fut proposé aux cinéphiles de Montréal et de Québec, dans la version restaurée par Enno Patalas, avec la partition de Gottfried Huppertz interprétée par l'orchestre I Musici de Montréal.

Plusieurs manifestations cinématographiques de premier plan se sont déroulées à la Cinémathèque en 1991 : le Festival international du nouveau cinéma et de la vidéo de Montréal, le Festival international du film sur l'art, le Festival international de films et vidéos de femmes, les Journées du cinéma africain et créole, le Festival du jeune cinéma et les Rendez-vous du cinéma québécois. La Cinémathèque est par ailleurs responsable du volet cinéma du Festival international de jazz de Montréal.

Tableau statistique des projections régulières en 1991

<u>MOIS</u>	<u>CYCLE PRINCIPAL</u>	<u>SÉANCES</u>	<u>SPECTATEURS</u>	<u>MOYENNE</u>
01/91	MAGNANI	54	4 128	76
02/91	CUBA	35	1 224	35
03/91	CUBA	46	2 519	55
04/91	PERRAULT	41	1 406	34
05/91	DOILLON	44	3 275	77
06/91	CHINE	30	1 554	52
08/91	SKETCHES	54	4 041	75
09/91	AUBE DU SONORE	55	2 383	43
10/91	SUISSE	37	1 720	46
11/91	JAPON	55	2 334	42
12/91	MUSICALS FRANÇAIS	42	2 058	49
		—	—	—
		493	26 642	54

Pour la première fois en 1991 notre salle d'exposition n'a connu aucune relâche. Entre autres expositions, on a pu y voir :

- AFFICHES DU CINÉMA CHINOIS
- HOLLIS FRAMPTON
- AFFICHES DU CINÉMA POLONAIS
- LES LUMIÈRES ET LES PREMIERS AUTOCHROMISTES
- PORTRAITS DE CINÉASTES QUÉBÉCOIS.

La *Revue de la Cinémathèque* a maintenu son tirage à 40 000 exemplaires et est parue cinq fois au cours de l'année. La *Revue* a de plus en plus de lecteurs fidèles, aussi bien que de clients réguliers de ses pages publicitaires !

Deux volumes ont été publiés :

- *À la recherche d'une identité*, un recueil d'essais sur le thème de la renaissance du cinéma d'auteur canadien-anglais
- *Annuaire du cinéma québécois 1991*, en 444 pages, l'année cinématographiques : longs et courts métrages, calendrier des événements, bibliographie et index.

## 5. ADMINISTRATION ET BUDGET

Un premier plan triennal a été adopté par le conseil d'administration, qui compte désormais 15 membres. Il se résume en quatre grandes orientations : Vers une mise en valeur et une gestion structurée des collections ; meilleur impact et rayonnement de la cinémathèque dans la collectivité ; climat de travail de qualité ; gestion dynamique et efficace des ressources financières et matérielles ; et un projet intégrateur, le Musée de l'image en mouvement, dont l'ouverture est prévue en 1995.

La situation financière est stable malgré la mauvaise conjoncture économique qui a marqué l'année 1991 du sceau de l'austérité. En effet, les revenus du secteur privé et des projets spéciaux ont subi une baisse.



Le budget de l'exercice en cours se situe aux environs de 1,9 million \$ US. Au 31 décembre 1991, la Cinémathèque québécoise compte 27 employés à temps plein et 8 à temps partiel.

## 6. RELATIONS INTERNATIONALES

La Cinémathèque a été représentée au congrès d'Athènes par son conservateur, Robert Daudelin, et par le directeur du centre de documentation, René Beauclair ; ce dernier a également participé à une réunion des membres américains de la Commission de documentation, à Berkeley à la Pacific Film Archive de Berkeley.

Stéphane Leclerc, directrice à la gestion, a participé à Paris, aux travaux de fondation d'AVICOM, un comité de l'ICOM sur l'audio-visuel et les nouvelles technologies.

Louise Beudet, conservateur du cinéma d'animation, a participé au festival d'Annecy.

Alain Gauthier, conservateur des photos et affiches, a fait un stage de trois mois au Museum of the Moving Image de Londres, dans le cadre d'un travail de maîtrise en muséologie.

Robert Daudelin a participé à une réunion de travail des archives du film membres de la FIAF en Amérique du nord ; au Museum of Modern Art de New York ; il a également participé à la réunion du Comité directeur de la fédération, à Jérusalem.

La Cinémathèque a bénéficié de la collaboration de nombreux collègues dans la présentation de cycles de projections, entre autres la Cinémathèque de Toulouse, la Cinémathèque Royale de Bruxelles, la Cinémathèque française, le Museum of Modern Art et la Cinémathèque suisse dont le directeur, Freddy Buache, fut notre invité à l'occasion de la Carte Blanche que nous lui avons proposée.

Il faut par ailleurs souligner la collaboration exceptionnelle du Filmuseum de Munich et de son conservateur Enno Patalas dans la présentation concert de METROPOLIS.

**Moskva**



## R A P P O R T

DU GOSFILMOFOND, MEMBRE DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (FIAF), DE SES ACTIVITES EN 1991

### 1. ACTIVITE NATIONALE

En 1991 les collections du Gosfilmofond se sont complétées par un nombre considérable des films. En total on a pris en conservation illimitée 28.566 bobines de films.

On a effectué un tirage actif pour le passage du nitrate à l'acétate. On a tiré pour ça 84.411 mètres de films.

Pour les besoins du Gosfilmofond et pour autres institutions (distribution, studios de production, la TV etc.) les laboratoires du Gosfilmofond ont tiré 16.346.088 mètres de films.

On a restauré 6.596.984 mètres de films.

On a renouvelé la bande sonore - 1.003.505 mètres de phonogrammes.

On a effectué un grand travail pour aider aux groupes de tournage de cinéma et de TV à choisir des fragments nécessaires. Ainsi on a servi les groupes de tournage suivants: SERGHEI PROKOPHIEV, LE GRAND CHALIAPIN, LE RIDEAU DE FER, L'ANGE DE FEU, KRONSTADT-21, LA RUSSIE, L'OCTOBRE, LA VERITE DE BABIY YAR, LES STARS INTERNATIONALES DE DANCE, LES PRISONIERS DE GUERRE, LA SEANCE DU SOIR, LA NAISSANCE DE L'ARC-EN-CIEL et les autres.

En 1991 les cinéma d'archives du Gosfilmofond (ILLUSION à Moscou, Spartak à St. Petersburg et GAZAPKHOULI à Tbilissi) continuaient les projections des films programmées en cycles thématiques et précédées par allocutions.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 11.608 bobines de films à l'Union des



cinéastes, à l'Institut des recherches cinématographiques, le VGIK et les autres.

Pour l'édition prochain de la FIAF ont été préparé les bio-filmographies sur les décorateurs du cinéma soviétique.

Après de long intervalle le Gosfilmofond a recommencé l'activité d'édition. On a edité le référence "2.500. Les films sur le video". Nous espérons publier au proche avenir le volume suivant du Référence annoté des films soviétiques et aussi le référence sur les acteurs du cinéma soviétique.

Pour les catalogues des films soviétiques et étrangers on a annoté 332 films.

En 1991 les archives du Gosfilmofond ont établi 528 nouveaux dossiers y compris 28 dossiers sur les films de fiction soviétiques, 35 dossiers sur les dessins animés soviétiques, 26 dossiers sur les films de fiction étrangers, 47 dossiers personnels sur les cinéastes soviétiques et 96 dossiers sur les cinéastes étrangers. Ils ont reçu 157 dossiers de photos des films soviétiques, 34 dossiers de photos des films étrangers et aussi 145 affiches pour les films soviétiques et étrangers.

En 1991 le Gosfilmofond a commencé à mettre toute sa information filmographique dans un ordinateur.

## 2. ACTIVITE INTERNATIONALE

En 1991 le Gosfilmofond a continué ses relations actives avec 44 archives du film, membres et observateurs de la FIAF. On a envoyé aux Cinemathèques étrangères en cadre d'échanges et en prêt illimité 103 films et en prêt limité 109 films. On a obtenu des Cinemathèques étrangères en prêt illimité 76 films et en prêt limité 1 film.

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 aux cinéma d'archives de l'Allemagne, de la France, de la Portugal, de l'Angleterre; une part de ses films a été projeté aux festivals internationaux.

Pour le festival CINE-MEMOIR le Gosfilmofond a préparé un programme des films restaurés et des films retrouvés.

**München**

## FILMMUSEUM / MÜNCHER STADTMUSEUM

### F.I.A.F. Activities Report, Fiscal Year 1991

#### 1. Acquisitions

During 1990 the Munich Filmmuseum acquired prints of 131 long and 12 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 16 long and 5 short films.

Among the films acquired or deposited were the following German productions:

AN JENEN ABENDEN  
I KNOW THE WAY TO THE HOFBRAUHAUS  
MALINA  
DIE MAUER  
NIEMANDSLAND  
DER ROSENKÖNIG  
DIE STADT  
TAROT  
DIE VENUSTALLE  
WELCOME TO VIENNA  
ZEICHEN UND WUNDER  
DER ZYNISCHE KÖRPER

#### 2. Restoration

On the field of film restoration the Munich Filmmuseum continued to work on several German film classics, especially on ERDGEIST, DER GOLEM, DIE LIEBE DER JEANNE NEY, DR. MABUSE, SUMURUN, DAS WEIB DES PHARAO. 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 1991 the Filmmuseum showed about 700 different programs in 866 screenings.

The main series shown in 1991 were:

The Defa: efforts for another German cinema  
Gesamtkunstwerk Stalin  
Springtime in Prague  
Jewish film week  
American wars  
Holiday films  
From book to film: literary history in images and sounds  
Piano Piano: films with music  
Indian films  
"Staatspolitisch besonders wertvoll"

Retrospectives with films by or with:

Herbert Achternbusch  
Jonathan Demme  
Greta Garbo  
Stanley Kubrick  
Harry Langdon  
John Marshall  
Kinuyo Tanaka  
Wim Wenders

### 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 1991:

For screenings and other events:	275.600 DM
For acquisitions and restauration:	182.900 DM

**New York**

**THE MUSEUM OF MODERN ART DEPARTMENT OF FILM**  
11 West 53rd Street  
New York, NY 10019  
Founded 1935, founding member of FIAF

FIAF REPORT FOR 1991

**ACQUISITION**

*Statistics:* A total of 345 films and videos (new titles) were added to the collections. National features acquired in original gauges reached a total of 55 titles, 25 of them preprint, while 138 titles in 16mm or 9.5mm were added. Foreign feature productions in original gauges numbered 16, 3 of them preprint, while 21 titles were in substandard gauges. Short films from the national production numbered 271 in original gauges, 227 of them in preprint, plus 38 in substandard gauges. Foreign short films numbered only 3, plus 19 in substandard gauges. Additional materials of all kinds for films already in the collection reached a total of 85.

*Narration:* It was a good year for the acquisition of original materials and preprint materials of American independent filmmakers, including Stan VanDerBeek, Hollis Frampton, and Philip Stapp. Paul Jarrico donated the preprint materials for *SALT OF THE EARTH* (1953), while Harry Hurwitz donated preprint materials for *THE PROJECTIONIST* (1970). The Stan VanDerBeek Collection is a very large one in number of titles, although the films are extremely short. This accounts for the unusually large number of preprint materials for short films. Prints of films by Nathaniel Dorsky, Barbara Hammer, Donna Cameron, Anita Thacher, Yvonne Rainer, and Ernie Gehr were purchased. Paul Bartel donated a set of prints of his films. The New Zealand Film Archive and the Services des Archive/CNC (Bois d'Arcy) provided Edison Kinetoscope films for our Centennial Project. Two distributors of chiefly foreign films, Janus Films and New Yorker Films, added significant numbers of new titles to their deposits, including preprint materials. The widow of Feodor Chaliapin donated all her rights in the Chaliapin film *DON QUIXOTE*, directed by G. W. Pabst, together with nitrate material. Two 35mm prints, *BORN ON THE FOURTH OF JULY* and *PLATOON*, were added to the Oliver Stone Collection. An early film featuring Norma Shearer, *A CLOUDED NAME* (1923) was discovered, but only in a 16mm print. The Czechoslovak Film Archive sent on exchange a large number of nitrate distribution prints of silent American slapstick films.

The document collections acquired: 65 boxes of materials related to the operation of the New Yorker Theater (1960-1973) and New Yorker Films (1968- ); 350 Paramount Pictures pressbooks 1956-1981; 150 pieces of sheet music highlighting the silent period; 29 boxes of material



related to the work and career of Stan VanDerBeek; collected writings and manuscript 1930-1974 by journalist and film critic Cecelia Ager; and smaller collection related to Theodore Huff, Cecile Starr, Slavko Vorkapich, Pathex 9.5mm films, film societies in New York City and Washington, D.C.

### **PRESERVATION**

*Statistics:* During the fiscal year ending in June the expenditures in laboratory costs were \$470,013. We copied 108,878 feet (33,186 metres) of nitrate film to acetate stock, manufactured 601,066 feet (183,205 metres) of 35mm acetate stock, and copied 1,925 feet (587 metres) of 16mm original film.

*Narrative:* The federal government grant for preservation (AFI/NEA) was slightly increased in July but the state arts council grant (NYSCA) has been decreased. Twenty-three features were preserved in whole or in part. One of them was a case of mistaken identity: *HOT HEIRESS*, 1931, directed by Clarence Badger, turned out to be *HARD TO GET*, 1938, Warners, directed by Charles Enright (fortunately, well worth preserving). The reason is that *HARD TO GET* was once released briefly under the title *HOT HEIRESS* and that title was on our copy. One of the more pleasant surprises was *TRICK FOR TRICK*, 1933, Fox, an ordinary mystery-horror film with a weird and wonderful atmosphere created by some quite extraordinary art direction by William Cameron Menzies. Among the independent films copied, John Cassavetes' *SHADOWS* (1961) was a significant accomplishment: the list also included Stella Simon's *HANDS* (1928), Ernie Gehr's *HISTORY* (1970), Mary Ellen Bute's *ESCAPE* (1937) (in Cinecolor) and her *SPOOK SPORT* (1939), with animation by Norman McLaren. Silent American slapstick comedies were also preserved in large numbers. The long-existing cooperation between the Czechoslovak Film Archive and the Department of Film continues to result in the recovery of this "lost" American genre. Working with worn distribution prints, with torn and missing perforations, requires a lot of extra expense for the labor of repairing them. Thirteen films from the Desmet Collection of the Nederlands Filmmuseum were also copied.

Additional funding from nongovernmental sources for specific projects has helped to preserve and restore a number of films: AT&T funds for the Vitaphone restoration project, the re-recording of the original discs to sound-on-film, paid for restoration costs of *LITTLE CAESAR* (1931), *BROADWAY MELODY* (1929), *DIVINE LADY* (1930), *FIRST AUTO* (1927), *DON JUAN OVERTURE* (1926), *THE JAZZ SINGER* (1927), *DAWN PATROL* (1930) and *OLD SAN FRANCISCO* (1927). The Vitaphone project is a collaboration of The Museum of Modern Art, UCLA Film Archive, the Library of Congress, George Eastman House, AT&T, and in the case of *THE DIVINE LADY*, the Československý Filmový Archiv. AT&T funds also

paid for costs of restoring MEET ME IN ST. LOUIS (1944) and LOVE AFFAIR (1939). The Warhol Foundation provided funding for the continuing preservation of Andy Warhol films, a project that will be continued over a period of years. Funding for the restoration of ON THE WATERFRONT (1954) was provided by Columbia Pictures: this project is not yet completed.

De-laquering of the Warners films has begun. The process is intended to remove the laquer coating, in which dirt and scratches are apt to be imbedded, from the nitrate fine grain masters of the Warners collection, given us by Turner Entertainment.

For the FIAF Preservation Commission, we manufactured some printing tests.

There have been some delays in the closing on the property in Pennsylvania on which we have decided to build our film vaults, but we expect to own it by spring. The delays have been largely caused by the newest environmental legislation, which means we have to be concerned with protecting wetlands, avoiding soil erosion, and meeting many new regulations in order to get permits to build. Half of the funds for this project have been raised. We no longer expect to reach completion in 1993, but at least we think we will be breaking ground in that year. More and more of the time of the preservation staff is being devoted to the detailed planning stages. This is in keeping with a preservation policy that gives equal importance to correct storage conditions for the film materials.

#### **CATALOGING - DOCUMENTATION - RESEARCH**

##### 1) Cataloging:

We are happy to report that we are still very pleased with our new Star system for the computerized film catalog, with its flexibility, ease of use and speed. This year we expanded work stations to six, one for each member of the archive staff and one for the use of the vault staff which is connected by telephone modem to the data base. Each of the archive staff from the curator to the inspection team at the vaults enters information as well as searching the data base. In the next phase of the expansion of work stations, members of the staff in programming and the Film Study Center will use the data base for research but will not enter or change information. The system is in two linked parts, the filmographic information in one and the physical materials, at inventory level, in the other. The inventory part of the system is fully current with the exception of the 16mm prints, now being recorded, but the detailed filmographical information is about ten years of acquisitions in delay. The National Center for Preservation of Film and Video's NAMID (the national data base project) funds enabled us to hire an additional cataloguer.



## 2) Documentation:

Progress continues on the cataloging and integration of documentation materials that have been in warehouse storage. Some microfilming of documentation materials was accomplished, but lack of staff time made it difficult to make much progress. Planning is in process for storage space for some of the documentation collection in the new vault facility.

## 3) Research:

Approximately 900 scholars, researchers and filmmakers came to look at films and do research in the Film Study Center. We continued to host the Columbia University Seminars in Cinema and Interdisciplinary Interpretation once a month during the academic year, bringing together scholars from the region to discuss ongoing work in cinema studies.

**FILM SHOWINGS**

The Titus I and II cinemas held four to five daily screenings, six days a week, with an average daily attendance of about 1500. The following special film series were organized:

SELECTIONS FROM A HISTORY OF THE AMERICAN CINEMA: THE SILENT YEARS  
December 14, 1990 - January 15, 1991  
RECENT FILMS FROM GERMANY, January 11-15, 26-31; December 21-January 7, 1992  
HEIMAT (1984), by Eric Reitz, January 17-25  
JON JOST: AMERICAN INDEPENDENT, January 18-February 18  
HAVANA 1990, (2 recent Cuban films) January 4-6  
SELECTIONS FROM THE CIRCULATING VIDEO LIBRARY, January 11-March 5  
HARD, FAST AND BEAUTIFUL: IDA LUPINO, FILMMAKER AND ACTRESS, February 1-March 9  
ART OF THE FORTIES, February 22-April 30 (in conjunction with a Museum-wide exhibition)  
ACADEMY-NOMINATED FILMS, February 22-March 5  
NEW DIRECTORS/NEW FILMS, March 15-31  
BRITISH FILM INSTITUTE: FIVE YEARS OF NEW CINEMA, 1986-1990, April 12-23  
PROJECTED RADIANCE; THE CINEMA OF INDONESIA, April 26-May 10  
GEORG AF KLERCKER, April 1-12  
MILLENNIUM: 25 YEARS, (anniversary of Millennium Film Workshop) April 19-21, October 18-21  
CIRCULATING FILM & VIDEO LIBRARY: SELECTIONS FROM COLLECTION, May 11-27  
A TRIBUTE TO MARGARET J. WINKLER, May 28, 30  
FELIX THE CAT, 1919-1928, May 28, 30  
JUNCTION AND JOURNEY: TRAINS AND FILM, June 21-October 1  
FAF AT 15: FILM ARTS FOUNDATION, SAN FRANCISCO, June 7-July 7  
MARK SOOSAAR, ESTONIAN FILMMAKER, June 1-4  
ASK PRESENTS RECENT SOVIET FILMS, June 18, July 16, August 20, September 17, October 15, November 19  
VIDEO PRESERVATION SCREENING, June 13,  
BRITISH AWARD-WINNING COMMERCIALS-BABA 1991, September 20-30  
DE SICA BEHIND THE CAMERA AND ON THE SCREEN, October 4-November 12  
WARNER BROS. FROM THE ARCHIVES, October 11-26  
YIDDISH FILM BETWEEN TWO WORLDS, November 14-January 12, 1992



ANIMATION PROGRAMS: Julius Pinschewer, November 1; Swiss Animation, November 2-6; Best of Annecy, November 8,9; Lejf Marcussen, November 10; Happy Birthday, Shamus!, November 11  
 VIKING EGGELING AND HIS CONTEMPORARIES, November 15-18  
 SPEAKING OUT: FILM AND VIDEO ABOUT AIDS, November 22-December 3  
 HIROSHI SHIMUZU, December 6-8

The following were continuing series: CINEPROBE, VIDEO VIEWPOINTS, IN MEMORIAM, N.B.(NOTA BENE), WHAT'S HAPPENING?

## EXHIBITIONS - PUBLICATIONS

### 1) Gallery exhibitions:

THE DREAM MERCHANTS: MAKING AND SELLING FILMS IN HOLLYWOOD'S GOLDEN AGE, through May 31 (George Eastman House touring show)  
 JUNCTION AND JOURNEY: TRAINS AND FILM, film stills and posters, June 21-October 1  
 YIDDISH FILM BETWEEN TWO WORLDS, film stills and posters, November 14-January 12, 1992

### 2) Video installations:

"INASMUCH as it is Always Already Taking Place," by Gary Hill, through January 6  
 "Ben Franklin Dreams the New World" by Peter Rose, through May 12  
 "Fact/Fiction," May 17-July 14  
 "Consumer Tools: Personal Visions," August 22-October 27

### 3) Publications:

Jim Hoberman, *Bridge of Light: Yiddish Film Between Two Worlds*. 1991. The Museum of Modern Art and Schocken Books.  
*Circulating Film and Video Catalog*, Volume 2. 1991. The Museum of Modern Art, Circulating Film Library.

## BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The New York State Council further reduced the amount of the annual grant for film preservation. The Film Department and the Museum began the fundraising campaign in support of the new vault buildings.

## INTERNATIONAL RELATIONS

Film exchanges were made with Československý Filmový Archiv, Cinémathèque Belgique, National Film Archives/BFI, National Film Center (Tokyo), Nederlands Filmmuseum, New Zealand Film Archive, Service des Archives (Bois d'Arcy).

A total of 296 films from the archive were lent to institutions and individuals here and abroad. These included loans to the following FIAF members and observers: British Film Institute, London; Cineteca del Comune di Bologna; Cinémathèque Belgique, Brussels; Cinémathèque Française, Paris; Cinémathèque Suisse, Lausanne;

Filmoteca /Generalitat Catalunya, Barcelona; Filmoteca/Generalitat Valencia, Spain; Museo Nazionale Del Cinema, Torino; Nederlands Filmmuseum, Amsterdam; Österreichisches Filmmuseum, Vienna; Suomen Elokuva-Arkisto, Helsinki; and loans to nonFIAF institutions in other countries: Bilbao International Film Festival, Spain; Centre Georges Pompidou, Paris; Musee d'Orsay, Paris; Köln Film Festival, Germany; The Louvre, Paris; McGill University, Montreal; Pordenone Silent Film Festival, Italy; Midnight Sun Film Festival, Finland; Montreal Film Festival; Sydney Film Festival; Troia International Film Festival, Portugal; Venice Biennale; Wellington Film Festival, New Zealand.

In addition, the FIAF Touring Show (the half of the show that began its tour in North America) completed its run in Latin America and moved to Europe. The Warhol Touring Show continued its tour of the Americas. The MOMA-UCLA Vitaphone series traveled to the Cinémathèque Québécoise, the University of Wisconsin, and parts of it were in the Ciné-Memoire in Paris and at Filmoteca de la UNAM in Mexico. A show of American independent film and silent classics travelled in the cities of Colombia.

Staff members participated in the work and attended meetings of the FIAF Preservation Commission (Peter Williamson), Cataloging Commission (Jon Gartenberg), Documentation Commission (Ron Magliozzi), and the Executive Committee (through the Athens meeting only) (Eileen Bowser).

#### **MISCELLANEOUS**

In September, Jon Gartenberg, Assistant Curator, left us for a position with Broadway Video, in the commercial sector. Over a period of eighteen years, Jon made many important contributions to the work of the Department of Film - and to FIAF, especially through his work as a member of the Cataloging Commission. We miss him and we wish him well.



**Oslo**





# NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAF)

## REPORT FOR 1991

General remarks.

The Norwegian Film Institute consist of five departments: Administration, Filmarchive, Foreign department, Ciemateque and Home Video Register.

### 1. Acquisitions of the year.

This year 360 feature films was deposited, including 16 Norwegian features ( 1989 : 436 and 18 ). All foreign features are in 35 mm with norwegian subtitles. 658 short films was deposited, including 20 Norwegian ones, in 16 and 35 mm copies. Unfortunately the Institute still has a great number of non registered films. Our first priority is Norwegians films on Nitrate base.

### 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 and Optical Visions AB in Stockholm, Sweden. In 1991, 3 4/1 m Nitrate film was restored due to lack og governmental grant for this work. The archive is now partly computer based, with the same system as the NRK-Television Archive.

Head of the Film Archive is Mr. Arne Pedersen.

### 3. Cataloguing - Documentation - Research.

The library Consists of 13 000 volumes and subscriptions of 70 periodicals. As in previous years we support the Periodical Index Project. During the year we have made an evaluation of the library classification system and the conclusion is that we will use the system suggested by FIAF, 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 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, Ciemateque ) will be using the same computer system.

Head of the Home Video Register is Mr. Per Morten Løchsen.

4. Film Showings.

In cooperation with the "Friends of the Norwegian Film Institute" and Oslo Film Society, 412 showings have been given in our Cinemateque. Special programmes have dealt with films by Alfred Hitchcock, Derek Jarman, Michelangelo Antonioni, Pedro Almodovar and Dennis Hopper. Other programmes was Swiss-, Baltic and French films, Selected Norwegian features, Mexican- and Polish Film-week, "Film Around Midnight", Horror Film Conference, Sommer Film School and X-rated films.

The cinemateque has 4000 members.

Head of the Cinemateque is Mr. Kjell Billing.

5. Budgetary matters, relations with governmental authorities.

Form 1988 the Institute govern 1/3 of the grants for Norwegian feature film production, and from 1990 The Institute had 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.

The grants for 1991 was lower than earlier years, which did not enable us to preserve a sufficient amount of nitrate film.

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. A national library for Audio-Visual and Printed media will appear in Mo i Rana in Northern Norway within 1992 and probably take over the nitrate film restoration and serve as an archive for negatives and masters, due to a new Act for depositing and storages for the media.

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, and has over 50 arrangements with Norwegian features abroad.

Head of International Affairs is Ms. Kirsten Bryhni.

7. Special events - Miscellaneous.

Both the Home Video Register and the Film Division are 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 1991", in english and french, the Annual Short Film Register, complete filmography of all Norwegian Feature Films made between 1908 and 1990, Catalogues of registered videocassettes, -dealers and -producers.

Oslo, 2.3.1992

Jan Erik Holst  
director



**Poona**



NATIONAL FILM ARCHIVE OF INDIA  
Ministry of I&B, Govt of India  
Law College Road  
PUNE - 411 004

Phone: 331559/334379/336253/338516  
Telex: 145 7759 NFAI IN  
Fax: 91212 - 331250 (NFAI Tel- 331559)

Activities Report for 1991

Activities: NATIONAL

The Year at a glance

The National Film Archive of India since its inception in 1964 continues to make steady progress in preserving the country's film heritage, building up representative collection of contemporary world cinema for permanent record, reference and research and diffusion of film culture in the country.

New Building

The new building complex is commissioned to meet the requirements of full-fledged expansion of the organisation. The centrally air-conditioned building complex has three basement film storage vaults with capacity to store about 60,000 reels, a 330 seat auditorium and a small preview theatre of 30 seat capacity along with provision for other facilities required by research workers. All set to officially inaugurate the new building complex, the NFAI looks forward to play a better role in its objectives of film preservation and diffusion of film culture.

Important acquisitions

368 films were added to the Archive collection during the period under report. This included fresh prints/acquisitions and duplicate prints scored by the Archive by way of print cost, and free deposits received from Govt and private agencies. The break down is as follows:

	Paid for	Free	Total
Fresh titles	101	2	103
Duplicates	164	-	164
Long Term Deposits	-	101	101
		Total	<u>368</u>
			=====

Notable among the acquisitions this year are:  
KAYA PALAT (Silent), GURUKI MAHIMA (Silent), MATHULUKAL  
(The Walls) - 1990.

A detailed statement of archival acquisitions as on 31st  
December '91 is given below:

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Items	As on 31.12.90	Additions in Jan-Dec'91	As on 31.12.91
Films	12,202	368	12,570
Video Cassettes	532	164	696
Books	19,746	507	20,253
Periodicals	173	*-21	152
Scripts	20,835	240	21,075
Pamphlets/Folders	7,038	95	7,133
Press Clippings	1,07,648	10,625	1,18,273
Stills	85,976	8,845	94,821
Slides	2,820	-	2,820
Wall Posters	5,915	-	5,984
Song Booklets	5,708	143	5,851
Disc-Records	1,822	-	1,822
Audio Tapes	115	35	150
Microfisch	42	-	42
Micro films	1,957	-	1,957

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\* Film Society Brochures which were included as periodicals have been transferred to Documentation Section therefore the number of periodicals have gone down.

Progress in the field of preservation

The film checking dept. at Pune checked in detail and cleaned 1,655 reels in 35mm and 293 (1172) spools / reels in 16mm. Repeat and routine checking was done in respect of 19,140 reels in 35mm and 1,468 (5872) spools / reels in 16mm. 152 nitrate reels transferred to safety base during the year. Laboratory services in Bombay, Calcutta, Madras, Trivandrum and Hyderabad were utilised for 68 subjects. 2 films transferred to video for archival record.

Distribution Library

Duplicate 16mm prints of seven fresh titles were added to the Archive Distribution Library at Pune as well as at regional centres at Bangalore Calcutta and Trivandrum.

The Archive Distribution Library is having 181 titles of Indian and foreign classics at present and caters to nearly 1000 borrowers scattered all over the country - mostly film societies affiliated to Federation of Film Societies of India, Film Clubs functioning in Educational Institutions and Cultural and Welfare Organisations interested in propagation of film culture. The Archive Distribution Library also lends films to University Film Study Centres at Universities and affiliated colleges.

Cataloguing - Documentation-Research

As a part of NFAI's regular activities various Research Projects are awarded to noted scholars. Some of the important research projects awarded during this year includes "Study of Children Film Movement in India". A monograph on noted Marathi film Director Mr. Rajja Paranjypte has been completed during the year. Apart from granting 6 research projects few are under consideration. NFAI is also assisting recording of Aural History projects of following personalities:

1. A.S.A.Swamy . South Indian Film personality
2. T.Jankiram . Pioneer Filmmaker of South India
3. P.Leela Playback singer
4. C.Honappa Bhagavathaur Tamil actor
5. K.R.Chellam Tamil actress
6. Vijaybhaskar . South Indian Film personality
7. A.S.Nagarajan South Indian film personality



### Public Services

NFAI book library and reading room facilities were available by 1321 visitors / readers. Documentation Section responded to 357 queries from the interested people for information on Indian and International Cinema.

### Viewing facilities

23 Indian and 7 foreign research workers/interested persons utilised the viewing facilities available with cur Archive. In all 71 films in 35mm (908 reels) and 32 films in 16mm (77 spools) were shown to them on various viewing machines available with NFAI. Apart from films 42 cassettes were also shown to 18 Indian and 5 Foreign research workers.

### Film showings

About 30 films are screened every month on weekly, fortnightly and monthly basis at 8 centres in the country, in collaboration with Film Development Corporations and Public Relation Depts of different States, local cultural organisations and film societies. These centres are Bangalore, Bhopal, Bombay, Calcutta, Hyderabad, Vijayawada and Puthokkottai added recently. Number of films screened during the year under these screenings are 353. Similar proposal to have weekly/monthly screening programme at the new auditorium at headquarters is under consideration.

### Special programmes and events

NFAI assisted the Directorate of Film Festivals in holding a retrospective of Tamil films as a part of IFFI(International Film Festival of India) at Madras to celebrate the platinum jubilee of Tamil Cinema. NFAI supplied 17 Tamil films from its collection, apart from 4 Foreign films shown in foreign retrospectives.

In addition following retrospectives/ homage programmes were also held by the Archive in collaboration with Govt depts, cultural organisations and Film Societies:

New Theatres - D.K.Sircar / Raja Paranjyep / Soviet Silent films / Aravindan / Ray / Lalita Pawar / Bimal Roy / Birth centenary of Late Shri Balasaheb Yadav, Pioneer Filmmaker.

Courses / Seminar and academic programmes

FIII

324 films in 35mm and 135 films in 16mm were supplied to FIII for their day to day academic use during the year.

Special screening of 9 Archive films were held for Members of Parliament during the different Parliament sessions.

• Film Appreciation Courses

70 candidates from different disciplines and States participated in the five week annual Film Appreciation Course held at Poona during May-June 1991. In addition short term courses of five to ten days duration were held at National Institute of Design, Ahmedabad, Jamia Millia, New Delhi, Ashay Film Club Poona.

Services rendered to private film producers / distributors / copyright owners

8 films were supplied for copying / correcting their negatives and scoring fresh prints. 27 films were also supplied for producers video copying.

Publications

A monograph on Master Vinayak by Shri M.W.Kelkar was released at the hands of noted Film Director K.S.Sethumadhavan, during IFFI at the time of inauguration of Seminar on Literature on Indian Cinema.

Budgetary matters

Inauguration of NFAI's new building complex is the important programme awaiting priority and likely to take place before this March.

One of the important 8th Plan Schemes of the Archive include - Acquisition of a ten acre plot of land at the outskirts of Pune city for constructing specialised film vaults for taking care of future archival acquisition, computerisation of archival data, publication of Indian Filmography, construction of additional wing to NFAI building complex at Poona for setting up TV/Video Archive, setting up a National Cinema Museum and also starting Regional Offices of NFAI at Madras, New Delhi and Hyderabad and construction of staff quarters.

Activities:INTERNATIONAL

International links

Mr. John Michel Jeannot, head of Film Restoration Dept at the French National Film Archive, Paris, visited NFAI from 15th to 22nd October 1991, under Indo-French Cultural Exchange Programme. A workshop on Preservation and restoration of films was organised during his stay, in which technical staff of NFAI and Films Division participated.

Participation of Indian films abroad

RitwikGhatak four films MEGHE DIIAKA TARA, KOMAL GANDHAR, SUBARNAREKHA, JUKTI TAKO AAR GALPO were set to Birmingham Film Festival. The festival commenced from 20th Sept and ended on 12th October '91.

Export and Import of FTII films

NFAI is the exporting and importing intermediary for sending FTII academic films for participation in foreign Film Festivals. FTII films have been sent to following festivals:

- 1) Festival Internazionale Cinema, Turin, Italy
- 2) IInd International Short Film Festival, Dhaka, Bangladesh
- 3) 37 Internationale Kurzfilmtage, Oberhausen, FRG, Germany
- 4) Birmingham Film Festival, U.K.

Important Visitors

- |   |   |
|---|---|
| 1. Mr. Zoran Jovanovic<br>Yugoslav Film Archive | Animation Film Director<br>and Cartoonist |
| 2. Maya Berner<br>Switzerland                   | Research Worker                           |
| 3. Angus McDonald                               | Research Worker                           |
| 4. G.Hagoort                                    | Netherland                                |
| 5. Ton Hobber                                   |   |

Director: Y.N.Engineer



**Praha**

ČESKÝ FILMOVÝ ÚSTAV – FILMOVÝ ARCHIV P R A H A  
ACTIVITY REPORT FOR THE YEAR 1991

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The year 1991 was from many points of view a very successful one for the Film Archive in its 48 years long history.

Construction of 3 buildings was finished and the buildings opened: repository for safety b/w negatives and duplicate prints (with the capacity of 120.000 reels of 35mm films in 600m cans); repository for written materials (500 sq.m.) and a separate support facility (576 sq. m). The repositories are equipped with air-conditioners and furnished with compact shelves.

The Film Archive took over the collection of written archive materials from "Čs. film" (a company which ceased to exist).

1991 was a good year for us.

#### 1. New acquisitions

2.610 new films were processed, classified and deposited, of which  
635 prints of full-length feature films  
102 negatives of full-length feature films  
1.303 prints of short films and  
570 negatives of short films,  
340 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. The film laboratory made

74 prints of full-length feature films  
6 masters of full-length feature films  
38 negatives of full-length feature films  
188 prints of short films  
9 masters of short films  
103 negatives of short films  
27 prints of news-reels and  
6 negatives of news-reels

Moulds was removed from 215 films.

b) Reconstruction of series SETTE PECCATI CAPITALI (1918-1919) and MONTE CRISTO (1928) was finished.

### 3. 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) 1.938 positives and 672 negatives were identified in detail and catalogued;
- d) new catalogue of Czech documentary films was published;
- e) complete filmographic data of 2.239 features and 530 documentaries were transferred into computer data base.

### 4. The use of films

- a) in the Archive Cinema the following film cycles were shown: J.-L.Goddard, Avantgarde of film directing, Jack Nicholson and Jean Gabin, to name just the most important ones. "Week of Swedish Films" and "Echoes from Grenzlandfilmtade" took place thanks to generous help from our Swedish and German colleagues.
- b) Film Archive collaborated with Czechoslovak Television when 52 ancient Czech films were broadcasted in the programme "Films for Old-Timers".

### 5. Foreign relations

- a) Film Archive sent 8 prints of full-length films and 3 prints of short films to foreign film archives as indefinite loans and received 22 prints of full-length feature films and 4 prints of short films as indefinite loans;  
It sent 93 prints of full-length feature films and 75 prints of short films to foreign film archives as temporary loans and received 4 prints of full-length feature films and 1 print of a short film from them as temporary loans;
- b) in 1991 we have received 68 guests from all over the world.
- c) In Munich, Berlin and Stockholm, in a close cooperation with FIAF archives, a programme of Czech films was shown.
- d) Films from the Film Archive were included in the programmes of Le giornate del cinema muto in Pordenone, Cine-Memoire in Paris, film symposium in Bologna and others.



## 6. Documentation department

### Acquisitions

#### Photographs

of Czechoslovak and foreign origin, portraits of  
film actors and film-makers, shooting stills 14.125 items

#### Posters

A1, A0 and special formats 2.972 items

#### Publicity material

2.212 items

#### Documents

Estates of J. Brichta, K. Smrž, F. Tröster and B. Veselý were cata-  
logued

### Loans

photographs 2.000 items

publicity material 85 items

### Preservation

posters restored (A0 and larger) 30 items

slides of posters made 743 items

February, 1992



**Pyong Yang**





# 조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the  
Democratic People's Republic of Korea*

15, Pochangdong  
Central district,  
Pyongyang

Cable: Korfilmarchive  
Tel: 3-88-49  
Pyongyang .....

## RAPPORT D'ACTIVITES 1991

Sous une profonde attention du Gouvernement de la République, la Cinémathèque Nationale de Corée a effectué de façon satisfaisante ses activités prévues pour 1991.

### 1. Acquisitions

Selon le principe du dépôt légal, la Cinémathèque Nationale a reçu en donation de la part des studios du film du pays 47 titres de longs-métrages de fiction, 51 titres de films documentaires et 64 titres de films de vulgarisation scientifique, tous produits l'an dernier, respectivement avec l'original négatif correspondant.

La Cinémathèque a acquis également 1 copie neuve pour chacun des 20 films étrangers importés par la Compagnie coréenne d'importation et exportation des films.

La Cinémathèque a enrichi sa collection de 20 autres films étrangers moyennant les échanges avec les membres de la FIAF.

### 2. Préservation

36.000 bobines de négatifs originaux et de copies de conservation ont été vérifiées.

Les conduits de vent, attachés au système central de conditionnement de l'air, ont été démontés et disposés de façon plus rationnelle.

Ainsi les négatifs n/b sont conservés à la T de 12°C  $\pm$  2°C et HR de 60%, tandis que les négatifs couleurs à la T de -5°C  $\pm$  2°C et HR de 30% et les copies de visionnement à la T de 18°C - 20°C et HR de 60%.

Pour assurer la température et l'humidité relative standard pendant l'hiver dans les locaux de conservation souterrains, une régleuse automatique de temps a été conçue et mise en fonctionnement.

Une étude approfondie a été menée afin de réduire les résidus du hyposulfite, qui sont aujourd'hui au niveau de 3mg/cm c.r.

Les pellicules ont été réarrangés et 110 étagères ont été ajoutées pour agrandir la capacité de conservation.

Le rendement de réfrigération a été rehaussé par le moyen d'une réparation et d'une vérification générales des installations frigorifiques et de conditionnement de l'air.

### 3. Catalogage, documentation

La Cinémathèque a continué l'établissement des données de base pour les films en conservation et a réussi à mémoriser celles de 6100 titres.

En approfondissant les études du matériel de presse, la Cinémathèque a envoyé les documentalistes aux festivals internationaux du film afin de leur permettre de s'en informer.

### 4. Projections

250 films coréens et étrangers ont été projetés, en 400 séances, enregistrant 45.000 spectateurs.

550 films ont été prêtés aux cinéastes et aux étudiants.

En collaboration avec la Cinémathèque Française, une rétrospective du cinéma français s'est tenue du 2 à 8 décembre 1991.

### 5. Budget

La Cinémathèque a bénéficié de la part de l'Etat d'un budget de 450.000 wons pour effectuer ses plans.

La majeure partie du budget a été dépensée au remaniement des conduits de vent, à l'agrandissement de la ca-

pacité de conservation ainsi qu'au développement des échanges de documents filmiques et des rapports d'amitié et de coopération avec les autres membres de la FIAF.

#### 6. Relations internationales

Une délégation de la Cinémathèque a pris part au 47ème Congrès FIAF tenu à Athènes et, sur l'invitation de la Cinémathèque Française et de la Arhiva Nationala de Filme de Roumanie, elle a **rendu visite** à celles-ci.

Selon le plan d'échanges mutuels, 2 documentalistes ont visité le Gosfilmofond de Moscou.

Une délégation de 4 personnes de la Cinémathèque chinoise, conduite par M. Wang Xue Ming, a honoré de sa visite notre cinémathèque.

#### 7. Plan pour 1992

La Cinémathèque compte continuer à renforcer les équipements de préservation de films et à perfectionner le système central de conditionnement de l'air.

L'établissement des données de base sera poussé pour accomplir les tâches de la 1ère étape.

La Cinémathèque va supporter activement la Cinémathèque Française, qui compte organiser une rétrospective du cinéma coréen vers la mi-mars, dans le Palais de Tokyo, Paris.

La Cinémathèque sera toujours disposée à collaborer avec toutes les archives désireuses d'organiser une rétrospective du cinéma coréen.



**Quito**

INFORME DE LA CINEMATECA NACIONAL DEL ECUADOR  
1991

**ADQUISICIONES:**

Películas de producción nacional donadas a la Cinemateca:

- \* La Edad de la Ira, Museo de Arte en París 16mm. 6' 1973.
- \* Madre Tierra, II Parte 16mm. 25' 1991.
- \* Riquezas del Ecuador. Museo del Pequeño Palacio, 16mm. 4' 1973.
- \* El Macaco, 16mm. 1983.
- \* Obra Filmica de Miguel Angel Alvarez, 1927-1935 (transferida de 9.5 a 16mm.) Una parte de este material fue exhibido públicamente en diciembre de 1991 (anexo # 1) con motivo del décimo aniversario de la Cinemateca.

Videos de Producción Nacional donados a la Cinemateca:

UMATIC:

- \* El Crimen del Silencio, 1989.
- \* Estampa Quiteña, Petición de Mano, Estampa Quiteña, 1974.
- \* Chaupi Mundi, 1991.
- \* Nuestra Fiesta, 1990.

BETAMAX:

- \* La Tigra, 1990.
- \* Quinientos años después, el regreso. 1991.
- \* El Secuestro, 1981.
- \* Culturas Precolombinas del Ecuador, 1985.
- \* Ecuador, la otra mirada, 1990
- \* Galápagos, la Prehistoria, 1990
- \* Galápagos, el viaje de Darwin, 1990.
- \* Imbaburapac Jatun Cayambe, 1990.

VHS:

- \* Romance en Ecuador, 1965.
- \* Hombres de Mangle, 1991.
- \* Larveros de Piscina Ajena, 1991.
- \* Concheras de Sueños, 1991.
- \* Ascensión al Chimborazo, 1989.
- \* La Célebre Celebración, 1991.
- \* Negocios Antiguos, 1991.
- \* Historia de un Conserje, 1991.
- \* Pedrito, 1991.
- \* As de Corazones, 1991.
- \* Yo sí que no tengo a nadie, 1991.
- \* El Hombre de la Mirada Oblicua, 1991.

\* La Guillete, 1991.

#### ADQUISICION DE MATERIAL SUPLEMENTARIO

Donación:

- \* 2 Proyectores de 9.5mm. Pathe Baby (1911-1914)
- \* 80 rollos de 9.5mm. con filmaciones nacionales (1927-1940) de Miguel Angel Alvarez, este material requiere ser transcrito a 16mm.
- \* Un flash marca Samoca para foto fija.
- \* 40 rollos de películas francesas, formato 9.5 (1920). Necesitan ser transcritos a 16mm.
- \* 102 guiones de películas mexicanas en las que participa el actor ecuatoriano Jorge Fegan.

#### ACTIVIDADES DE PRESERVACION

En cuanto a la preservación, siguiendo las normas de la FIAF se realiza un trabajo elemental de mantenimiento: cambio de empalmes, refuerzo de endentados y limpieza con tricloroetano. El porcentaje atendido se aproxima al 80% del fondo de Patrimonio Nacional.

Como una tarea inscrita en el área de la preservación, el Taller de Mantenimiento implementó un laboratorio artesanal de fotografía a fin de recuperar "testigos" de secuencia de las películas de 9.5. Gracias a este trabajo se han obtenido 265 fotografías de la obra filmica de Alvarez.

#### ACTIVIDADES DE CATALOGACION Y DOCUMENTACION

Se completó la elaboración de las Fichas de Recuperación y Preservación del Acervo Cinematográfico Ecuatoriano de los filmes, videos y documentación (películas que no posee la Cinemateca pero cuyos datos y material informativo -periódicos, revistas, comentarios- reposan en nuestros locales).

Se abrieron Fichas de Contenido de Carpetas de Filmes para detallar el contenido de cada una de ellas, facilitando así la investigación.

#### PUBLICACIONES

El Centro de Investigación y Documentación de la Historia del Cine Ecuatoriano, elaboró con motivo del Décimo Aniversario de la Cinemateca Nacional, un catálogo del Acervo Fílmico de Patrimonio (anexo # 2). Con este mismo motivo se realizó un folleto informativo de la Institución, (anexo # 3).



## INVESTIGACION

Como aporte complementario a la presentación de la Obra Filmica de Miguel Angel Alvarez, se llevó a cabo una minuciosa investigación la misma que sirvió para la redacción de un ensayo que fue presentado en el acto de conmemoración de los 10 años de la Cinemateca (anexo # 4). Para el efecto, se siguieron tres etapas:

- a) Investigación Bibliográfica: Consultas en periódicos, documentos de la época (1920-1935), además crónicas sobre "vida cotidiana".
- b) Entrevistas: A familiares del Cineasta, personas registradas en los fotogramas, informantes de la época y distintos profesionales vinculados a las temáticas del filme.
- c) Procesamiento de la Información:

## DIVULGACION

### Estrenos Nacionales:

- \* 500 Años después: el regreso". Hernán Cuellar.
- \* 18 "Obras del Primer Concurso Nacional de Video Ficción".
- \* "Fragmentos de la Obra Filmica de Miguel Angel Alvarez (1927-1935)".

### Muestras Internacionales:

- \* "Tesoros de los Archivos Filmicos Brasileños"
- \* "Retrospectiva del Cineasta Norteamericano Andy Warhol".
- \* "Cine de Mujeres: República Federal de Alemania".
- \* "Cine Belga".
- \* "Cine Británico de los 80".

### Ciclos Internacionales:

- \* "Cine Psicológico Francés".
- \* "Clásicos del Cine Francés".
- \* "Cine Histórico de China".
- \* "Cine Etnográfico y Arqueológico Mexicano".

### Festivales Internacionales:

- \* "Semana de Cine Mexicano".
- \* "Semana de Cine Japonés".
- \* "Cine Chileno Actual".
- \* "Semana de Cine Sueco".

#### ACTIVIDAD INTERNACIONAL

El Técnico Brasileño Joao Sócrates de Oliveira, llegó al Ecuador en Abril, con el material de 9.5 ampliado a 16mm. (Obra Filmica Alvarez 1927-1935), gracias a un convenio con la homóloga Brasileña.

La Subdirectora de la Cinemateca Nacional, Wilma Granda asistió en Agosto al Taller Interamericano de Archivo de la Imagen en Movimiento, apoyado por la OEA. El encuentro permitió la conformación de la Red Latinoamericana de Información de los Archivos de la Imagen en Movimiento (REDARIM) de la cual la Cinemateca es miembro.

En Diciembre el crítico Phillip Bergson, dictó un seminario con auspicio del Consejo Británico.

#### NECESIDADES

La Red Latinoamericana (REDARIM) a la cual nos hemos suscritos nos obliga a ingresar al sistema computarizado a fin de compartir la información con archivos homólogos, para esto requerimos una computadora, un fax internacional, un reproductor de documentos, un microfilm, lectores. Necesitamos además, ampliar los espacios del Taller de Preservación y Mantenimiento a fin de poder disponer de un cuarto oscuro, una bodega de filmes b/n y color, un espacio para filmes de nitrato. Los mismos que deberían tener sistemas de ventilación y temperatura adecuados.

#### PERSPECTIVAS

Puesto que la Cinemateca es custodia del Patrimonio Filmico estamos gestionando ante el Municipio de Quito, financiamiento para ejecutar nuestro proyecto 1992 denominado: "Salvamento del Patrimonio Filmico de la Ciudad de Quito (1920-1950)".

**Reykjavik**



KVIKMYNDASAFN ÍSLANDS  
(THE ICELANDIC FILM ARCHIVE)  
P.O.BOX 320, 121 REYKJAVÍK  
TEL.: 354-1-10940  
FAX.: 354-1-623580

Report to Fiaf for 1991

#### 1. Acquisitions of the year:

There were 20 separate deposits made with the Archive in 1991, most of which consisted of only a few reels. The biggest deposit was 250 reels of 35mm nitrate news-reel prints from WW2, mostly Gaumont British News and United News. Most of these prints proved to be in good condition and some had never been screened. The second biggest deposit consisted of the master material (A+B rolls and sound negs) of the early films produced by The Icelandic State TV.

#### 2. Progress in the field of preservation.

The progress in the field of preservation has been slow this year. The Archive has used a great part of the 1991 budget to pay for the restoration projects completed in 1990.

The Archive restored two 16mm documentary films: A film about an agricultural exhibition from 1947 and a film on traffic safety from 1950.

A few short segments of nitrate film from the 1920 were also restored.

#### 3. Cataloguing - Documentation - Research

Mr. Erlendur Sveinsson, the former curator of the Archive, is still working on perfecting our computer cataloguing system, which is based on the data base "4th Dimension". This cataloguing system is very advanced and the variety of functions it offers constantly increases.

Documentation is still neglected, because we are understaffed. There is no actual research work carried out at the Archive

#### 4. Film showings- exhibitions-publications

Our film club continued operating in 1991. The most noteworthy event was a German Film Festival, a cooperate effort of our Film Club, Goethe Institut, Kuratorium Junger Deutscher Film, Germania

Reykjavik and Runfilm in Germany. 3 young German filmmakers came here as guests of the festival, Christian Wagner, Andreas Voigt and Christoph Schlingensief.

5. Budgetary matters, relations with governmental authorities.

The total budget for 1991 was ÍKR 7.860.000,- (1 US \$ = 59, 59 ÍKR), which is ca.23% increase from the year before. ( This comparison is somewhat misleading, because the Archive did not receive any additional funds for special projects as it did in 1990)

6. International relations: Nothing of note.

7. Special events - Miscellaneous: Nothing of note.

March 1992

Guðmundur Karl Björnsson  
Curator

**Rochester**



International Museum of Photography at George Eastman House

Rochester

FIAF ANNUAL REPORT 1991

As reported last year, the serious economic crisis in the nation's economy continues to affect the Museum's overall budget, thus forcing the administration to keep the budget at 1990 levels or below. Cuts were necessary, in order to avoid a deficit situation in a period when both public and private expenditures are decreasing. As predicted in last year's report, the year 1991 was a difficult one with the prospects hardly improved for 1992.

**ACQUISITIONS:**

New acquisitions through gift included 344 film titles in 16mm and 35mm, as well as 15 titles through exchange, and ca. 25 titles on extended loan.

One of the bright spots in the year was the acquisition of a major deposit from Martin Scorsese, the Hollywood film director. Scorsese agreed in October to place his collection of 1600 16mm prints on deposit at the Eastman House. The deposit, which began arriving towards the end of the year, garnered much attention in the national press, since the director is certainly the most high profile film collector in the United States. His collection includes many classic American features from the 1940s and 1950s and represents somewhat of a psychic portrait of the director's youthful obsessions. Among the films received: JULIUS CESAR (1953, Mankiewicz), THE PRISONER OF SHARK ISLAND (1936, Ford), FORT APACHE (1948, Ford), THE AWFUL TRUTH (1937, McCarey), RAW DEAL (1948, Mann), THE HANGMAN (1959, Curtiz).

Another important deposit was the motion picture negatives of Danny Lyon, whose work as a documentary filmmaker and photographer is internationally known. Lyon deposited original 16mm material on such titles as SOCIAL STUDIES 127 (1969), EL LATRO LADO (1973), LITTLE BOY (1977), BORN TO FILM (1980), and WILLIE (1985).

Turner Entertainment Company also made a donation through the offices of the American Film Institute, depositing over fifty 16mm reference prints of Metro-Goldwyn-Mayer shorts from the 1930s and 1940s, specifically the John Nesbitt *Passing Parade* series and the *Pete Smith Specialties*.

Another private collector donated beautiful 35mm prints of a number of newer films, including PIRATES (1985, Polanski), SHY PEOPLE (1987, Konchalovsky), BLOOD SIMPLE (1983, Coen Bros.), THE

SHINING (1980, Kubrick), SUNSET (1988, Edwards), BLADE RUNNER (1982, Scott), MANHATTAN (1979, Allen).

#### PRESERVATION

In matters of film preservation, nitrate conversion has continued at a somewhat slower pace than 1990, because one of our major public funders, the New York State Council on the Arts, slashed funding of film preservation by 50% in a budget cutting measure. On the other hand, at least one major private donor was also found.

An important discovery was DAS LOCKENDE ZIEL/THE GOLDEN GOAL (1930), a "lost" German film starring the famous tenor Richard Tauber. The original nitrate print was donated by the director's widow, Bertha Reichman and has now been preserved. Another important title was Alan Dwan's FIFTY-FIFTY (1915), another previously lost film which had only survived in fragile diacetate (28mm). This preservation work was completed in cooperation with the Cineteca di Bologna. Gloria Swanson's first sound film, INDISCREET (1931) was also converted from nitrate.

A number of extremely rare silent films were preserved, including an early Ethel Barrymore film, THE WHITE RAVEN (1917), AN AMATEUR GENTLEMAN (1923), a Clara Bow film, MY LADY OF WHIMS (1926), and THE MOVIES (1925). The latter is a short film starring Lloyd Hamilton which was preserved in preparation for the Pordenone Silent Film Festival, after a collector donated an original print. Finally, a number of silent animated films were preserved for screenings at the Third Animation Studies Conference, held in Rochester in September.

In connection with film preservation, the film department has also embarked on a joint venture with Lumivision Corporation to make the collections available on laser disk to a wider audience. The first three titles in the series, THE BIRTH OF A NATION (1916), PHANTOM OF THE OPERA (1925), and THE LOST WORLD (1923) have received critical acclaim in the national press for their high quality and careful program notes.

#### CATALOGUING - DOCUMENTATION - RESEARCH

In the Film Study Center 319 screenings were scheduled by researchers and 164 persons made use of the stills and paper ephemera collections.

In the realm of cataloguing, progress was made in the input of credits and other cataloguing data into the new system. A volunteer intern, for example, looked at and catalogued several hundred titles in the Eastman Teaching Films Collection, ascertaining for the first time, which titles are held by Eastman

House and which are missing. This series of educational films was distributed in 16mm by Eastman Kodak between 1926 and 1939 and represents some very rare geographical, anthropological and scientific footage from the period. Cataloguing has also proceed slowly but surely on the 11 x 14 star portrait collection, while cataloguing of the film poster collection was virtually completed, thanks to a financial grant from Inter-Museum Services.

#### FILM SHOWINGS - EXHIBITIONS

In 1991 the film department mounted two exhibitions of materials from the film stills collections. In July the exhibition *A Trip to the Movies: Georges Méliès, Filmmaker and Magician (1861-1938)* opened in the North Gallery, presenting rare original stills from his films, while the first ever complete retrospective of his work was shown in the Dryden and Curtis Theatres in July and August. Curated by Paolo Cherchi Usai, the exhibition was a major success and will travel internationally. A catalogue for the exhibition with rare documents was also published in English and Italian.

In November an exhibition *Hollywood Portrait Photographers II, Imaging Myths: George Hurrell* opened in the South Gallery. This is the second part of a series of exhibitions highlighting the work of major studio photographers, and was curated by Jan-Christopher Horak.

The year 1991 began with the official opening of the Curtis Peck Theatre for regular programming and an expansion of the film schedule to five nights a week. The Curtis is a smaller, more intimate space for screening silent films, avant-garde works, and an on-going series, *Film History 101*, which has been conceived of as an adult education in film history. Among the most successful series in the Dryden and Curtis Theatres were retrospectives to Peter Greenaway, Georges Méliès, and Vincent Minnelli, a series of Czechoslovak films banned after the Russian invasion of 1968 (presented in conjunction with the Public Theatre, New York and the Czech Film Institute), "Films by Photographers," a travelling film exhibition of the American Federation of Arts, and "Netherlandscapes," a program of Dutch films. Special events included presentations by visiting filmmakers Mary Lance, Robert Stone, Lourdes Portillo, Barbara Hammer, Bill Brand, Tony Buba, Sharon Greytak, Jonas Mekas, Kidlat Tahimik, and Dan Weisman, as well as a Dryden-Eastman Orchestra screening of *THE MARK OF ZORRO* (1920), and the reconstruction of *THE DYBBUK* (1937). A total of 11,201 patrons attended film screenings this year.



## BUDGETARY MATTERS

As stated above, the administration of the museum again instituted serious budget cuts in 1991. Travel budgets were kept to a minimum, while other budgets were also cut, making any expansion of departmental activities difficult.

Unfortunately, this pattern of budget cuts continued with government support. Both the National Endowment for the Arts and the New York State Council on the Arts instituted across the board budget cuts, affecting all grants. While some grants were only slightly decreased, our grant for film preservation from the New York State Council on the Arts was slashed by over fifty percent. The loss of these funds are critical, given the already dire straights of our nitrate preservation program.

Attempts to increase private funding, on the other hand, have been severely hampered by the worsening economic climate in this country.

## INTERNATIONAL RELATIONS (FIAF)

Finally, film archive prints were sent out to over two-hundred national and international organizations for screenings, including the Cinematheque Francaise, Cinematheque Suisse, Musee d'Orsay, Cineteca Portuguesa, the Cineteca di Bologna, Deutsches Filmmuseum (Frankfurt/Main), Filmoteca Valencia, Filmpodium (Zürich), Munich Stadtmuseum, the Berlin Film Festival, Cinememoire (Paris), Biblioteca Nazionale (Roma), Melbourne Film Festival (Australia), the Troya Film Festival (Portugal), and the Wellington Film Festival (New Zealand). The Pordenone Silent Film Festival in Italy focussed this year on the silent films of Cecil B. DeMille, which offered the Eastman House the opportunity to show over twenty-five DeMille films in the estate collection.

Paolo Cherchi Usai and Jan-Christopher Horak attended the FIAF Conference in Athens, as well as Cinememoire in Paris. Cherchi Usai was also a guest of Amsterdam, Valencia, Bologna, and Brussels, while Horak visited Montreal and Prague, and participated in the film preservation seminar in Lausanne in November. Guests to Rochester included Mr. Hisashi Okajima from Tokyo, Luise O'Konor (Sweden), Christian Belague (Paris), Livio Jacob and Piera Patat (Friuli) and Bernie Ullmann (Zürich).



**Sao Paulo**

## ACTIVITIES REPORT 1991

### 1. ACQUISITIONS

#### 1.a. Feature Films

positive materials: 204 titles ( 27 foreign films)

negative materials: 216 titles (151 foreign films)

#### Short Films

positive materials: 6 titles ( 1 foreign film )

negative materials: 148 titles ( 38 foreign films)

These acquisitions reach circa 5.000 reels of film. During the year, 426 Incorporation Bulletins were issued for deposits, acquisitions and duplications, generating 1.050 new registers of film materials on our Traffic Database. An estimate total amount of 4.000 reels of film acquired last year from the national production distributor EMBRAFILME, which was closed down, has been organized.

#### Video Collection:

U-Matic: 138 titles besides 111 tapes containing diffusion material of Brazilian films and also 156 tapes containing shorts and documentaries or journalistic programs.

VHS: 186 new titles were transferred to VHS plus 40 titles copied.





1. b. Documentation Department (new acquisitions)

Books	347
Periodicals	10
Posters	30
Photos	10.617
Scripts	55

2. PRESERVATION

1.727 Traffic Database registers were updated with basic technical information, collected since 1977, mostly referring to the diffusion collection. Increasing and alarming triacetate degradation can be noted while checking film materials.

84 newsreel edition and one feature film were duplicated on video.

New 35mm prints of eight different titles were ordered at commercial laboratories plus nine new 16mm prints of seven different titles.

3. CATALOGUING - DOCUMENTATION - RESEARCH

1. Physical Control/Inventory:

The Traffic Database raised from 10.232 registers to 17.161. During the year, 512 Exit Bulletins were issued controlling loans, returns, and pre-print material movement permitting the updating of information on the material.



## 2. Contents Informatization:

Check out of the *Bandeirantes da Tela* (newsreel produced by the State Government from 1949 to 1956) was carried out including 183 registers in the Contents Database. Some catalogues related to this lot were printed containing thematic and onomastic index. Check out of contents of all material related to the *Cine Jornal Informativo* collection (produced by the National Agency during the late 40's and beginning of the 50's) was also carried out entering 299 registers into the Database.

Sponsored by the State Cultural Secretary, we have started a new project aiming to integrating, in a local net, all the different Database in use at Cinemateca Brasileira, both moving image and paper collection.

**Tupi Collection:** The work on this great collection, received from the first Brazilian TV network, processed cleaned and transferred to VHS 722 two-inches tapes. Its Contents Database increased from 150 registers to 962 registers.

The Documentation Department attended 97 internal requests and 144 external ones. Paulo Emilio Salles Gomes Collection (a collection made of one of Cinemateca's creator's personal books, texts, articles, photos and all sorts of documentation) catalogued 3.611 volumes, identified 2.053 groups of documents and started to catalogue the tapes that were recorded during this year.

The Photographic Lab has produced 833 photos to supply both internal and external requests. 1548 negatives were registered and all the negative collection was properly stored. Two expressive donations should be mentioned: Mario Del Rio's 447 photos of the mute period stars, and Cinedistri's, a production company, 10.000 negatives.

#### 4. FILM SHOWINGS - PUBLICATIONS

Our theater received 43.725 spectators, screened 485 titles in 1.145 sessions.

Main shows and Cycles: 60 years of *Limite*; São Paulo International Film Exhibit; The Cinema of Andy Warhol; Restored Movies; Forbidden Films; Free Jazz Film Festival; Great Comedians; Luchino Visconti; Peter Brook Special; Alain Resnais Retrospective; Carl Th. Dreyer Retrospective; Jean Renoir Retrospective; Leon Hirszman Retrospective; The Pleasure of Watching Max Ophuls.

Lectures by Prof. Inge Degenhardt were offered at the Museum Lasar Segall's theater accompanied by movies loaned from other international archives related to the Expressionism (Cinema and Painting), plus one lecture from Prof. Dudley Andrew from the Institute for Cinema and Culture, Iowa University and one lecture by film editor Peter Przygodda both at our theater.

One opening night presented *ABC da Greve*, a documentary by Leon Hirszman concluded after his death by Cinemateca Brasileira.

Four books were published in co-editions: *Vigo, vulgo Almereyda* (Vigo, alias Almereyda) an unpublished work by Paulo Emilio Salles Gomes relating the time and life of Jean Vigo's father; *Leon Hirszman - ABC da Greve* (Leon Hirszman - ABC of Strike) unpublished interview with the filmmaker, his biography and filmography; *Vinicius de Moraes - O Cinema de Meus Olhos* (Vinicius de Moraes - The Cinema of My Eyes) cinema chronics and critics written by the great poet also author of the lyrics for *Garota de Ipanema* (organized by Carlos Augusto Calil); *O Prazer de ver Max Ophuls* (The Pleasure of watching Max Ophuls) a catalogue introducing the special exhibition of these films, thanks to a Cinemateca Portuguesa courtesy in allowing us to use their texts.





## 5. BUDGET NATIONAL RELATIONS

Our budget in 1991 was approximately US\$ 750.000.

Most of the government budget (US\$ 462.000) was spend in personnel (86%) meaning 53% of the total budget.

SAC - Friends of Cinemateca Society - accounted for US\$ 290.000, that is, 38.5% of the total budget. From this total, US\$ 113.000 come from commercial revenues.

## 6. INTERNATIONAL RELATIONS

Contacts were maintained with other International archives (Cinémathèque Royale de Bruxelles, Bundesarchiv, etc.) resulting in the receipt of some important titles such as *Sceicco Bianco* and *Sunset Boulevard*, in exchange for Carlos Reichenbach titles, and *Algol* and *Die Windrose* in exchange for some nitrate German prints.

For the Max Ophuls exhibiton, we must express our gratitude to many archives, specially Cinémathèque Municipale de Luxembourg.

MOMA helped us a great deal with the Andy Warhol exhibit and Cinemateca Uruguaya with Visconti's, Jean Renoir's and Alain Resnais'.

Carl Th. Dryer exhibit was possible thanks to the Det Danske Filmmuseum.

Brazilian films were loaned for a Cinema Novo exhibit in the National Gallery of Art in Washington; also, a Cycle on films restored by Cinemateca Brasileira was held in Bogotá and three other Colombian cities, organized by the Fundación Patrimonio Filmico Colombiano.

Cinemateca Brasileira has helped the National Center for Jewish Film in tracing Jewish films in Brazil and expediting them to Massachussets.



A close contact with Cinémathèque Française led to an agreement where, with their financial and political aid, a good number of Brazilian title prints (remainders of the Brazilian official distributor - Embrafilme and National Film Agency - Fundação do Cinema Brasileiro, which were closed down) will remain deposited there, saving them from destruction.

Maria Rita Galvão, president of the Advisory Board, participated in the FIAF's Annual Congress in Athens, Buenos Aires OEA's conference, and FIAF's Executive Committee meeting in Jerusalem; Carlos Roberto de Souza, head of the Cataloguing Department, participated in a Seminar on Preservation and at the Cataloguing Committee meeting in Lausanne; João Sócrates de Oliveira, head of the Preservation Department, went on a technical advisory trip to Bogotá-Colombia to collaborate with the Fundación Patrimonio Filmico Colombiano in their climatization archive project, to Quito-Ecuador to give assessorry in their restoring project (144 Equatorian titles were restored in our laboratory corresponding to 90% of Equatorian fimography), to Buenos Aires-Argentine to participate in OEA's conference, to Caracas-Venezuela to advise in their climatization project and give lectures, and to Santiago-Chile to help them choosing the proper site for a climatized archive and give lectures.

**Seoul**



Korean Film Archive  
Seoul  
Activities Report 1991

The year of 1991 was a most remarkable and happy one for the Korean film history of 70 odd years as well as an important one for the Korean Film Archive. In 1990, the Ministry of Culture became independent from the former Ministry of Culture and Information by a new cultural policy of the government. And 1991 was the first year for the new Ministry of Culture with new acknowledgement and a new environment toward culture. The Ministry set up the year of 1991 as the first step toward remarkable growth and development of Korean culture in that the Ministry designated 1991 as "the year of Movie and Drama".

The year of 1991 was also the first year in the new office of the Korean Film Archive. All these environments brought another step of growth to the KFA. Now the Korean Film Archive, with a new spirit, will strengthen its activities with FIAF members as an active member, and all the more endeavors for the betterment of its collection and preservation activities.

### 1.Acquisitions of the Year

After moving to the new building, the KFA increased its activities. This aroused the interest of many film producers and private collectors of film materials who previously did not know the existence of the KFA. As a result, their voluntary participation in our acquisition became remarkable, and many scripts, still photos, posters, and other film related materials were donated and/or entrusted.

377 feature film negatives and 53 feature film positives were entrusted by private film laboratories, film producers, etc. 153 feature film prints and 10 short film prints were donated by private film collectors, etc. including Korean Motion Picture Promotion Corp.(KMPPC) and Korean Overseas Information Service(KOIS). This has further encouraged the KFA very much.

On the other hand, many various film materials were also collected by the KFA. Those materials have been available to those who research and study films providing a great benefit to them. And the KFA itself bought 93 video disks of feature film, 238 video tapes of feature film, 202 books and magazines for preservation purposes.

Besides, 1,699 screenplays, 490 books and magazines, 1,720 sheets of film poster, 2 video disks, 14 video tapes, 2,367 still photos, 36 sheets of publicity material, 122 sheets of leaflet were donated by script writers, film directors, and others who love films and engage in film related works. .

## 2. Progress in the field of Preservation

Preservation activity of the KFA was not so different from the previous years. Since the KFA is not facilitated with its own film laboratory, it had reached a conclusion that the first thing to be done was, at its own expense, to make dupe-nega films from master films or positive prints which was being held in the KFA. In this sense, the activity for preservation had jumped up one more step toward advancement in comparison with the previous year.

Feature films, "Life of Na Un-gyu", "Posterities of Cain" and "Flowers of Hell", negatives of these films were added in our archive. Special negatives were made from 71 sheets of still photos of films produced and directed by the late Na Un-gyu, a pioneer of Korean films.

On the other hand, a dialogue sound track of a movie talker for a Korean silent movie was restored on sound film format. The missing parts of original negative of a feature film were also restored. 1,950 rusty containers of tinware were replaced with ABS special plastic containers for safety preservation of holding films. And 68 titles of prints for Korean feature films were copied for film showings.

## 3. Cataloging-Documentation-Research

Data research work for the database of 4,402 feature films produced between 1919 and 1990 was completed. The input work of the data into the computer will begin this year of 1992. Various information and data on Korean films as well as foreign ones will be available for coming days from computer processing.

1,664 film related persons including students, scholars, researchers, etc. utilized the KFA's library for their purposes in 1991. 154 persons including directors, reporters, students, etc. saw films and video cassettes at the premises of the KFA.

Cataloging works for 667 titles of feature films were done in 1991. 100-odd inquiries on films from the general public were properly answered.

#### 4. Film Showings-Exhibitions-Publications

##### A) Film showings

Taking the opportunity of 1991 The Year of Movie and Drama designated by the new Ministry of Culture, the campaign to increase the number of audiences for quality films conducted by the KFA showed a new possibility of advancement of the KFA. The activities of student cine-clubs in the universities became revitalized by using the new facilities and new premises of the KFA since it moved.

In 1991, 442 titles of films were shown and 180,000 audiences saw them with favorable response, appreciating the real value of film culture. 17 different film showings with 137 titles of films were organized and carried out by the KFA. 127 cultural and public organizations conducted 265 film showings with 236 titles of films of the KFA. It enhanced the understanding and acknowledgement of the films as well as the activities of the KFA. 6 tour film showings were carried out by the KFA for the benefit of residents who live small and remote towns throughout Korea. 2 film showings for invited foreign diplomats in Seoul were carried out, which provided them with the opportunity to get in touch with Korean films with foreign language subtitles. In particular, Italy, Portugal and Yugoslavia proposed showing their films at the screening rooms of the KFA. It will be considered in 1992 activities of the KFA.

Film showings in 1991 were as follows ;

Tribute Film Week to the Late Na Un-gyu, January 21-26

Grand Bell Awards Winning Films Showing, March 28 - April 12

Film Showings for Children, May 2-7

Fritz Lang Retrospective Festival, May 22-31

Pain and Agony of divided country, June 21-25

Korean Young Film Directors in 1980's, July 18-23

German Film Festival : focus on East German films, September 10-17

Video Showings Chosen by Ordinary People, September 25 - October 5

Successive Korean Best Box-office films, October 24-31

Argos Film Festival, November 11-19

Carl Mayer Retrospective Festival, December 9-14



## B) Exhibition

In connection with the film showings, three exhibitions were carried out at the exhibition hall. Besides, two exhibitions were carried out at a department store and a subway stop where many people passed by.

The exhibitions were as follows ;

- Film Materials Exhibition for the Late Na Un-gyu, January 21 - May 21
- Posters Exhibition for Quality Films, March 28 - April 12 (Subway Stop)
- Posters Exhibition for Korean Popular Films, April 21-28 (Galaxy, Department store)
- Retrospective Photo exhibition, Fritz Lang, May 22 - October 15
- Photo Exhibition for Korean Movie Stars, October 22, 1991 - March 15, 1992

## C) Publications

"The Directory of Korean Film Books : 1925 - 1990" by the KFA was published on the basis of the Film Bibliography written by a film enthusiast with his hard work and research for ten years. This Directory will be a great benefit to the film researchers and the students. This contains 621 titles of film related books published between 1925 and 1990 in Korea. Contents, author, type of book, etc. of 621 books are in the Directory.

And in connection with the above film showings, the informational pamphlets for the showing films were published and distributed to the audiences for their better understanding.

## 5. Budget, Relationship with Government Authorities

The budget of the KFA in 1991 showed 41.1% increase over that of the previous year. 65% of the 1991 budget came from the government. It made the KFA possible to carry out actively the activities of acquisition, preservation, film showings, etc. mentioned above.

As the government's interest in the importance of the film archiving and the activities of the KFA has been increasing, the relationship between the government document archives and the KFA are becoming so close.

## 6. International Relations

In April 1991, newly appointed Chairman Ho, Hyun-chan of the KFA and his staff Mr. Cho, Ki-up participated in the 47th Congress in Athen. On the way back, they visited National Film Archives in London. And also visited Conservation Centre of NFA and Imperial War Museum to observe and learn a knowledge for the future development of the Korean Film Archive.

Following the opening of East European countries and U.S.S.R, the KFA has favorably been contacting with the film archives there including Gosfilmofond in an attempt to collect films and materials related Korea they might have.

With the cooperation of Goethe Institute Seoul and French Embassy in Seoul, four film showings were carried out by the KFA, and favorably received. This sort of cooperation will continue in 1992 not only with the foreign missions in Korea but also with the foreign friends and the organizations abroad.

In 1991, the important foreign visitors to the KFA were as follows ;  
Mr. Frank Beyer (German director), Mr. Tony Rayns (British film critic), Mr. Adriano Apra (Director of Pesaro Film Festival), Mr. Vladimir I. Bessudnov (Head of Department of USSR Ministry of Culture)

## 7. Special Events-Miscellaneous

The Kodak Korea Limited had a technical seminar entitled "CINEUPDATE PROGRAM IV" for the directors of photography as a means of a development of Korean film industry at the KFA's screening room. Three film Showings for short/experimental films made by the expectant graduates of the Film Departments including the Chong-ju Univ., the Tong-kuk Univ., the Chung-ang Unvi., etc.

In celebration of "the Year of Movie and Drama 1991", many cultural events were carried out in October which is the Cultural Month in Korea. Among them, there was "The Big Feast for Korean Cinema", for which the KFA provided them with 20 films taking charge of Cinema Music Performances on the Day of Cinema.

The 2nd World Korean Sports Festival was held in 1991 in celebration of the 24th Seoul Olympic Games. It was aimed at understanding, harmonization and cooperation with all Koreans in the world. For that, a Korean Film Night was organized and carried out by the KFA, showing "Come, Come, Come Upward" directed by world famous director Im Kwon-taek, receiving most favorable response.



**Skopje**

KINOTEKA NA MAKEDONIJA  
CINEMATHEQUE OF MACEDONIA  
Bul. Goce Delcev b.b.  
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91000 S k o p j e  
Yugoslavia

## ANNUAL FIAF REPORT 1991

### 1. ACQUISITION

During 1991 The Cinematheque of Macedonia has enriched its film collection for 431 prints of feature and short films of domestic and foreign origin, from which, after a careful examination, 188 new titles are discovered and separated. Generally these films are handed over from the producing company "Vardar Film" and the distributing company "Makedonia Film", as well as from other social organizations and individuals of the Republic, such as Emigration Society, Red Cross of Macedonia, People's Technics and particular personal amateur film inheritance.

Also a collection of videotapes has been growing rather intensively so that 50 video "masters" of Yugoslav feature films and 111 videotapes of foreign production are supplied.

In the field of collecting of photos, stills, posters and other propaganda materials, 5579 stills and photos of Macedonian feature film production are registered and archived, as well as 609 duplicates and 37 sets of photo duplicates. During the year, 103 photo portraits of film makers and 62 portraits of film actors are collected. On the occasion of the Symposiums which have been organized by the Cinematheque itself, 16 photos in large format and

photos of 63 documents have been produced. Beside that, posters of the new Macedonian film production, the feature film "Tattooing" and the Film Festival "Milton Manaky" have been collected and stored.

The library has obtained 57 new books from the field of film art, and 183 books have been obtained as a donation, separately. Also, The Cinematheque subscribes to several Yugoslav film magazines.

Concerning acquisition of written documentation, a great number of private documents has been taking over, as well as significant documentation (screenplays and scripts) from the production company "Vardar Film".

## 2. PROGRESS IN THE FIELD OF PRESERVATION

The foreign film materials on deposit has been selected and registred again (905 prints) and they have been situated on new shelves in adequate vaults. 181 prints has been selected separately as they were considered of being uncapeable for further film showing untill their preservation and proper treating. 2161 prints of special fund of Soviet Unions's film stock on deposit (35 and 16mm) has eighter been registrated and and signifined. Also, it reffers to the Yugoslav production in general (33 prints). So, in the film funds of foreign, Soviet's, and Yugoslav film stock 3280 prints have been registrated and situated once again, and the proccess continues.

Macedonian film production has been revised, e.i. a selection has been done, and it difers of its kind, quality and quantity. The negative stock has been moved in climatished valuts, in the Cinematheque itself.

The preservation is done eighter, by transferring of Macedonian feature and documentary films on video tapes. During 1991,



20 Macedonian feature films and significant number of documentaries are transferred.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

In the field of cataloguing in film archiving in the Cinematheque, besides the standard way of cataloguing, a progress is done in the plan of cataloguing by computer data processing. Particularly, it is carried out through two points. The first is our specialized base for film and video data, so called DATAFILM, which consists of 343 feature and documentary film's data in full format. Beginning with 1991, August, DATAFILM is connected as a separate base with the Yugoslav Scient-Technol. Services - ATLASS, which is a part of IZUM, where all the data are retrieval and - on line - richable for the consumers all over the world. The base would be even more interesting in English, and it is in continuous process of translating it. The second point is our local data process cataloguing on the PC, according to the UNESCO's programme CDS/ISIS. This local base of information consists of 36 Macedonian feature films and 905 foreign feature films.

Referring the documentation, all written materials have been systematised hronologically and according to the theme, title and persons. Also, 47 press clippings are obtained and classified.

The researching is carried out through two forms: The Cinematheque behaves as a carrier of researching projects and as an institution which offers researching services connected with the film in general.

As a carrier of researching projects, last year, The Cinematheque has been continuing its tradition of holding, symposiums, dedicated to the Macedonian feature films such as "Quiet Summer" and "The Assassins from Salonika". The symposiums attended eminent historians, film critics, filmologists, as well as the direct members of cast and credits of those films.

The results of these interdisciplinary researching meetings will be published in books for each film separately.

Also, The Cinematheque is occupied with other researching projects: the project of the history of the Macedonian film, preparing of the filmological bibliography of the pre-war and post-war press and periodicals and the project of the creative and the reproductional cinematography in Macedonia.

In the field of the researching of film stock, a collaborator of the Cinematheque has visited BUNDESARCHIV-FILMARCHIV in Koblenz, where a great number of film stock referring Macedonia has been viewed, identified and researched. This stay was provided in cooperation with the BUNDESARCHIV-FILMARCHIV, for which we thank them warmly.

As a researching service, The Cinematheque realized the following activities:

18 researchers have viewed the films in the archive, 194 films have been lent outside the Cinematheque for researching aims, the library has been used by the students and other researchers, and our computer data base, DATAFILM, connected with ATLASS, from August till December has been used 336 times by external users in lasting 24.92756 hours. Through the local computer film base The Cinematheque has given information to 56 researchers.

#### 4. FILM SHOWINGS - EXHIBITION - PUBLICATIONS

The Cinematheque, except the chamber movie theatre which is used for internal film showings, doesn't have appropriate movie theatre of its own. So, negotiations have been carried out with the authorities and we hope they would not be in vain. Anyway, The Cinematheque has carried out its film showing's activities in hired movie theatres, as it is the

Youth Center, in Skopje, as well as in the other Cultural Centers through the Republic.

During 1991, our institution have organized two exhibitions which were accompanying parts of the mentioned symposiums.

Referring the publishing activities, The Cinematheque has been continuing to issue its own Journal for history, theory and film culture and other remaining arts, so called "Kinopis". In this report period of time, "Kinopis" numbers 3, 4 and 5 has been issued. Also, our institution is a publisher of two books: "Frosina, the first Macedonian feature film" and "Filmological bibliography 1944-1954".

#### 5. BUDGETARY MATTERS, RELATIONS WITH THE GOVERNMENTAL AUTHORITIES

From the financial aspect, our institution has fitted into the financial means, given by The Ministry of Culture, but unfortunately, on the occasion of the present economical, and especially because of the political reasons and conditions, they have been rather restricted.

During 1992, The Cinematheque should try to provide financial means at least for supliement of second hand preservation equipment, as our present equipment is ruined and old.

#### 6. INTERNATIONAL RELATIONS (FIAF AND OTHER INSTITUTIONS)

The Cinematheque of Macedonia has had an honour and pleasure to be admitted as an Observer on the FIAF's Congress, held in Athenes. Mrs. Vesna Maslovaric has attended FIAF Congress in Athens as a delegate.



With the cooperation of the Bundesarchiv-Filmarchiv, our collaborator, Mr. Igor Stardelov has realized researching stay in Koblenz, Germany.

Also, written corespondence is carried out with other film archives, and we expect realization of some particular projects during 1992.

#### 7. MISCELLANEOUS

Besides the realization of the current programme of the Cinematheque, the suppliment of another four personel computers (1 AT 386 and 3 AT 286) with which we plan to construct a local net of information, has been a special event.

The Cinematheque's activity has been positivly valorized through wider proffessional, scientific and cultural public. Our institution is awarded with a special Diploma by the Yugoslav Festival of Film Camera, helded in Bitola, as well as with a special Document, given by the State Archive of Macedonia for a contribution in the field of archiving in general.

February, 1992

Skopje

**Sofia**

# BULGARSKA NACIONALNA FILMOTEKA

## Activities report

1991

In August 1991 Mr. Vasil Zhivkov was appointed director of Bulgarska Nacionalna Filmoteka following the retirement of Mr. Vladimir Ignatovski. Mr. Zhivkov is a leading director of documentaries with a particular attitude toward the problems of archival activity.

### 1. Acquisitions of the year

In 1991 Bulgarska Nacionalna Filmoteka acquired 114 film titles (23 feature films and 91 short films), or 164 prints.

The Documentation Department received the major part of the books and the periodicals from the library of the Union of Bulgarian Cinematographers. The Documentation Department subscribed to 37 periodicals and acquired 50 periodicals (total number of titles - 87), 681 books, 2360 press cuttings, 1200 scripts, 4000 stills and 680 posters.

### 2. Preservation

The financial situation of the Bulgarska Nacionalna Filmoteka as an institution of the cultural sector is particularly hard - those problems prevented us from transferring films from nitrate to acetate stock during 1991.

### 3. Cataloguing - Documentation - Research

The newly acquired films were catalogued by the Catalog Department.

The Documentation Department catalogued the new acquisition and is in process of cataloguing the books and the periodicals of the library of the Union of Bulgarian Cinematographers and produced 3500 cards by indexing periodicals and 1100 cards for the book catalog.



#### 4. Film showings - Exhibitions - Publications

436 films were shown at 1450 screenings at the Archive's 300-seat cinema "Odeon". The attendance for 1991 was 176 688 and the year's box-office - 227 196 leva (1 = 20 leva).

The regular "Archive's University of Film" continued with its third and fourth semesters. The main lecturer of its weekly sessions was Todor Andreykov, former director of Bulgarska Nacionalna Filmoteka.

A programme dedicated to contemporary Danish cinema was held in April. There was a retrospective "Greek Cinema of 70s and 80s" in May. A 10-film Israeli Retrospective occurred in November and marked the very first cultural exchange between our countries for years. "Goethe Institut" was our traditional guest with programmes "Literature in Films". The seasons "Gipsies in the Cinema" and "Gábor Bódy - A Film Poet" were held with the courtesy of Hungarian Cultural Institute in Sofia.

The films of Welles, Wilder, Ray, Dassin, Jancsó, Nichols continued our work on directors and from the craft of acting we profiled Ginger Rogers, Dirk Bogarde, Simone Signoret, Yves Montand, Giulietta Masina, Nino Manfredi, Julie Christie, Monica Vitti, Marlene Dietrich. The other part of our repertory included thematic series as: "The City as a Background", "Religion in the Cinema", "Prison in the Cinema", "The Film Emigrants", "Writers in Hollywood" etc.

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

In 1991 Bulgarska Nacionalna Filmoteka obtained approximately 650 000 leva from the Ministry of Culture.

#### 6. International relations

Because of the financial difficulties non of the international festivals or meetings were attended by representatives of BNF. For the same reason we were not able to receive any foreign guests.

10 films were sent in short term loan to foreign film archives.

**Stockholm**





**Cinematket**

Membre de la Fédération Internationale des Archives du Film

## Activities Report 1991

### **1. Acquisition of the year**

The number of titles in the archive have now reached 13.400. More than 1000 viewing prints, 35mm, have been deposited by their owners. Original negatives to Swedish films were deposited by several production companies no longer active in the business. Also a great number of 16mm dupe negatives of foreign films were deposited. The large quantities of films deposited over the past years has filled all our vault space. In spite of many economical problems the past year we could open a new vault for viewing prints in summer 1991. The vault is a two floor building with space for more then 10.000 feature length films. The humidity is 35% and the temperature +5°C. The new vault will be used for viewing prints on foreign films only. Swedish material and all pre-print material will be stored at -5°C.

### **2. Progress in the field of preservation.**

The restauration work could go on during the year, but financial problems in 1991 forced us to cut down on the number of titles restored. From the nitrate period we still have 50 titles feature length films to copy.

Two more films with "vinegar syndrome" have been found. These two prints were deposited this year and had not been stored in our vaults.

In accordance with regulations, masters of new Swedish productions were delivered to the archive. These were FICA-treated for long-term storage.

Film House Borgvägen 1-5  
Box 27126 102 52 Stockholm  
Phone 46-8-665 11 00 Cable Filminstitutet  
Telex 133 26 FILMINS S  
Bank account PK-Banken 30011802294  
Telefax 46-8-661 18 20



## Restored films (master prints and viewing prints)

### Feature length films restored 1990

Den förgyllda lergöken (1924)	Herre med portfölj (1943)
Hjältar i gult och blått(1940)	Kvinnor i fångenskap (1943)
Karusellen går (1940)	Lille Napoleon (1943)
En kvinna ombord (1941)	Skåningar (1944)
Nygifta (1941)	Gomorrón Bill (1945)
I gult och blått (1942)	Trav, hopp och kärlek (1945)
Ungdom i bojor (1942)	Barbacka (1946)
En fånge har rymt (1943)	Bröllopet på Solö (1946)
Halta Lottas krog (1943)	Åsa-Nisse på nya äventyr (1952)

### Colour films viewing prints

Adam och Eva (1963)	Ormen (1966)
Bröllopsbesvär (1964)	Roseanna (1967)
Adamsson i Sverige (1966)	Vindingevals (1968)

### Colour films Master

I huvet på en gammal gubbe

### Feature length films restored 1991

Som flyttfågel i Afrika (1922)	
Sagan om de sista örnarna (1923)	
Abu Markúb och de hundrade elefanter (1924)	
Mot nya tider (1939)	...och alla dessa kvinnor (1944)
Karl för sin hatt (1940)	Sextetten Karlsson (1945)
Hemtrevnad i kasern (1941)	Eviga länkar (1947)
Soliga solberg (1941)	Musik i mörker (1948)
Så tuktas en äkta man (1941)	Robinson i Roslagen (1948)
Hans majestäts rival (1943)	Fängelse (1949)
Stinsen på Luckås (1943)	Flicka och hyacinter (1950)
Den eviga lögnen (1944)	Barabbas (1953)

### Short films restored 1990

Hos djurmålaren	Bland kobbar och skär (1937)
Bruno Liljefors (1910)	Ungdom med stil (1944)
Bondetåget (1914)	Jitterbug (1944)
Studenterna uppvakta	Jitterbug (1946)
konungen (1914)	Möte med konsten (1946)
Från Fyrisån till	Spånga — en bildrapsodi (1946)

Ångermanälven (1920)	Är ni med? (1950)
Modern svensk handelsundervisning (1921)	I svenska bygder (1950)
Vårt land är ditt (1928)	Stockholms film- och teaterförening (1896-1956)
Bröderna Pahlmans Handelsinstitut (1930)	11 commercials (1920s)

### Short films restored 1991

Carl Milles. Europa och tjuren	Svart på vitt om Stockholm (191946)
Av Upplands lera (1929)	Vi vill (1946)
Det vita guldet (1930)	HSB i ord och bild (1939)
En vandring genom Uppsala Valskvarn (1933)	Tak över huvudet (1943)
Carl Milles hem, Lidingö (1929)	HSB:s jubileumsutställning på Reimersholme (1944)
Carl Milles. Industrimonumentet vid Tekniska Högskolan	

## **3. Cataloguing - Documentation - Research**

### **Cataloguing**

The archive's database catalog on microfiche is abandoned. During 1990 and 1991 a group of people from the film archive and the documentation department has been working on a new database project. The result will be an in-house on-line database. The system will run on a UNIX computer in a network with all the Macintosh from the archive and all the PC.s from the documentation. The database is built in ORACLE. The system will be in working order by March 1992. The archive catalog has been converted to the new system but a lot of "cleaning up" has to be done.

### **Documentation**

The library has acquired 1.171 books, 895 vols by purchase and 276 as gifts. The book collection amounts to 36.000 vols.

Hours of service: Monday - Thursday 10.00-21.00, Friday 10.00-17.00.

Unpublished script materials hav now been organized to 6.300 foreign films and 1.700 Swedish films.

Newspaper clippings: 50.500 film titles, 15.500 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.

Posters: The holdings of posters contain approx. 30.000 items (including duplicates).

### **Library automation**

Two years ago the software TINlib was chosen as the library system to be installed in a PC local area network. So far we have bought two modules, for cataloguing and lending. The acquisitions are registered in LIBRIS, the central database in Sweden for shared cataloguing and other bibliographic purposes. The records are then imported to our local library system TINlib. Today the library works on completing the function of the lending module.

### **4. Film showings - exhibitions - publications**

The Cinematek shows films twice daily in two cinemas in Stockholm, four films a week in Gothenborg and Malmö. A special film club for young people (11-15 years) shows one film a week in Stockholm, Gothenborg, Malmö and Umeå. The club in Stockholm amounted to approximately 12.000 members and the others 1.000 each. Many films were introduced by their directors, among others Youssef Chahine, Andrzej Wajda, Bertrand Tavernier, Michael Cacoyannis, Nicolas Roeg, Robert Epstein, Jeffrey Friedman, Teng Wenji and Zhou Li.

The 931 showings in Stockholm had 54.628 visitors.

### **5. Budgetary matters**

In 1991 the Swedish Film Institute had big economical problems, as the income for the Institute depends on how many people go to the cinemas and how many video cassettes are rented out. A decrease in both fields made the situation rather difficult during 1991. We could, however, continue with our work but on a slightly lower level than before.

### **6. International relations**

The 1991 FIAF congress was held in Athens, where the Cinematek was represented by Rolf Lindfors and Anna-Lena Wibom.

The FIAF Cataloging Commission had a meeting in Lausanne, hosted by Cinematheque Suisse. Rolf Lindfors attended as a member of the commission.

Many prints from the archive were lent to other archives and as samples of manifestations can be mentioned retrospectives of Selma Lagerlöf in Paris and Rouen, Arne Sucksdorff in Rouen, Georg af Klercker in New York and Swedish silents in Lausanne. The archive also took part in Ciné Memoir in Paris.



**Tokyo**

**THE NATIONAL FILM CENTER**  
**THE NATIONAL MUSEUM OF MODERN ART, TOKYO**  
**JAPAN**

ANNUAL REPORT: April, 1990 - March, 1991

History

The National Film Center was founded in 1969 as a film department of the National Museum of Modern Art, Tokyo, which was located in Kyobashi, Tokyo, at that time. When most of the museum's functions were moved to Takebashi, the previous building was renovated for the Film Center, which started full operation in May, 1970. Since then the Film Center has been engaged in all the activities in Kyobashi including public screenings, library service, and exhibitions of the materials related to film. In September 1984 a fire broke out inside this building and destroyed part of our film collection and other materials. After the incident, the screenings have been given at the auditorium of the the National Museum of Modern Art, Tokyo, at Takebashi, with two screenigs a day on Saturdays and Sundays. In 1986, the film archive was built in the city of Sagamihara, about 60 kilometers away from the central Tokyo as the annex to the Film Center, and all of film collection were placed there. Thereafter only as headquarters for administration and scholarly functions are left at Kyobashi. As the building in Kyobashi, built in 1931, was old from the start, and the above-mentioned fire rendered part of it unusable, it was closed in March 1990, with the plan of overall rebuilding in progress. Now the screenings are given in Takebashi, and most of the functions of the Film Center were transferred to the Film Center-Archive in Sagamihara, with some of them carried on at the Tokyo office placed within the museum.

As the Film Center (Headquarters) is now closed for rebuilding, please contact:

- Film Center-Archive  
3-1-4 Takane, Sagamihara-shi, Kanagawa-Ken-229 Tel(0427)58-0128 Fax(0427)57-4449
- Film Center-Tokyo Branch Office (at National Museum of Modern Art, Tokyo)  
3 Kitanomaru Koen, Chiyoda-ku, Tokyo 102 Tel(03)3214-2561 Fax(03)3213-1340

1. Acquisitions

a. Films

	Japanese	Foreign
Drama	125 (26)	211(196)
Documentary	7 (3)	1 (1)
Animation	13 (7)	- (-)
Newsreels	- (-)	- (-)

Note) Of the above films, one Japanese drama is a 70mm film (positive), 3 Japanese documentaries (positives) and 5 Japanese animations (positives) are 16mm films, the rest being all 35mm films (including duplicate negatives and master positives). The numbers given inside parentheses indicate donations. Especially, 148 foreign films (positives) are donated by Mr. KOMIYA Takashi, which were the European films produced during the period of 1907 to 1920s and thought to be lost. 15 Indonesian films (positives) are acquired in connection with the new cooperating project on the film preservation in Asian countries.

b. Books/Magazines

	Japanese	Foreign
Books	282	12
Magazines	-	-
Subscriptions to Periodicals	13 titles	9 titles

c. Stills

We acquired 1,903 stills this year, which are a donation of Ms. Chieko Kotoda.

d. Posters/Press Materials

We received the donation of 95 posters for Japanese films, 245 for foreign films and about 280 press materials from the Administration Commission of Motion Picture Code of Ethics.

e. Scenarios



We received about 185 for Japanese films which have been processed by the Administration Commission of Motion Picture Code of Ethics.

## 2. Preservation/Restoration

This year, we transferred 87 works (76,941 meters) in nitrate films onto safety duplicate negatives or master positives. Most of these works were prewar Japanese dramas, and foreign films donated by Mr. Takashi Komiya. In the process, we also made viewing copies for public screening.

When we transfer tinted or toned inflammable prints to safety stocks, we consulted staff members of outside processing laboratories to decide, in order to retain the original colors, whether we should use color negatives or depend on filter work. And with the 35mm works which exist in only 16mm prints, we experimented this year in creating 35mm pre-print materials and positive prints for screening.

## 3. Cataloguing/Documentation/Research

### a. Cataloguing

The basic data on all films acquired this year have been registered and put in the personal computer. Of these films, we have done extensive research on the dramas even noting things that appear in the film, but only noted the title and the medium with the documentaries and newsreels. The full cataloguing of prewar newsreels in our collection is now in progress.

### b. Documentation

We started cataloguing stills, posters, press materials which have been kept at the Film Center this year. We plan to finish cataloguing these materials within several years.

## 4. Film Showing/Others

We held the following six programs in the past year.

### a. Retrospective of Yoshikata Yoda, Screenwriter

May 18 - July 8, 1990 (16 days, 32 screenings, 5,666 viewers)

33 films written by Yoshikata Yoda, a Japanese scenario writer known as one of the close collaborators of MIZOGUCHI Kenji were screened.

b. Selected Postwar Polish Films 1948-1963

September 15 - October 28, 1990 (14 days, 28 screenings, 3,001 viewers)

21 Polish films produced during 1948 to 1963 were screened.

c. Selected Works of Japanese Film Masters

November 3 - 8, 1990

This is done in conjunction with the International Film Symposium mentioned below. 15 Japanese films in the 1930s were shown with English subtitles.

d. Homage to the Film Figures Passed in 1988 -1989

November 24, 1990 - January 27, 1991 (16 days, 32 screenings, 2581 viewers)

37 Japanese films were screened as a tribute to 34 passed figures in 1988 to 1989.

e. Promotion of the Japanese Films in 1990

This project was started in 1989 to promote Japanese films which are rarely shown in local cities in Japan. Due to the decrease in filmgoers in recent years, the number of movie houses and the chance to see movies is on an acute decline in small cities. In response to a report of the Agency for Cultural Affairs, we enlarged our screening activities to cover the whole country in order to offer chances to see Japanese films and to cultivate filmgoers. This year, we selected 48 works out of those produced in the Golden Age of the Japanese film between 1945 and 1960 and made eight programs which toured throughout Japan, loaning the films to institutions that wanted to give screenings. Between July and February, screenings were given at 53 venues, with the number of viewers totaling about 26,000.

f. International Film Symposium (Tokyo, 1990)

This is the second of annual International Film Symposium held to promote international friendship through films. The main concerns of the symposium are the research on film history and film art and the preservation of films. This past year, we chose "Four Tasks of Film Archives - Preservation, Cataloguing, Documentation, and Programing" as its theme, and it was held on the touring screening programs.

November 10 and 11 participated by 5 foreign panelists. And in relation to it, the program "Selected Works of Japanese Film Masters" (see the above article 4.d. in Film Showing) was screened, which used new prints with English subtitles specially made for the occasion.

\*Participants in the symposium: Wolfgang Klaue (Germany), Robert Gitt (U.S.A.) Harriet Harrison (U.S.A.), Michelle Aubert (France), Clyde Jeavons (U.K.)

\*As the display room of the Film Center has been closed since the fire of 1984, we did not have exhibits this year.

\*For the program "Retrospective of YODA Yoshikata, Screenwriter," we published booklets offering commentaries by YODA Yoshikata and information on the screened works. Also we made a booklet for the International Film Symposium and the accompanying screenings, and an information booklet for the touring screening programs.

\*Our library, open to students, scholars, journalists, and Japanese film scholars from overseas, was visited by 108 persons.

## 5. Budgetary Matter/Relations with Governmental Authorities

The new project "Asian Film Preservation" was launched this year and the budget for acquisition was increased.

## 6. International Relations

Our International Film Symposium was fruitful in that it provided us with an occasion to exchange opinions with participating foreign film archivists mentioned above. We also invited Ms. Inna Yulisavna Gens, a Japanese film specialist from U.S.S.R. And distinguished visitors we had at the Archives from all over the world include:

John Gartenberg (MOMA, U.S.A.)

Michael Muema Muindi (Kenya)

Khouri Walter Hugo (filmmaker, Brazil)



Gul Aijaz (National Film Development Corporation, Pakistan)  
Gyung-yul Choe (National Archives, Korea)  
Christian Phéline (CNC, France)  
Hou Hsiao-hsien (filmmaker, Taiwan)  
Martínez Carril, (Cinemateca Uruguaya)  
Pascal Leclercq (Cinematheque Française)

Dear Colleagues:

\*We are looking for Japanese films which have been collected outside Japan, especially those produced before the war. If you have any information on a possible owner, be it an archive or a private collector, we will be grateful if you would forward it to us.

**Torino**

# MUSEO NAZIONALE DEL CINEMA

PALAZZO CHIABLESE - PIAZZA S. GIOVANNI 2 - 10122 TORINO  
TEL. (011) 4361148 - 4361365 - TELEFAX (011) 5212341  
PARTITA IVA 04858620018 - C.F. 8008860012

## RAPPORT D'ACTIVITE 1991

Le Museo Nazionale del Cinema a poursuivi en 1991 le programme de restructuration de ses collections et de ses activités. En premier lieu, il a défini le statut de la nouvelle Fondation "Maria Adriana Prolo" (et c'est un nom qui nous aimons tout particulièrement), qui gèrera le Musée même à partir de 1992. Ensuite, on a procédé dans les recherches projectuelles pour la réalisation du nouveau siège du Musée. Et le Museo a développé une réflexion sur des problèmes de théorie du musée de cinéma, en essayant d'élaborer des réponses à la question centrale du point de vue de la muséologie: comment s'expose-t-il le cinéma? Comment le cinéma - qui est un art visuelle-dynamique - peut-il être présenté dans un espace d'exposition?

Un travail plus concret, qui toutefois sera pleinement réalisé en 1992, a concerné la disposition des nouveaux dépôts pour les collections du Museo, notamment pour les collections des films. Nous sommes maintenant en train d'organiser les dépôts pour les collections des films noir et blanc et des films couleur dans un entrepôt souterrain d'environ 1000 mètres carrés. Pour les pellicules nitrate au contraire on ira prédisposer une nouvelle pièce souterraine, avec toutes les infrastructures de surété, dans la banlieue de Torino.

Dans un autre espace, tout près du dépôt des films noir et blanc et couleur, nous irons aussi prédisposer un nouveau dépôt pour les collections d'objet du précinéma, d'appareils de cinéma et de photographie, d'affiches, etc.

C'est un processus de réorganisation qui nous souhaitons pouvoir assurer un meilleur fonctionnement du MNC.

### Acquisitions

Le Museo Nazionale del Cinema a réalisé l'acquisition en dépôt permanent de plusieurs films italiens et étrangers, donnés par des importants collectionneurs ou distributeurs italiens. De certains films, on a pu acquérir plusieurs copies: en total, 220 longs métrages italiens, 340 longs métrages étrangers, 20 court métrages italiens et 10 courts métrages étrangers.

Le Museo a aussi perfectionné l'acquisition de 12.000 mètres de cinéma muet italien (de l'Itala Film surtout) par un rapport d'échange avec le Nederland Filmmuseum, et de 4 longs métrages muets italiens par un autre échange avec la filmoteca Española. Ce sont des acquisitions qui rentrent dans le programme du Museo de récupération du cinéma italien et de Torino en particulier.

Aussi 400 cassettes vidéo de différent format ont été acquises et on a commencé à transférer en vidéo (à 18 fgt/sec) les films muets pour permettre plusieurs visions aux spécialistes et aux étudiants.



### Progès dans le domaine de la conservation

Le Museo Nazionale del Cinema a poursuivi en 1991 le travail de transfert des pellicules nitrate en acétate, soit pour sauver des films qui vont se détériorer rapidement, soit pour développer des recherches et des restaurations particulières. Nous avons transféré sur safety plus de 15.000 mètres de nitrate, surtout de la période du cinéma muet. En particulier, on a procédé d'abord dans le transfert du matériel de tournage de *Cabiria*, puis de *Il Fauno*, ensuite de nombreux courts métrages d'actualité des années 1905/1915 - qui sont un document fondamental de connaissance historique -, et dernièrement de *Grock* de Carl Boese.

Nous avons aussi procédé au tirage de plus de 25.000 mètres de copies, et nous avons nettoyé et révisé plus de 60.000 mètres de copies à 16mm et à 35mm.

Le MNC est aussi en train d'élaborer un programme général de préservation qui concernera soit le transfert de tout le stock nitrate et des archives de court métrages à 9,5, soit le tirage de nouvelles copies des films de la collection, pour garantir non seulement la préservation mais aussi la circulation du matériel plus rare et surtout des collections du muet, et pour développer aussi une politique d'échanges internationaux.

L'autre aspect fondamental de l'activité du MNC a été la restauration et la coloration de deux chefs d'oeuvre de l'Itala Film, *Il Fuoco* de Giovanni Pastrone et *La Guerra e il Sogno di Momi* de Segundo de Chomòn, qui ont été présentés pendant les "Giornate del Cinema Muto" à Pordenone et pendant le "Festival del Cinema ritrovato" à Bologna. Ces deux films ont été restaurés et colorés sur la base des cahiers de production de l'Itala Film - conservés dans les archives du MNC -, et des fiches de censure, avec la collaboration de la Cineteca Italiana de Milan pour le travail sur *La guerra e il sogno di Momi*. La coloration (teinture et virage) a été réalisée suivant les vieilles techniques des bains dans des cuves, des tubes et des châssis.

Le MNC enfin est en train d'acquérir un laboratoire privé qui a déjà beaucoup travaillé pour le musée même et qui a des importants appareils pour le tirage et la restauration du film.

### Catalogage, documentation, recherche

Une activité générale de catalogage a été commencée pour presque toutes les collections du MNC: les archives des films, les collections d'objets du précinéma (bôîtes optiques, estampes, vues optiques, etc.), les collections d'affiches et la bibliothèque. C'est un grand travail qui poursuivra dans les prochaines années et qui sera réalisé sur le modèle des fiches FIAF pour les archives de film, et des fiches élaborées par la Soprintendenza dei Beni Artistici e Culturali pour les collections non-film.

Le catalogage sera réalisé avec le nouveau réseau d'ordinateurs qu'on a predisposé au cours de cette même année.

Pour ce qui concerne la photothèque le MNC a entamé un inventaire de la collection, et notamment un précatalogage des photos du cinéma muet italien.

Le Musée enfin a predisposé le rangement et le catalogage des archives du MNC, qui conservent des documents de grand intérêt pour la connaissance du cinéma italien.

#### *Bibliothèque*

Le MNC a acquis environ 400 livres et 180 titres de périodiques.

#### *Photothèque*

Le MNC a acquis 900 photos environ et plus de 600 affiches.

La salle de lecture de la bibliothèque - ouverte de lundi à vendredi - a accueilli 1100 lecteurs et chercheurs.

Nous avons aussi reçu une trentaine de chercheurs visionnant des films et des vidéos. Notre service de documentations a traité de très nombreuses demandes de renseignements (500 environ).

#### *Projections*

La multisalle de projection "Massimo" (1 salle de 600 et deux de 148 places) est ouverte au public du mardi au dimanche, huit heures par jour. C'est le lieu des différentes projections du MNC et aussi des festivals internationaux de cinéma (Cinema Giovani, Cinema Sportivo, Cinema Omosessuale) organisés à Torino.

Nombre de séances en 1991: 3300 environ

Nombre de films projetés: 950

Nombre des spectateurs: 115.000 environ

Beaucoup de films ont été présentés en version originale avec traduction simultanée.

Cycles principaux :

Les B-Movies de la Monogram et de la RKO des Années 30 et 40  
Retrospective Bernardo Bertolucci  
Retrospective Pupi Avati  
Le Cinéma d'animation italien: 1961-88  
Retrospective Lon Chaney et Tod Browning  
Le Cinéma Hollandais des Années 80  
Hommage à Paolo et Vittorio Taviani  
Le Cinéma du Vietnam  
Les films et les documentaires de Werner Herzog  
Cinéma Hongrois Contemporain  
L'image de Turin dans le Cinéma  
Retrospective Jean Rouch - Le Renard pâle  
Hommage à Jean-Marie Straub et Danielle Huillet  
Le Cinéma de Alfred Hitchcock en Angleterre (1925/39)  
Obsession et désirs. Les films italiens du 1943  
Les films "censurés" de la république Démocratique Allemande  
Retrospective Jacques Rivette - La règle du jeu  
Les films de Robert Frank  
Cartoonland, les films de Tex Avery  
L'écran des Pharaons. Des films archéologiques à Hollywood  
Courts métrages et vidéo de Peter Greenaway  
Classiques de l'histoire du Cinéma  
Le cinéma de Eric Rohmer - Le goût de la beauté  
Black Cinéma USA  
Retrospective Luchino Visconti  
Dix Années de Cinéma Norvégien (1980-1990)  
Nouvelle acquisitions du Museo: la collection Ventavoli  
Hommage à Mario Soldati - L'écriture et le regard  
Hommage à Jean Vigo  
L'image du jazz  
Du Cinéma du Tsar au cinéma des Soviets

En plus, on a présenté dans la section "Rencontres avec le jeune cinéma italien", plusieurs films de nouveaux cinéastes.

Les différents cycles ont été réalisés avec la collaboration de: Goethe Institut, Centre Culturel Français de Turin, Accademia di Ungheria, RAI Radiotelevisione Italiana, Archivio Nazionale Cinematografico della Resistenza, Università degli Studi di Torino - Dipartimento di Discipline Artistiche Musicali e dello Spettacolo, Lingotto, Museo d'Arte Contemporanea - Castello di Rivoli.



### *Publications*

En 1991, le Museo Nazionale del Cinema a édité trois catalogues à l'occasion d'importantes retrospectives:

- *Jean Rouch, le renard pâle*, catalogue sous la direction de Sergio Toffetti, pp. 184, en collaboration avec le Centre Culturel Français de Turin, Torino.

- *Jacques Rivette, la règle du jeu*, catalogue sous la direction de Sergio Toffetti, pp. 208, en collaboration avec le Centre Culturel Français de Turin, Torino.

- *Mario Soldati, la scrittura e lo sguardo* catalogue sous la direction de Giorgio Barberi Squarotti, Paolo Bertetto, Marziano Guglielminetti, pp. 252, en collaboration avec l'Université de Turin, Faculté de Lettres, Lindau Ed., Torino.

Le MNC a aussi collaboré à des nombreuses publications: entre autres, on peut citer: *Architettura e Urbanistica a Torino*, sous la direction de L. Mazza e C. Olmo; *Torino Fotografia 91*, Motta Ed.

La photothèque du MNC a réalisé une exposition de photos de Rodolfo Valentino dans le cadre de "Torino Fotografia 91. Biennale Internazionale. Dalle Americhe e ritorno"; l'exposition "Immagini di Mario Soldati" liée à la retrospective at au colloque consacré à Mario Soldati. En plus le MNC a collaboré à l'exposition "Fotografia luce della modernità. Torino 1920-1950. Dal Pittorialismo al Modernismo" organisée par les Archives Alinari de Firenze, et à l'exposition "Garbo, il volto del cinema" organisée par le Ministero dei Beni Culturali e Ambientali et la Biblioteca Nazionale de Rome.

### *Administration et Budget*

US\$ 1.000.000.=

### *Relations avec les organismes nationales*

Ministero del Turismo e dello Spettacolo, Ministero dei Beni Culturali, Ministero degli Esteri, Comune di Torino, Regione Piemonte, Provincia di Torino, Istituti Italiani di Cultura all'Estero, RAI Radiotelevisione Italiana.

*Relations internes et internationales*

Le MNC a participé au Congrès FIAF de Athènes avec MM. Roberto Morano, Paolo Bertetto et Sergio Toffetti.

Le MNC a aussi participé aux assemblées générales de l'ACCE à Lisboa et à Bologne et M. Paolo Bertetto a été élu dans le Conseil Fiscal de l'ACCE.

Le Musée a programmé des échanges de films avec le Nederland Filmmuseum et la Filmoteca Española.

On a signé un accord avec la Cinémathèque Française et la Filmoteca de la Generalitat Valenciana pour la réalisation d'un catalogue et d'une exposition "Fritz Lang" avec les fonds Lang de la Cinémathèque Française.

Le Musée a prêté des copies de ses films pour la programmation du Museum of the Modern Art de New York, et de la Filmoteca de la Generalitat Valenciana,

Il a collaboré avec la Radiotelevisione della Svizzera Italiana pour la réalisation d'une copie de *Cabiria* avec l'accompagnement musical original (Pizzetti et Mazza).

Le Musée a aussi participé au séminaire "Histoire et Archéologie du Cinéma", organisé par la Filmoteca de la Generalitat Valenciana.

On peut aussi souligner la collaboration aux manifestations suivantes: les "Giornate del Cinema Muto" de Pordenone; Le "Festival del Cinema Ritrovato" de Bologna; la "Mostra Internazionale del Nuovo Cinema" de Pesaro; la "Mostra Internazionale d'Arte Cinematografica" de Venezia; "Le Journées de l'Antiquité" organisées par l'Institut de l'Image de Aix-en-Provence; "L'Italie au Palais Garnier" dans le cadre du Festival "Paris, Quartier d'Eté"; "Film Opéra" organisé par le Centre Culturel Français de Milano, et différentes autres manifestations consacrées à Anna Magnani pendant lesquelles a été présenté le film "Avanti lui tremava tutta Roma"; la participation au colloque sur la restauration du film pendant le Festival de Bologna.

**Toulouse**



# CINÉMATHÈQUE DE TOULOUSE <sup>1</sup>

Membre de la Fédération Internationale des Archives du Film

12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75

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1991

## RAPPORT D'ACTIVITE

Dans mon rapport de l'an dernier, j'écrivais que la Cinémathèque était confrontée à trois problèmes brûlants : le personnel, les locaux et la salle de projection. Aujourd'hui cela n'a pas changé.

Mais, s'y ajoute de manière plus inquiétante le budget de fonctionnement de l'Archive. Seul le Centre National de la Cinématographie, organisme d'Etat dépendant du Ministère de la Culture maintient, par un effort budgétaire important, la Cinémathèque hors de l'eau. En effet, aucune des instances territoriales n'a accru, de manière significative, sa subvention de fonctionnement de l'Institution et cela depuis 1985.

Ces instances, reconnaissent-elles l'avantage symbolique évident qu'elles en retirent ? Reconnaisent-elles l'importance de la Cinémathèque ? Elle est la deuxième cinémathèque de France après Paris (Cinémathèque Française) et aucune autre métropole régionale ne peut revendiquer une aussi grande richesse patrimoniale.

Or, c'est à ce titre que l'Etat (Centre Nationale de la Cinématographie) lui a conféré un statut national qu'elle partage avec les seules Archives du Film (Bois d'Arcy) et Cinémathèque Française.

La comparaison des subventions octroyées en 1991 à quatre institutions cinématographiques assimilables à la Cinémathèque de Toulouse : Institut Lumière à Lyon (3.950.000frs), Centre de Recherche et d'Action Culturelle à Valence (3.800.000frs), Cinémathèque de Nice (2.270.000frs) et Institut Jean Vigo à Perpignan (910.000 frs) montre que malgré son patrimoine, son rayonnement national et international la Cinémathèque est moins bien lotie. Elle se situe à la quatrième position avec une subvention de 1.416.000 francs.

En cette fin d'année 1991, en dépit d'un budget plus que famélique, portant un regard sur ce qui a été accompli on peut dire que la Cinémathèque de Toulouse n'a pas failli à sa mission, la suite du rapport le montrera. Mais au seuil de la nouvelle année si la situation financière ne s'améliore pas, le bureau soumettra au Conseil d'Administration des mesures drastiques de fonctionnement.

Par exemple, un repli sur le seul patrimoine, parce que l'Etat est le principal bailleur de fonds et reconnaît par là le travail patrimonial de l'Etablissement. Ce travail se poursuivrait en étroite collaboration avec les deux autres institutions archives nationales.

Donc les actions spectaculaires et surtout symboliques seraient mises en veilleuse et peut-être réussirons nous à préserver celles qui sont essentiellement interactives, festives, conviviales ou pédagogiques.

## 1. LES ACTIVITES PERMANENTES

### a - Recherche, acquisitions et restauration de films :

Depuis le 1er janvier, la Cinémathèque de Toulouse a enrichi sa collection de films de 350 copies de long métrage en 35mm et 16mm et 250 copies de courts métrages en 35mm. S'y ajoutent de nombreux éléments (rushes, films annonces, films publicitaires etc...) en 35mm et 16mm dont l'inventaire sera réalisé au cours de l'année 1992.

Les restaurations de films anciens ont été effectuées pour le tirage de copies par le S.A.F. à Bois d'Arcy, sur le crédit annuel affecté par le Centre National de la Cinématographie. Une étude plus poussée du fonds nitrate se poursuit, il y a eu affectation d'un technicien à ce travail.

Les copies en prêt illimité ont été acquises auprès de la Cinémathèque Québécoise, la Cinémathèque Française, la Cinémathèque de Lausanne et le Gosfilmofond à Moscou.

### b - Recherche, acquisitions du non-film :

L'accroissement quotidien de la bibliothèque (ouvrages, affiches, photos, vidéogrammes) s'est poursuivi par achat ou par dépôt. Le dépôt des archives non-film des A.C.S. a été totalement dépouillé et catalogué sur fiches. Il reste à en assurer la saisie informatique.

Bibliothèque : 1500 titres  
 Photothèque : 3500 photos  
 Affiches : 1500 titres  
 Vidéogrammes : 200 titres  
 Photogrammes : 396 prises  
 Appareils : 2 postes

### c - Archives du Cinéma Méridional

Les Archives du Cinéma Méridional continu d'être exploré et catalogué. Le fonds A.C.S. filmé en région a été inventorié.

### d - Projections :

Il y a eu 196 séances régulières dans l'année et environ 22000 spectateurs. Voici quelques uns des thèmes :

Carte Blanche à Freddy Denaës	Jazz au cinéma
Carte Blanche à Georges Lavaudant	Mémoire d'une situation extrême : Images de l'Occupation dans le Cinéma d'Après-Guerre
Carte Blanche à Jean-Marc Brisset	Mime et Cinéma comique
Carte Blanche à Jean-Paul Chambas	Musique et Cinéma
Carte Blanche à Jean-Pierre Armand	Le Polar Rural
Le Catalogue (films du fonds)	Recherches de traces
Cinéma et Enfance	Regard sur André Téchiné
Cinéma et Milieu Rural	Rencontre avec Bernadette Laffont
Danse et Cinéma	Rencontre avec Gérard Leblanc
En attendant Wenders	Rencontre avec Brigitte Desvignes
La Frontière	Rencontre avec Josef Nadj
Hommage à Carmen Amaya	Rencontre avec Bernard Mangiante
Hommage à François Truffaut	Rencontre avec Odette Joyeux
Hommage à John Berry	Rétrospective Cinema Novo
Hommage à la Cinémathèque Française	Rétrospective des Enfants Lumières
Hommage à Pina Bausch	Rétrospective Amérique Latine
Hommage à Richard Dindo	Rétrospective Georges Franju
Hommage à Serge Gainsbourg	Rétrospective René Allio
Hommage au Cinéma Suisse	Semaine de la Presse à l'école
Hommage au Filmuseum de Munich	Trésors de la Cinémathèque de Bologne
Hommage au Musée du Louvre	Vitrine de la Danse
Hommage aux Archives du Film	
L'Idéal communiste :	
URSS 1917-1960, l'avenir d'une désillusion	

#### e. Enseignement

La convention liant la Cinémathèque à l'Université de Toulouse le Mirail (UTM) à travers l'E.S.A.V. et les dispositions prévus pour les sections A3 du Lycée de Saint Gaudens et du Lycée Toulouse-Lautrec fonctionnent à la pleine satisfaction des diverses parties. Mais se met en place une collaboration plus poussée avec l'ouverture du nouveau Lycée Audiovisuel des Arènes : une esquisse d'action tripartite (Cinémathèque, E.s.a.v., Lycée des Arènes) se discute.

#### f. Expositions

Blagnac  
Le Polar  
Toulouse  
Appareils anciens (avec le Musée Paul Dupuy)  
Tarbes  
Le Film Noir Américain  
Magie du Muet  
Valence  
L'Orientalisme dans le Cinéma Français  
Millau  
Les Affiches du Péplum  
Mirande  
Les Affiches du Muet (en collaboration)  
A Toulouse au Cinéma ABC  
Petites expositions thématiques d'affiches.

#### g. Publications

Deux plaquettes de seize pages ont été éditées lors de deux Week-ends :

mars  
...et tout chavire... cinéma et chorégraphie  
juin  
Le Polar Rural

Le Bulletin de recherches historiques "Archives", co-édité avec l'Institut Jean Vigo à Perpignan a publié six numéros et la collection comporte aujourd'hui 45 numéros :

(37)  
L'Enigme du Cinéorama de l'Exposition Universelle de 1900,  
(38/39)  
Quatre films nazis  
(40)  
1928-1959 : idéologies, structures et évolution  
des clubs de cinéastes amateurs  
(41/42)  
Todi et le cinéma  
(43)  
"Terre sans pain" de Luis Bunuel. Des images inédites,  
(44/45)  
Un film retrouvé de Germaine Dulac  
"Le Cinéma au service de l'Histoire" (1935)

#### 2. BUDGET

En 1991, l'Etablissement a fonctionné grâce aux subventions reçues des autorités de tutelle : Le Ministère de la Culture (CNC), la Région Midi-Pyrénées, le Département de Haute-Garonne et la ville de Toulouse.

Mais ces subventions ne correspondent pas aux strictes besoins de fonctionnement. Le montant global pour l'année s'élève à 1.416.000 francs, soit plus ou moins 273.308 dollars



### 3. LES RELATIONS

#### a. Relations toulousaines :

Arthothèque	Galerie Françoise Courtiade
Bibliothèque Municipale	Goethe Institut
Le Bijou	Le Journal de Toulouse
Cinéma ABC	Librairie La Lune Vague
Cinéma Gaumont	Librairie Ombres blanches
Cinéma Le Rex	Musée Paul Dupuy
Cinéma Le Rio	NRJ
Cratère	Odyssud
La Dépêche du Midi	Radio France Toulouse
Direction Régionale de l'Agriculture et de la Forêt	Rectorat de l'Académie
Direction Régionale des Affaires Culturelles	Rencontres Cinéma d'Amérique Latine
Ecole Supérieure d'AudioVisuel (Esav)	Télé Toulouse (TLT)
Entité Danse	Théâtre Garonne
Espace Bonnefoy	Théâtre La Digue
Espace Saint Cyprien	Théâtre Le Sorano
Festival Les Enfants Lumière	Université Toulouse le Mirail (UTM)
France Région 3 (FR3)	

#### b. Relations et opérations en Région Midi-Pyrénées :

La Cinémathèque a répondu aux demandes émanant d'institutions culturelles ou de festivals des départements de la Région.

AVEYRON : Millau, Saint Afrique, Villefranche de Rouerque. GERS : Auch Ciné 32, Marciac, Mirande. HAUTE-GARONNE, hors Toulouse : Auzerville-Tolosanne, Auzielle, Muret, Tournefeuille. HAUTES-PYRENEES : Tarbes en mars et octobre au Centre de Développement Culturel Le Parvis 2, trois opérations : 1. Présentation d'une exposition de photos sur le thème du "Film Noir Américain", 2. Décentralisation du Festival CinéMémoire et une exposition de photos sur le thème de la magie du Cinéma muet et enfin 3. organisation d'une Soirée de Cinéma présentant des films retrouvés et restaurés par la Cinémathèque de Toulouse. LOT : Gindou. Saint-Céré en août lors du Festival de Musique, organisation d'une soirée avec le film de S. M. Eisenstein Alexandre Nevsky en prélude à la représentation de la "Cantate Nevsky" de Prokofief. TARN : A Castres avec le CSA - CUMAV, au cours du premier semestre, un travail de repérage et de visionnement des documents détenus par la Cinémathèque de Toulouse concernant Castres et le Département du Tarn puis, de Juillet à novembre, une recherche du même type de documents au Service des Archives du Film enfin restauration et tirage des documents trouvés. Des actions à Saint-Sulpice sur Tarn, Lavaur et Vaour.

#### c. Relations et Collaborations Nationales :

. Béziers	: Fédération des Ciné-Clubs Méditerranéens
. Bois d'Arcy	: Service des Archives du Film
. Bordeaux	: Vidéotheque Bordeaux-Aquitaine
. Montpellier	: F.R.3 émission "Le Grenier aux Images"
. Montpellier	: Festival du Cinéma Méditerranéen
. Paris	: Afca
. Paris	: Centre Georges Pompidou
. Paris	: Cinémathèque de la Danse
. Paris	: Cinémathèque du Ministère de l'Agriculture
. Paris	: Cinémathèque Française
. Paris	: Musée d'Orsay
. Perpignan	: Colloque "Cinéma et Histoire"
. Perpignan	: Festival "Confrontation"
. Pessac	: Festival Cinéma et Histoire
. Pessac	: Festival d'Histoire
. Pézenas	: Rencontres Cinématographiques
. Pontarlier	: Rencontres
. Prades	: Festival Cinématographique de Prades
. Valence	: Centre d'Action Culturelle

Ces manifestations sont faites avec l'accord des ayants-droit.

#### d. Relations internationales :

Guy-Claude Rochemont, Jean-Paul Gorce et Raymond Borde ont participé au 47ème Congrès de la Fiaf à Athènes. Guy-claude Rochemont a participé aux réunions de l'ACCE à Valencia et à Bologne.

Elu au Comité Directeur de la Fédération le Président de la Cinémathèque a pris part aux réunions d'Athènes et de Jérusalem.

La Cinémathèque de Toulouse a répondu à toutes les demandes des autres Archives ou Cinémathèques. En particulier, elle a collaboré avec Barcelone, Berlin, Bois d'Arcy, Bologne, Bruxelles, Lausanne, Lisbonne, Londres(Bfi), Luxembourg, Madrid, Montréal, Moscou, Munich, Paris (Cinémathèque Française), Paris (Cinémathèque Universitaire), Valencia, Wiesbaden.

Le projet de collaboration des Archives du Grand Sud se met lentement en place. Une charte culturelle signée entre les régions Languedoc-Roussillon, la Catalogne et Midi-Pyrénées a déjà permis de multiples réunions, des résultats apparents sont attendus pour 1992. Il faut ajouter que des contacts ont été pris avec Saragosse et Bilbao.

#### 4. VISITEURS

##### Artistes

Philippe Agostini (réalisateur)	Odette Joyeux (actrice)
Frédéric Bézian (musicien)	Jérôme Laffargue (réalisateur)
Manuel Blanc (acteur)	Bernadette Laffont (actrice)
Jacques Bonaffé (acteur)	Georges Lavaudant (metteur en scène)
Jean-Marc Brisset (acteur)	Isabelle Lefebvre (chorégraphe, Entité Danse)
Marylen Bruker (chorégraphe)	Bernard Mangiante (réalisateur)
Philippe Bussièrès (acteur)	Pilippe Nahon (musicien - Ars Nova)
Jean-Paul Chambas (peintre)	Jacques Meny (réalisateur)
Charles Cré-ange (chorégraphe)	Josef Nadj (chorégraphe)
Freddy Denaes (producteur)	F. J. Ossang (réalisateur)
Olivier Desbordes (metteur en scène)	Jean-Marie Sénia (compositeur et interprète)
Richard Dindo (réalisateur)	André Téchiné (réalisateur)
Daniel Dobbels (chorégraphe)	Roberto Tricari (musicien)
Jean-Claude Dreyfus (acteur)	Aliocha Zimmermann (compositeur et interprète)
Odile Duboc (chorégraphe)	

##### Personnalités

José Baldizone (Colloque Histoire et Cinéma)	Roger Comtet (Professeur à l'UTM)
Alain Bardel (Rencontres d'Amérique Latine)	Jean-Louis Cot (Archives du Film)
Luc Bazin (Grenier à sel)	Pierre Darnault (Les Films D'Ici)
Christian Belaygue (Avignon et CinéMémoire)	Ginette Dislaire (Le Volcan, Le Havre)
Martine Blaquières (Ina)	Christine Doyen (Adrc)
Guy Boissières (Rencontres d'Amérique Latine)	Gian Luca Farinelli (Cineteca di Bologna)
Alain Bouffartiques (Ciné 32)	Emmanuel Ferrari (Institut de l'Image, Aix)
Benoist Baillergeau (Ars Nova)	Jacques Grant (Critique)
Jean-Pierre Bertin-Maghit (Université de Grenoble)	Jacques Guénée (Villes et Cinémas)
Vittorio Boarini (Cineteca di Bologna)	Pierre Guibbert (Professeur)
Claude Brunel (Ceis)	Pierre Laborie (Professeur à l'UTM)
Pierre Cadars (Rectorat)	Hélène Lacipière (Léo Lagrange)
Michel Cadet (Confrontation)	Gérard Leblanc (Critique)
Françoise Calvez (CRAC de Valence)	Eric Leroy (Archives du Film)
Odile Chapel (Cinémathèque de Nice)	Renée Lichtig (Cinémathèque Française)
Guy Chapouillé (Esav)	Daniel Lindenberg (Historien)
Bertille Chéreau (Architecte, Adrc)	Sylvie Lindeperg (Historienne)
Raymond Chirat (Institut Lumière)	

Laurence Loupe (Critique de danse)  
 Pierre Noaro (Inspecteur Général)  
 Edith Périn (La Coursive à La Rochelle)  
 Charles Perrin (Imprésario)  
 Marianne Piquet (Cinéma Le Rex)  
 Georges Mailhos (Président de l'UTM)  
 Marianne Miquet (B. M. de Toulouse)  
 Jo Marty (Institut Jean Vigo)  
 Marcel Oms (Institut Jean Vigo)  
 André Oskolla (Exploitant, Millau)

Enno Patalas (Filmmuseum de Munich)  
 Serge Reqourd (Professeur de Droit)  
 Bernard Rémy (Essayiste)  
 Bernard Toulemonde (Recteur de l'Académie)  
 Mathile Valverde (Cinémathèque de Bretagne)  
 René Viarre (Le Parvis 2, Tarbes)  
 Dominique Wallon (Directeur général du C.N.C.)  
 Ghislaine Zanos (BPI Beaubourg)

## II. LES ACTIONS SPÉCIFIQUES DE 1991

Quatre actions ont été mises en valeur cette année :

1 **Champs Contrechamp** : un travail de formation et de sensibilisation au cinéma en milieu rural dans le cadre de Lycées d'Enseignement Agricole. Cette action est inscrite dans la Convention Régionale entre les Ministères de l'Agriculture et de la Culture.

2. **CinéMémoire** : CinéMémoire à Toulouse c'était aussi à Valence, une exposition sur l'Orientalisme dans le cinéma français; à Paris : la projection de *La Chute de Berlin* et de deux films de Charley Bowers; à La Rochelle : le "Cycle Pandore" *Erdgeist*, *Loulou*, *Pandora* accompagné au piano par Frédéric Bézian et enfin à Tarbes au Parvis 2 : une exposition "Images et Magie du Muet" et deux films.

3. **Exposition** : Premier essai de co-production d'une exposition avec un partenaire privilégié le Centre d'Action Culturelle de Valence dans la Drome. A partir d'une réflexion commune du photographe: Patrick Riou, des concepteurs: Françoise Calvez, Jean-Paul Gorce et d'étudiants de l'Université de Toulouse le Mirail: Geneviève Torjmann et Vincent Spillmann, 80 photographes ont été sélectionnées et une exposition en est sortie: *L'Orientalisme dans le Cinéma Français 1910-1950*.

4. **Symposium** : *Quel Patrimoine pour la jeunesse ?* : Organisé par Carole Desbarats, professeur membre actif de la Cinémathèque et chargée par celle-ci des relations avec l'Enseignement.

Depuis 1983, cinéma et audio-visuel ont officiellement fait leur entrée dans l'enseignement général, c'est à dire non professionnel. Depuis 1983, la Cinémathèque de Toulouse accompagne cette démarche. Comment parler à la place des jeunes, des enfants ? Comment dire quels seront les films qui vont les émouvoir, les enrichir ? Il faut être clair : non seulement on ne le peut pas, mais on ne le doit pas. Peut-on dégager des outils méthodologiques qui viennent étayer la passion ou le savoir cinéphiliques au moment de la sélection ? Dans le cadre de CinéMémoire, pour que cette mémoire soit il est logique de penser à la formation du jeune public. Et il faut aussi penser le rôle du médiateur, du passeur : le programmeur et l'enseignant peuvent organiser les conditions d'émergence d'un savoir, d'une curiosité en donnant à voir certains films, en les accompagnant.

Le Président,  
 Guy-Claude Rochemont.



**Valencia**



## 1. ACQUISITIONS DE L'ANNÉE

\* Poursuivre la campagne **Nitrato 2000** (deuxième étape) pour la récupération des films en support nitrate.

\* Attention spéciale pour l'acquisition des copies des films de production valencienne et espagnole.

## 2. PROGRÉS DANS LE DOMAINE DE LA CONSERVATION

\* Le travail principal fait partie de la construction d'un nouveau bâtiment dédié à l'archive des fonds du matériel film et non film. Le dernier trimestre de 1991 nous avons acheté le terrain et avons fini le projet d'architecture. Le début de la construction étant prévu pour avril-mai 1992, l'ensemble de l'opération supposera une dépense de presque un million de dollars: installations d'archivage, un petit 'labo' et un espace pour le travail de consultation et d'administration.

\* On compte suivre, avec la collaboration de la Filmoteca Española, la reproduction en support d'acétate des films et des fragments en support nitrate déposés à la Filmoteca Valenciana et, avec aussi la collaboration de la Filmoteca Española, la restauration des longs métrages muets:

- **Moros y Cristianos** (M. Thous, 1926)

- Trois films interprétés par Margarita Xirgú (1915)



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et des longs métrages parlants:

- **El 13.000** (R. Quadreny, 1941)
- **Muñequita** (R. Quadreny, 1940)
- **Pimentilla** (J.L. de Valcárcel, 1941).

Avec la Cineteca del Comune di Bologna, restauration du film muet italien, **Il proceso Clemenceau** (A. de Antoni, 1917).

### 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

\* Renouvellement du système informatique.

\* Renouvellement de la fiche informatisée de catalogation y compris contrôle des origines, emmagasinage, révision et état de la copie, identification et données filmographiques, mouvement des copies.

\* Recherche propre sur des films récupérés pour établir ou reconstruire leur histoire et procéder à leur correcte restauration.

\* La Filmoteca Valenciana participe au projet de recherche "Catalogage du cinema espagnol", sur la coordination de la chercheuse Palmira González.

\* Colaboration avec le département correspondant à la collection de documentation relative aux films admis dans notre archive.

\* Ramassage et contraste des catalogues des autres archives filmiques.





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#### 4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

\* Cicles dédiés à:

- 50 ième ANIVERSAIRE DE LA F.I.A.F.
- LES TRÉSORS DU M.O.M.A.
- ELIA KAZAN.
- RAOUL WALSH.
- 10 ANS DE FESTIVAL À PORDENONE
- JACQUES RIVETTE.
- ANDRÉ DELVAUX.
- FRANCESCO ROSSI.
- BANDES SONORES.
- CINÉMA ET JAZZ.
- CINÉMA ET PEINTURE.
- CINÉMA AFRICAIN.
- DAVID LYNCH.
- LUIS BUÑUEL.
- CINÉMA ESPAGNOL DES ANNÉES 50
- BILLY WILDER

\* Expositions: Itinérance (Montevideo, Buenos Aires, Sao Paulo, Rio de Janeiro, Las Palmas y Santa Cruz de Tenerife) de l'exposition "La imagen rescatada"(L'image retrouvée), avec la collaboration de la Filmoteca Española, du Centre National de la Cinematographie, et de l'Instituto de Cooperación Iberoamericana.



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\* Publications prévues:

- "La política de fomento del cine español" (La politique de développement du cinéma espagnol), Antonio Vallés.
- "La vida, la muerte/El cine de Bertrand Tavernier" (La vie, la mort/Le cinéma de Bertrand Tavernier), AAVV.
- "Orson Welles en España" ( Orson Welles en Espagne), Esteve Riambau et Juan Cobos.
- "El pensamiento cinematográfico en España" ( La pensée cinématographique en Espagne), Joan Minguet.
- "El cine español de los años 50" (Le cinéma espagnol dans les années 50), Carlos F. Heredero (co-édition avec la Filmoteca Española)

\* Catalogues: de Jacques Rivette (avec la collaboration de la Filmoteca Española)  
de David Lynch.

\* Numéros: 10, 11, 12 et 13 de la revue "Archivos de la Filmoteca".

**5. ADMINISTRATION ET BUDGET.**

Le budget de 1992 est de 1.200.000 dollars pour le personnel et les activités et un budget extraordinaire de 200.000 dollars pour finir la construction du nouveau bâtiment de l'archive.

La Filmoteca Valenciana est une entreprise publique en dépendance du Gouvernement autonome (Generalitat Valenciana)



## 6. RELATIONS INTERNATIONALES

\* Collaboration habituelle avec les archives F.I.A.F. Collaboration spéciale dans les travaux de l'Association des Cinémathèques de la Communauté Européenne et du projet Lumière avec la participation dans les travaux du Comité Exécutif.

\* Projet de préservation et de valorisation du patrimoine **Fritz Lang** conservé à la Cinémathèque Française en collaboration avec la Cinémathèque Française et le Museo Nazionale dil Cinema de Torino.



**Vaticano**

## RAPPORT D'ACTIVITES DE LA FILMOTHEQUE VATICANE POUR 1991

Au cours de 1991, la Filmothèque vaticane a poursuivi son travail afin de mener à bonne fin les projets prévus.

### Acquisitions de l'année

Cette année, le rassemblement du matériel filmique et audiovisuel a continué, avec une augmentation de 200 titres sur un total de 2.600 environ. Une grande partie du matériel est constitué par les vidéocassettes qui sont envoyées à la Filmothèque vaticane par les différentes organisations catholiques et qui traitent de sujets relatifs à la religion. Ensuite, il y a les tournages réalisés au cours des voyages de Sa Sainteté le Pape Jean Paul II et les événements liés à l'actualité.

De nombreux organismes autorisés à effectuer des tournages audiovisuels à l'intérieur de la Cité du Vatican, lorsque leur travail est terminé, offrent à la Filmothèque une copie de l'oeuvre, généralement en U-Matic en vue d'une meilleure reproduction.

Certains titres de sujets scientifiques sont également à considérer comme partie du patrimoine filmique de la Filmothèque vaticane; il ne faut pas oublier non plus les acquisitions effectuées dans le domaine de la cinématographie commerciale, avec une attention spéciale aux films revêtant une importance artistique et thématique particulière.

De nombreuses audiocassettes, dont le nombre dépasse actuellement le millier, sont également envoyées à la Filmothèque vaticane; autrefois, on recueillait également les disques dont le nombre s'élève à 350 environ.

Le matériel écrit, composé de livres et de revues, est en augmentation continue; ceux-ci sont acquis par la Filmothèque vaticane pour permettre la création d'une bibliothèque cinématographique dotée de textes fondamentaux et de travaux scientifiques comme des manuels de conservation et de filmographie. On essaie donc de classer tout ce matériel, qui s'est accumulé au cours des années et qui continue d'affluer de manière constante.

### Conservation

La Filmothèque vaticane dispose d'un dépôt pour les pellicules où sont garanties les conditions optimales de température, d'humidité et d'aération, selon les indications



fournies par la Commission de conservation de la FIAF. Actuellement, les pellicules sont déposées dans des cellules munies de portes métalliques et on dispose également d'un frigo où le matériel en couleurs et inflammable est conservé dans l'attente d'être transformé en matériel de sûreté.

L'aménagement d'un laboratoire permet d'effectuer une analyse et une évaluation de l'état des pellicules. Certains procédés simples de régénération peuvent être exécutés dans un endroit aménagé à cette intention. La Filmothèque vaticane disposait déjà d'un appareil pour le lavage des pellicules de 16mm auquel on a adjoint, en décembre dernier, la nouvelle machine pour les 35mm.

De cette manière, on a pu commencer la révision du matériel sur pellicule en visionnant 580 bobines en moviola, en lavant 151.212 mètres de pellicules et en remplaçant 409 boîtes, qui étaient oxydées et risquaient d'endommager le matériel, par des récipients en tôle galvanisée.

Parmi le progrès accomplis dans le domaine de la conservation, la Filmothèque vaticane dispose d'un ensemble d'appareils semi-professionnels pour le matériel en vidéocassettes permettant la conversion de n'importe quel système et format en celui que l'on désire. Ainsi, il sera possible d'effectuer les copies de travail du matériel et de faire le duplicata des vidéocassettes afin d'en prolonger la conservation en transformant tous les standards en Super Vhs, système qui garantit une bonne définition. La Filmothèque vaticane dispose également d'une petite centrale de montage, qui offre la possibilité de réaliser ses propres productions.

Il faut encore trouver une solution au problème de l'espace qui se révèle insuffisant à l'emmagasiner du matériel, en augmentation constante. La Filmothèque vaticane dispose, en effet, d'un endroit où les conditions sont acceptables, même s'il n'est pas climatisé, dans lequel on peut ranger les 2.200 bobines qui attendent d'être classées et étudiées. L'espace dont on dispose pour les vidéocassettes est à peu près rempli complètement tandis qu'il y a encore de la place pour les audiocassettes. Les étagères réservées aux livres sont suffisantes pour le moment, même si le matériel à ranger est important.

Des pourparlers sont actuellement en cours avec le Gouvernement de l'Etat de la Cité du Vatican pour aménager des espaces dans les sous-sols adjacents au Palais Saint-Charles, avec des frigos pour la conservation des couleurs et d'autres cellules climatisées. Nous avons déjà reçu deux propositions du Gouvernement, l'un alternatif à l'actuel, l'autre plus complet qui, s'il était approuvé, comprendrait le premier projet proposé.

Pour ce qui concerne les pellicules en nitrate, la Filmothèque vaticane a éliminé presque tout le matériel à



risque en le transformant en matériel plus sûr.

Le rangement du matériel en vidéocassettes se poursuit en uniformisant les récipients et en préparant les étiquettes qui ont été réalisées avec la marque de la Filmothèque vaticane.

### Catalogage, documentation et recherche

Le programme informatique pour le catalogage du matériel de la Filmothèque, selon les critères approuvés et visionnés par la Commission de catalogage de la FIAF, peut être considéré comme terminé. Les données générales du matériel filmique ont été insérées, même si certains titres attendent encore une analyse plus approfondie, afin de donner un catalogue aussi complet que possible dans chacun des domaines prévus. Une première impression à titre expérimental a déjà été exécutée, avec les éléments essentiels pour la catalogue, dans l'attente de pouvoir publier une première édition plus complète en 1992.

La Filmothèque est en relation avec le Centre de la Télévision vaticane (CTV) et avec le Secrétariat pour le C.S. de la Conférence épiscopale italienne, dans le but de rassembler des informations sur le matériel en leur possession, afin de pouvoir orienter d'éventuelles demandes.

Parmi les projets à l'étude, mentionnons une filmographie critique du cinéma mondial à thématique religieuse dirigée par M. Aldo Bernardini. L'objectif de ce projet est de rassembler tout le matériel relatif à la production cinématographique mondiale dans le domaine du cinéma religieux, des origines à nos jours. L'élaboration du programme informatique, dirigée par UNITELM, est terminée et se trouve à présent à la disposition de la Filmothèque vaticane; on a déjà entrepris l'intégration des premières données (jusqu'à présent, 170 films ont été intégrés parmi ceux-ci 67 concernant dix années de cinéma religieux en Italie) afin de pouvoir disposer d'un fonds suffisant pour l'expérimentation du projet. Les lettres demandant la collaboration à ce projet de recherche ont déjà été expédiées en Espagne, France, Portugal, Belgique, Allemagne, URSS, USA et Brésil en même temps qu'une fiche filmographique modèle et les instructions pour la remplir. Ceux qui acceptent de collaborer devront orienter la recherche sur la production cinématographique de leur pays respectif, en indiquant les sources d'information auxquelles ils font appel.

Un des efforts accomplis par la Filmothèque vaticane a été la réalisation d'un petit centre d'études et de documentation bien équipé, afin de 1) faciliter le travail aux sociétés, généralement les chaînes de télévision, qui désirent utiliser notre matériel dans des buts pastoraux, culturels ou informatifs; 2) aider les chercheurs qui

veulent étudier notre matériel; 3) encourager les étudiants universitaires, surtout ceux des universités pontificales de Rome, à entreprendre des travaux et des mémoires de licence sur le cinéma et en particulier sur le matériel en possession de la Filmothèque vaticane, en espérant pouvoir offrir une aide à l'enseignement dans ce domaine et susciter de nouveaux intérêts et spécialisations dans cette discipline. Le centre d'études dispose de cinq places pour l'étude de la documentation écrite ou déjà imprimée, une place pour l'étude des films en moviola, une pour l'étude du matériel en vidéo et une pour le travail sur ordinateur. En tout, huit places de travail.

Le 5 janvier 1992, le Saint-Père a visité et inauguré officiellement le centre d'études de la Filmothèque vaticane; à l'occasion de cette visite, le film "Marcellino, pain et vin" de Luigi Comencini a été projeté en avant-première, dans la salle du Palais Saint-Charles.

On a enregistré une augmentation notoire des demandes d'étude et de prêt de notre matériel; nous avons déjà pu répondre comme il se doit aux nombreuses demandes de collaboration qui nous parviennent de la part d'étudiants des cours de communications sociales des universités et des centres d'études romains. Quelques églises locales, congrégations religieuses et organismes de communications sociales se sont intéressés au matériel de la Filmothèque vaticane qui a pu fournir l'aide souhaitée.

Outre la vision de films accordée pour des raisons d'étude et de travail, la Filmothèque vaticane a offert la projection privée de certains films commerciaux d'actualité et de contenu religieux à un public restreint, dans la salle du palais Saint-Charles.

### Relations internationales

La présence de la Filmothèque vaticane au sein de la FIAF et les bonnes relations entretenues se révèlent essentielles à la poursuite du travail et à l'amélioration de la structure. En outre, les demandes d'informations et de collaboration provenant de certaines personnes et sociétés publiques et privées, de différents pays, sont fréquentes.

La Filmothèque vaticane continue de développer de bonnes relations avec l'OCIC (Organisation Catholique Internationale du Cinéma), spécialement avec son service missionnaire qui a son siège à Rome, et avec UNDA (Organisation Catholique Internationale pour la radio et la télévision). Les rapports avec les filmothèques de divers pays sont actifs, surtout en fonction du projet de filmographie dont il a été question plus haut.

Divers

La Filmothèque vaticane attire l'attention sur les points suivants:

1. la création d'archives photographiques, qui devrait constituer l'objet d'une résolution de l'assemblée plénière;

2. la nécessité et l'urgence d'élargir le nombre des collaborateurs tant au point de vue administratif que technique;

3. la création d'un comité de consultation auquel le délégué puisse se référer au sujet de certains problèmes, étant donné la quantité de travail et les initiatives de la Filmothèque;

4. en ce qui concerne le problème de la conservation, l'acquisition d'un télécinéma se révélerait extrêmement utile et permettrait de passer sur vidéocassettes le matériel sur pellicule facilitant ainsi l'exécution de copies destinées au travail et à ceux qui en feraient la demande, sans devoir recourir à des laboratoires extérieurs.



**Warszawa**

# R A P P O R T

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concernant les activités de la Filмотека Narodowa

pour l'exercice 1991

## 1. Acquisitions au cours de l'année

Les modifications du système de fonctionnement de la cinématographie polonaise ont joué sur le nombre de nouvelles acquisitions de la filmothèque. En 1991, ces acquisitions se limitaient principalement à entrer en possession de films se trouvant déjà dans différentes collections. Nous avons recueilli et catalogué 321 films de long métrage provenant d'anciens organismes distributeurs, ainsi que des copies faisant partie de nos propres collections. Seule une copie provenait d'un échange avec l'étranger. Pour ce qui touche la production polonaise en cours, la Filмотека Narodowa a reçu en dépôt 14 nouveaux films long métrage.

La Filмотека Narodowa a pris en main les magasins cinématographiques du distributeur étatique (Centrala Dystrybucji filmów) liquidé; on y compte environ 8000 copies, négatifs et matériaux de sécurité, principalement de production polonaise d'après 1945. Ce stock sera examiné et sélectionné au cours des 2 à 3 années à venir et successivement inclus aux collections de la Filмотека Narodowa.

## 2. Progrès dans le domaine de la conservation

Les travaux de conservation ont pu être poursuivis grâce à l'attribution de fonds supplémentaires provenant du budget du ministère. Nous avons recopié 31 films de long métrage (un en couleurs) sur support acétique. Nous avons éliminé de nos collections 14 copies inflammables qui, pour des raisons techniques, ne se prêtaient pas au traitement de sécurité. Nous avons, en outre,

recopié 19 films (dont 9 en couleurs) uniques en leur genre, sur support acétique et réalisé un traitement de sécurité complet de trois films polonais des années cinquante.

Deux films polonais, soit "Trójka hultajska" (Trio de sacripants) et "Panienki z poste-restante" (Les demoiselles de la poste-restante), de 1935, ne se sont conservés uniquement que sur pellicules de 16 mm en très mauvais état. Après traitement conservateur approprié, ils ont pu être recopiés sur bande de 35 mm.

Nous avons également effectué la reconstruction du film polonais "Przybłęda" (Le vagabond), de 1933: à partir de deux matériaux différents, nous avons pu recréer une copie quasiment complète que nous avons soumise à un traitement de sécurité.

La Filмотека Narodowa emploie deux équipes de conservateurs de bandes cinématographiques qui effectuent au fur et à mesure l'examen des copies et préparent les matériaux destinés au copiage. Nous sommes toujours démunis de labos et réduits à faire appel aux ateliers de production pour le traitement de nos films.

### 3. Catalogage, documentation, recherche

Tous les matériaux cinématographiques, publications, revues, photos, affiches, etc, sont inclus dans nos collections et dûment catalogués. Nous avons établi des cartes filmographiques complètes (générique, résumé, matériaux dans les collection de la Filмотека Narodowa) pour 170 films. Nous avons, en outre, entrepris des travaux sur le catalogue des metteurs en scène dont les films se trouvent dans les collections de la Filмотека Narodowa. Nous y avons examiné 1549 noms de metteurs en scène provenant de 16 pays.



#### 4. Projections, expositions, publications

La Filmoteka Narodowa présente systématiquement ses collections de films dans sa propre salle de cinéma "Iluzjon" à Varsovie et dans sa filiale de Cracovie. A un rythme de trois séances par jour, on y présente un répertoire divisé en cycles selon: le thème, l'auteur et le problème abordé. Le programme est détaillé dans une brochure publiée chaque mois. Au cours de l'année 1991, nous avons organisé trois programmes spéciaux, à savoir: une rétrospective des oeuvres d'Andrzej Wajda (avec édition d'un catalogue spécial), une revue de films de Werner Herzog (en commun avec l'Ambassade d'Allemagne) et une Semaine des tous derniers films italiens (en commun avec le distributeur italien SACIS - édition d'un catalogue spécial).

La Filmoteka Narodowa a publié trois numéros de la revue trimestrielle "Iluzjon" (dont un numéro double) consacrée à l'histoire et à la critique cinématographique.

#### 5. Administration et budget

La Filmoteka Narodowa est toujours un organisme d'archives de l'Etat, subordonné, sur le plan organisation et financé par le Comité Cinématographique auprès du Ministère de la Culture et des Beaux-Arts. L'activité de la Filmoteka Narodowa était financée à 60% par le budget de l'Etat et les 40% restant étaient assurés par ses propres revenus.

#### 6. Relations internationales

Pour des raisons financières, la Filmoteka n'a pas pris part au Congrès de la FIAF à Athènes et a dû, aussi, limiter ses contacts avec les archives de l'étranger. Les représentants de la Filmoteka ont participé au festivals de films d'archives de Pordedone et de Bologne.

# Washington



The Library of Congress  
Washington, DC

1991 ANNUAL ACTIVITIES REPORT

1. ACQUISITIONS OF THE YEAR

We are continuing to enhance the quality and broaden the scope of the collection by increasing our acquisitions of foreign films and television programs. Examples of the titles acquired are Werner Herzog's Every Man for Himself and God Against All, Pedro Almodovar's What Have I Done to Deserve This?, and Ettore Scola's We All Loved Each Other So Much. Theater quality 35mm prints of four of Ingmar Bergman's early films were acquired from the Swedish Film Institute, Stimulantia, Musik i Morker, Fangelse, and Kris. Our collection of American documentary films was improved by purchasing copies of three films by Frederick Wiseman that we did not obtain by copyright, including Titicut Follies, a film whose distribution has been severely restricted. Several famous documentary films from the sixties were purchased from the Robert Drew Collection, including Portrait of Jane and Letters from Viet Nam.

Because of an explosion of copyright registrations in video formats, we are monitoring copyright deposits more closely. Patrick Sheehan and Cooper Graham, our principal selection officers, are now reviewing available titles and making selection decisions on a daily basis. We want to limit the deposit of inferior editions and insure that items wanted for the collections are selected promptly.

2. PROGRESS IN THE FIELD OF PRESERVATION

The quality control staff in Washington inspected 4,273 items, mostly from our moving image preservation program. They work on several special preservation projects such as the preservation of Vitaphone productions, and the quality inspection of films received for the National Film Registry. The Curatorial Section staff created over 2,000 new records for the nitrate control file, primarily for safety film made in the 1970's before the system existed.

In order to accommodate additional staff which we received for a Library-wide project to organize unprocessed collections and to accommodate the material they will process, significant portions of our film and television collections will have to be shifted or relocated. A plan for this rearrangement was submitted in August. A large cold storage area which was previously unused has been activated so storage for part of the collection has been significantly improved, but the total amount of space available for storage will be reduced. We are anticipating major space problems in the very near future since the rate at which our collections grow continues to increase dramatically each year.



Prior to his appointment as Chief, David Francis spent a year at the Motion Picture Conservation Center at Wright-Patterson Air Force Base, Ohio, to study and review our preservation program. He was asked to advise on ways to improve work procedures, equipment and facilities and to help us plan the future of our moving image preservation program. He initiated improvements in work flow, recommended purchase of new equipment and initiated plans for an expansion of the laboratory building.

Production at the preservation laboratory has continued to decline because of staff shortages, equipment problems and the pressure of working on seriously deteriorating film. No additional staff was added this year to replace vacancies and this has forced the lab to cut operations to a bare minimum since we are down to the absolute minimum level at which the Laboratory can operate with any efficiency. Output was also affected by the nature of the films being sent to the lab for preservation. For most of the year, the lab concentrated effort on several collections, including the Raymond Rohauer Collection, that were received with many films in a desperate state of deterioration. The possibility of losing more of these films made it essential to give them priority, so most of the preservation work was meticulous and time-consuming. This effort has caused us to curtail work on four restoration projects in process: Mr. Smith Goes to Washington, The Maltese Falcon, Coquette, and High Noon. All of these films have significant technical problems that we have been trying to overcome. Of the four, only Coquette has been completed. Restorations are extremely time-consuming, though we feel justified due to the historical importance of these titles and some restoration is also mandated by the selection of certain titles for the National Film Registry.

Several pieces of new equipment were purchased to improve the capability of our laboratory: a second Hollywood Film Co. analyzer which are used for timing; two Intercine flat bed film editing machines for film inspection, one of which is a dual-picture head model, were purchased to replace ten-year-old machines; a new densitometer system and two new motion picture processors are being built to replace the processor purchased more than a decade ago. Installing the new processing machines will create a space problem because the present building has no extra room. Plans to expand the size of our laboratory were begun and it is hoped that the work will be completed in 1992. The new space will provide space for the new film processors, improve the working space for quality control, provide administrative offices for the Lab, room for a technical reference library, a meeting room, and the plans allow for future expansion of the Laboratory into preservation of sound on film, Paper Prints and other rare film formats.

### 3. CATALOGUING - DOCUMENTATION - RESEARCH

It was another very busy year in the Motion Picture and Television Reading Room. Over 6,000 researchers visited the reading room, and of these, 1,711 viewed 13,450 films and videotapes. Reference correspondence remained at about the same level as last year when we responded to 2,782 letters. We are now using two new online database services to which we now subscribe--BASELINE and EPIC. These have considerably expanded our reference capabilities. BASELINE is a source for information about the entertainment industry and includes such data as individual film and television credits since 1970, biographies of industry personnel, cast and credit information for prime time television programs since 1985, winners and nominees of Oscars and Emmys, domestic box office grosses for theatrical films since 1985, etc. The EPIC service is a full-featured online reference system that provides subject access and keyword and Boolean searching to OCLC's Online Union Catalog. The OCLC database includes over 520,000 catalog records for films, videos, and other audiovisual materials. In a sense, EPIC replaces the recently defunct IC audiovisual cataloging in MUMS which had provided subject access to nontheatrical films and videos.

Our unrivaled silent film collections continue to attract scholars from the U. S. and abroad. For instance, two researchers have each spent several months using our resources: one is a professor of American literature and well-known biographer who is doing a book on Charlie Chaplin; the other is a doctoral student from the University of Wisconsin whose PhD subject is the Keystone Film Company and early comedy and how both are related to later slapstick. Thus far, he has viewed 383 silent comedies from our collections. Other researchers of silent films came from France, England, Sweden and Italy.

The Afro-American experience, women's issues, Native Americans, and various ethnic perspectives continue to be the most popular research topics in the reading room. There was great interest in our exceptional collection of black-cast films, especially the films of director/producer Oscar Micheaux. Many documentary filmmakers looking for jazz footage used this material as well. And, as might be expected, a number of researchers, mostly filmmakers, were looking for film on Christopher Columbus. Other in-depth research projects have ranged from a professor of history looking for images of the banana in motion pictures to British filmmakers from Hillside Studios in England making a documentary entitled Jesus Christ, Movie Star.

M/B/RS hired 11 new employees to process film and sound collections, part of a Library-wide program to reduce the backlog of unprocessed collections. Unfortunately, this was largely an increase on paper because we had lost 9 positions in recent years so our processing staff for film and television is now back to the staffing level of the early 1980's, and the new staff will work sound recordings, the first staff we have had for processing recordings.

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

As part of American Memory, a Library of Congress outreach program, we are preparing two videodiscs from Paper Print Motion Pictures from our collection. These are using new 35mm copies of the Paper Prints made at the UCLA Film Archive or on a newly designed machine which helps compensate for duplicating flaws in the Paper Prints such as instability, uneven frame lines and density differences from frame to frame. The new copies are a great improvement over the 16mm copies made in the 1950's. The first disc consists of film shot in 1901, recording the inauguration of President William McKinley, the Pan American Exposition at Buffalo, New York, and the events following the assassination of President McKinley, which happened at the Exposition. The second disc consists of scenes of New York City. The American Memory project will combine these images with other related material in the Library's collections and make them available through a database. The catalog entries includes original summaries from the Edison Catalogs, supplemented with other data about each film prepared from information from the Library and other sources. This information is keyed to frame numbers on the disc so that a user can go to the exact frame that something appears in the film.

The Great British Picture show was the highlight of the year for the Mary Pickford Theater. Produced in cooperation with The British Academy of Film and Television Arts with support from British Telecommunications, Central Independent Television and British Airways, a festival of major British film and television productions was presented in nine theaters at Union Station and the Pickford Theater. Seminars, tutorials and lectures accompanied the presentations. Her Majesty, Queen Elizabeth, attended a luncheon in her honor in the Library. Lecturers included Sir Richard Attenborough, Martin Scorsese, Ken Adam and David Francis. There were capacity audiences for most of the films scheduled for the series, and there was national attention for several of the events. Among the regularly scheduled programs was a tribute to Leonard Bernstein, which featured a comprehensive program of Bernstein's appearances and the performance of his works on film and television. A new series entitled, "Small Town America," was begun in September, 1991. The Theater continued to operate at capacity with an average attendance of 68 per evening.



#### 5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Robert Saudek, who has been Chief of M/B/RS since 1983, retired at the end of May. David Francis was appointed Chief in November. During the interim, Glen Zimmerman and Paul Spehr were acting Chiefs. Robert Carneal, the respected Head of our Laboratory Services Section, retired on May 30, 1991. Kenneth Weissman was promoted to supervisor of the Motion Picture Laboratory, Wright-Patterson AFB. Harriet Harrison was transferred from M/B/RS to the Library's Cataloging Policy Office as a specialist on moving image and sound cataloging.

#### 6. INTERNATIONAL RELATIONS

We continue to receive an increasing number of requests for films from the collections for presentation at international festivals, seminars and special screening programs. There has been particular interest in the Library's rich collection of silent films and films that reflect the Afro-American heritage. Films from the Library's collections were shown at Le Giornate del Cinema Muto in Pordenone, Italy; Il Cinema Ritrovato in Bologna; The American Museum of the Moving Image in New York; Pacific Film Archive in Berkeley; The National Film Theater in London; USA Film Festival in Dallas; Musee d'Orsay in Paris; and the Festival of Festivals in Toronto; among others. Films from our Capra restoration project were shown at the Filmoteca Espanola in Madrid and the Cinemateca Portuguesa in Lisbon with Frank Capra, Jr. as a featured guest.

David Francis is a member of the Executive Committee of the Federation. In April, prior to the Congress in Athens, he hosted a meeting of the Preservation Commission at the Motion Picture Conservation Center in Dayton, Ohio. This was a welcome opportunity for our working staff to meet the members of the Commission and for members of the Commission to see our preservation facilities firsthand. Mr. Francis and Paul Spehr attended the FIAF Congress in Athens, Greece, in April. Gerald Gibson, who is President of the International Association of Sound Archives, attended their annual meeting in Sopron, Hungary, the board meeting in Rome in October, and the UNESCO international roundtable on film, television and audio archives in the Hague.

7. SPECIAL EVENTS - MISCELLANEOUS

The National Film Preservation Board met in November, 1990, at the Motion Picture Conservation Center at Wright-Patterson Air Force Base, Ohio. In addition to their business meeting, the Board toured the vaults and the laboratory and attended a screening of The Treasure of Sierra Madre at the restored Victoria Theater in downtown Dayton. The print of the film was made by our laboratory. The Board met again at the Library in June to review the nominees for this year's Registry. The Librarian announced this year's selection in September (see appendix). The original legislation ended in September, but legislation to renew the Registry was introduced in both the House and the Senate. The renewal has had a favorable reception but was not enacted as September ended. The renewal legislation places greater emphasis on the preservation aspect of the program and less emphasis on regulating artist's rights.

**Wellington**



# THE NEW ZEALAND FILM ARCHIVE

## NGĀ KAITIAKI O NGĀ TAONGA WHITIAHUA

### ACTIVITIES REPORT

1991

In this tenth anniversary year the New Zealand Film Archive can be proud of its achievements in winning the race against time to preserve New Zealand's nitrate film holdings. We are now planning a Last Film Search to locate all remaining stocks of nitrate film held in private collections throughout New Zealand so that these too can be preserved before their imminent deterioration to a stage beyond repair.

The past year has seen the successful continuation of our many activities in film acquisition and preservation and also our screenings programme, which makes our collections available to people throughout New Zealand. In addition, the Film Archive has developed a computerised database, which will greatly increase access to our collections as well as the amount of information available about them.

In the current year we look forward, at long last, to a move to a permanent home for the Film Archive. With financial support from Lottery General we are presently planning a move to a central Wellington location which will enable us to develop and present continuous screening programmes, and provide much greater accessibility for both film researchers and the public. The next ten years promise to be even more exciting for the Film Archive, thanks to the support of its many Friends throughout New Zealand and especially its small but dedicated and professional staff.

#### 1 ACQUISITIONS OF THE YEAR

Key acquisitions included:

##### **Film and Video**

Haines Advertising collection  
Graham McLean collection (including Documentation)  
Short films and features: various  
Limbs collection

##### **Documentation**

Documentation relating to THE ROMANCE OF SLEEPY HOLLOW  
(1924)  
Onfilm - business records and periodicals

Paramount Theatre - assorted documentation purchased and  
donated by David Lascelles  
NZ Listener - stills surplus to Library requirements  
NZ Film Commission - assorted documentation

### **Library**

Jonathan Dennis book collection comprising over 300 film-related titles

With the commencement of computerisation and plans to relocate the Film Archive's collections in one building, preservation staff were redeployed to tackle the task of accessioning the large collections received in recent years, but held over for a full examination and entry into the system. Five staff worked for nine months to complete the task. The material included collections from Endeavour Films, Mirage Entertainment, Reynolds and DDB Needham, as well as earlier material and foreign prints. An extensive collection of equipment was also listed.

### **Television Archiving**

The New Zealand Film Archive has been active in establishing guidelines for television archiving in New Zealand. With the deregulation of broadcasting and the distribution of production funds to independent producers, the Film Archive is preparing for the challenge of the increasing volume of television materials.

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

The preservation programme successfully achieved its 1991 conservation targets. More than 60,000 feet of nitrate film was preserved and copied to safety film. This represents nearly 12 hours running time, or the equivalent of 6 feature-length films. Next year a Last Film Search Pilot will be launched to locate surviving nitrate film. Conservation of safety film materials also commenced, highlighting a broader focus in the 1990s.

Preservation and safety film transfer accounts for a major share of the Film Archive's budget and the variables in the cost of processing have a significant impact on the volume of material able to be fully preserved in any one year.

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

Retrospective data entry was completed in December. This included all accession records for film materials, catalogued film and book records, and donor records. Database administration formed the major part of the activities of the Information Services staff. Major

research projects included the cataloguing of World War I film material and research of related documents within the Film Archives collections and those of other national institutions. Support for a major publication on film in New Zealand, to be published in 1992, was also provided.

Film access requests continued at a steady level from commercial and academic users. A wide range of commercial production library enquiries were received during 1991 and over 20 sales contracts negotiated for the use of archival footage. In addition a variety of other commercial requests were researched. The footage sales contract, together with charges and access procedures were updated and revised. An increased number of materials in demand from the collections were transferred to video for easier access. The production of archive videos for schools has received initial support from teachers and educationalists.

#### 4 FILM SHOWINGS

A range of film screenings were held during the year. Travelling Film Shows included Maori programmes screened on Marae at Gisborne and Wairoa in March and at a Maori Students Film Festival in Christchurch in July.

The Treasures programme of silent films was represented in Dunedin in July and Wellington in December with music composed by the Film Archive's Composer-in-Residence, Dorothy Buchanan, performed by five musicians.

A programme of Wellington films played to capacity audiences during Wellington Heritage Week in April.

The Film Archive provided curation support for an Asta Nielsen Film Season at the Wellington and Auckland Film Festivals in July and a season of silent Swedish films in October. Both seasons were presented with live music by Dorothy Buchanan.

Other public Film Showings have included:

Musical Images	National Library, Wellington
Te Koanga Spring Festival	Auckland
World Indigenous People's Conference	Turangawaewae Marae
West Coast in Focus	West Coast, South Island
Maori Battalion Returns	Wairoa
Wanganui River	Paraweka Marae



**5 BUDGETARY MATTERS/RELATIONS WITH GOVERNMENTAL AUTHORITIES**

The New Zealand Film Archive acknowledges the support of its major funding bodies whose support is fundamental to the continuation of the preservation of New Zealand's heritage of moving images.

Support from the New Zealand Film Commission and Department of Internal Affairs has been significant since the Film Archive's inception in 1981. The growth in New Zealand Lottery Grants Board Funding has proved critical as the collections and operations have expanded in recent years. A five year funding commitment from Television New Zealand totalling NZ\$250,000 (US\$135,000) concluded in 1991.

Over the past five years the Film Archive has spent \$1,000,000 in transferring conserved nitrate films to safety film following thousands of hours of physical film repair and we gratefully acknowledge this support and the recognition of the value of New Zealand's early moving image material as a contemporary resource.

However, further increases in government funding are unlikely in the current economic environment. Consequently, the Film Archive is in the process of organising its operations and public activities to improve sponsorship opportunities and increase generated income.

**6 INTERNATIONAL RELATIONS**

Film Archive materials were included in retrospective screenings held at UCLA, Los Angeles, the University of Hawaii, and Amiens, France. Staff maintained a close working relationship with the international film archive association FIAF, liaising with other member organisations over policies and standards.

**Wien**



ÖSTERREICHISCHES FILMARCHIV  
AUSTRIAN FILM ARCHIVE

=====  
President : Prof. Dr. Alfred LEHR  
Director : Dr. Walter FRITZ  
=====

A N N U A L R E P O R T 1991

1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection by 1.493 reels including 92 reels of nitrate material. Overall stock as of December 31st, 1991 amounted to 106.864 reels.

Nitrate film stock : 11.989  
Safety film stock : 94.875



## 2. Progress in the field of preservation

The reprinting of nitrate films into safety material was maintained in 1991. 52 films were reprinted into safety film. 8.239 reels - that is 68,66% 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 1991	overall stock 1991 - 12 -31
-----	-----	-----
stills	842	222.042
documents on film	-	42.000
posters	240	6.426
negative stills	70	5.200
books (volumes)	230	9.030
film programs	185	19.975
slides	-	4.480
audio tapes	-	200
sound film scores	-	130
video cassettes	100	530

## 4. Film showings

The most outstanding retrospective was:  
"Classic films from the Archive" (Laxenburg from May -  
October, for groups only) and "Open Days" in Vienna/Studio.

## 5. Publications

Following publications appeared:

Annual report 1990

FILMKUNST nos. 129a, 130a: Classic films from the  
Archive (Retro Program)

Editorship of: Verena Pawlowsky - "Welt im Film" -  
Newsreels in Austria 1945 - 1949.  
A catalogue

The Audio-visual Memory - Filmarchives  
in our Society. Symposium

"City without Jews". Documents and  
informations on a restored film.

## 6. Utilization

In 1991 several university lectures and film funding jury sessions were held in the rooms of the AUSTRIAN FILM ARCHIVE; in 30 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 92 film and TV productions, mainly for the Austrian television ORF, and also for some foreign stations.



A NEW RESTORATION PROJECT OF THE AUSTRIAN FILM ARCHIVE

Two early sound short films (b/w) were discovered in the Nederlands Filmmuseum starring the famous Austrian comedian Karl Farkas. The films have Dutch titles and subtitles, the dialogues are German. The material is in bad condition: Both sides are scratched, some frameparts are damaged by an unknown liquid, the sound is horrible (unilateral variable area track).

In cooperation with our printing lab we try to improve the sound with all the possibilities of a modern sound studio. Since most of the subtitles are twolined, we intend to eliminate them by the Oxberry-Printer on the occasion of printing the dup-neg. Of course a 1:1 dup-neg (including all subtitles) will be made, too. The main-titles and the credits will be re-created.

G.F.



**Wien**



ÖSTERREICHISCHES  
FILMMUSEUM

*Wien*

REPORT OF ACTIVITIES 1991/92

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 388 films including 245 Canadian documentaries. Among the films there are works by John Boorman, W.C. Fields, Joris Ivens, Mitchell Leisen, Ernst Lubitsch, Norman McLaren, Theodore Reed, Leni Riefenstahl, Walter Ruttmann, Ernst Schmidt, Jr., Josef von Sternberg, Manfred Wekwerth and Billy Wilder.

II. PRESERVATION

Due to the grants of the Ministry for Education and Cultur and the City of Vienna we were able to preserve a further part of our nitrate holdings into safety material. We are now working with a laboratory in

Vienna and, after a long time of testing, have achieved excellent results. During the period of this report

24. 591 m nitrate films have been preserved.

This material includes 10. 425 m 35 mm silent feature films, 6.910 m 35 mm sound feature films, 1.896 m film documents (35 mm silent), 3.139 m film documents (35 mm sound) as well as film documents in 16 mm (1.249 m silent, 972 m sound).

The newly installed laboratory for the nitrate stability test has proved to be very helpful for our preservation work.

### III. DOCUMENTATION AND CATALOGING

Österreichisches Filmmuseum is continuously working on its documentation material and is making good progress.



On occasion of the retrospective of films by Robert Gardner, Österreichisches Filmmuseum published the third publication in its new series on famous filmmakers: "GARDNER" by Harry Tomicek. Robert Gardner and the author, Dr. Harry Tomicek presented the book personally on occasion of the opening of the retrospective with Gardner's film IKA HANDS.

#### IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 15.000 members. Between March 1991 and February 1992 approximately 22.100 people attended 379 performances. 386 films were shown.

Österreichisches Filmmuseum presented the following retrospectives:

Grigorij Kozincev - Leonid Trauberg

Hal Ashby

Harry Langdon

Vsevolod Pudovkin

Erich von Stroheim

Independent Films from Frankfurt  
In Memoriam Frank Capra  
Documentaries on German History  
produced by Chronos-Film, Berlin  
Billy Wilder (in the course of the  
Vienna Film Festival "Viennale")  
Robert Gardner  
Jean Eustache  
"That's Jazz" - The Sound of the Century  
Josef von Sternberg  
Films with Stan Laurel & Oliver Hardy  
Ken Jacobs: 2 Nervous System Performances

V. PROGRESS IN BUDGETARY MATTERS,  
RELATIONS WITH GOVERNMENTAL  
AUTHORITIES

The grants of Österreichisches Filmmuseum  
have been slightly increased but we are still  
struggling for more money. Our relations to  
the governmental authorities are as satisfactory  
as in the former years.

## 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 Museum of Modern Art, New York, Film Department, Suomen Elokuva-Arkisto, Cinémathèque Municipale de Luxembourg, Tainiothiki Tis Ellados, Athens, Deutsches Institut für Filmkunde, Bundesarchiv - Filmarchiv, Stiftung Deutsche Kinemathek, Berlin, Filmmuseum/Münchner Stadtmuseum, Deutsches Filmmuseum, Nederlands Filmmuseum, Anthology Film Archives, New York, Gosfilmofond, la Cinémathèque Française, Service des Archives du Film, Centre National de la Cinématographie, Bois d'Arcy, la Cinémathèque Suisse, Cinemateket -Svenska Filminstitutet, Ceskoslovensky Filmovy Ustav - Filmovy Archiv, Israel Film Archive, Jerusalem, UCLA Film and Television Archive, University of California, National Center for Film and Video Preservation at the American Film Institute, Filmoteca Española, La Cinémathèque Québécoise, Korean Film Archive, Seoul, Österreichisches Filmarchiv, The Library of Congress, Washington



## GUESTS AT THE FILMMUSEUM

Richard Leacock  
Thomas Bayrle  
Helga Beier  
Karsten Bott  
Urs Breitenstein  
Helga Fanderl  
Nikolaus Heyduck  
Karin Hörler  
Karl Kels  
Roland Krüger  
Fiona Léus  
Wilhelm Orlopp  
Ulrike Reichhold  
Pola Reuth  
Monika Schwitte  
Stefan Seibert  
Regine Steenbock  
Theo Thiesmeier  
Dietmar Brehm  
Ronny Löwy  
Penelope Georgiou

Bengt und Irmgard von zur Mühlen  
Jochen Bauer  
William K. Everson  
Robert Gardner  
Michael Pilz  
Peter Schreiner  
Ken Jacobs

#### COLLECTIONS

Films		8497
Newsreels		6600
Stills	approx.	334600
Programs	approx.	133600
Books		9700

## PROJECTIONS

Spectators	22100
Films	386
Screenings	379
Members	17000

(This report covers the time from March 1991  
to February 1992)



