

FIAF 1994
Bologna

The reports contained in this volume have been classified and bound in alphabetic 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.

Aberystwyth	WALES FILM AND TELEVISION ARCHIVE
Amsterdam	NEDERLANDS FILMMUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Beijing	CHINA FILM ARCHIVE
Berkeley	PACIFIC FILM ARCHIVE
Berlin	BUNDESARCHIV/FILMARCHIV
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Berverly Hills	ACADEMY FILM ARCHIVE
Bogotá	FUNDACION PARTRIMONIO FILMICO COLOMBIANO
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bologna	CINETECA COMUNALE DI BOLOGNA
Bruxelles	CINÉMATHEQUE ROYALE
Budapest	MAGYAR FILMINTEZET/FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Caracas	AUDIOVISUAL ARCHIVE/ BIBLIOTECA NACIONAL
Caracas	FUNDACION CINEMATECA NACIONAL
Dhaka	BANGLADESH FILM ARCHIVE
Dublin	THE IRISH FILM INSTITUTE
Frankfurt	DEUTSCHES INSTITUT FUR FILMKUNDE/ FILMARCHIV
Gemona	LA CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITUSU
Ivry	ETABLISSEMENT CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES
Jakarta	SINEMATEK INDONESIA
Jerusalem	ISRAEL FILM ARCHIVE
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINÉMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA
Lisboa	CINEMATECA PORTUGUESA
Ljubljana	ARHIV REPUBLIKE SLOVENIJE
London	DEPARTMENT OF FILM/ IMPERIAL WAR MUSEUM
London	NATIONAL FILM AND TELEVISION ARCHIVE
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luxembourg	CINÉMATHEQUE MUNICIPALE DE LUXEMBOURG
Madison	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
Madrid	FILMOTECA ESPANOLA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN - SODRE
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINÉMATHEQUE QUÉBÉCOISE
Moskva	GOSFILMOFOND OF RUSSIA
München	FILMMUSEUM/ MUENCHNER STADTMUSEUM

New York	DEPARTMENT OF FILM/ THE MUSEUM OF MODERN ART
Oslo	DET NORSKE FILMINSTITUTT/ MUSEUMSAVDELINGEN
Paris	LA CINÉMATHEQUE FRANCAISE
Plérin	CINEMATHEQUE DE BRETAGNE
Pune	NATIONAL FILM ARCHIVE
Praha	NARODNI FILMOVY ARCHIV
Pyongyang	NATIONAL FILM ARCHIVE OF D.P.R.K.
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO
Rochester	FILM DEPARTMENT/ INTERNATIONAL MUSEUM OF PHOTOGRAPHY at George Eastman House
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Stockholm	CINEMATEKET-SVENSKA FILMINSTITUTET
Taipei	FILM ARCHIVE, TAIPEI
Tehran	NATIONAL FILM ARCHIVE OF IRAN
Tokyo	NATIONAL FILM CENTER/ ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATEQUE DE TOULOUSE
Valencia	FILMOTECA DE LA GENERALITAT VALENCIANA
Vaticano	FILMOTECA VATICANA
Washington	HUMAN STUDIES FILM ARCHIVE
Washington	MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION/LIBRARY OF CONGRESS
Washington	MOTION PICTURE, SOUND AND VIDEO BRANCH/ NATIONAL ARCHIVES
Wellington	NEW ZEALAND FILM ARCHIVE
Wien	OESTERREISCHES FILMMUSEUM
Zagreb	HRVATSKA KINOTEKA

Aberystwyth

Wales Film and Television Archive

Activities Report for 1993

1. Acquisitions of the Year

The WF&TVA added 45 accessions to its holdings in 1993 (the fourth year of its existence). These accessions represent a total of some 200 *titles*. The number of accessions represents a 200% increase on the previous year, and can be categorised as follows:

Amateur film	45%	of total no. of titles
Amateur video	35%	" " " "
Newsreel	8%	" " " "
Professional / television film (non-feature)	12%	" " " "

2. Progress in the field of preservation

Our preservation budget for 1993 was increased by 50%. Anticipation of FIAF provisional membership and the "10%" stipulation was partly responsible for this increase.

Most of the preservation work carried out in 1993 involved the making of preservation negatives and viewing copies of original material from our normal designated preservation budget. However, two Media 95 *Lumière* grants - up to a total of 14,000 ECUs - were awarded for the preservation of amateur film (Brittanny, Portugal and Munchen Archives were involved in these restoration projects - for details see 6. *'International Relations'*). In one case a television company wishing to use footage paid for the copying of an unpreserved film. An application for sponsorship money to a private company for the preservation of a relevant 1920s film was not successful.

Preservation decisions were mostly made according to the Archive's own priority list, apart from the decisions concerning the Lumière material and acquired nitrate film.

In 1993 we preserved 35 titles, which can be categorised as follows:

- Amateur film
- Newsreel (safety)
- Newsreel (nitrate)
- Professional film (safety)
- Professional film (nitrate)

3. Cataloguing, Documentation and Research

Developments in cataloguing

a) The WF&TVA's **cataloguing database** (Foxpro software) is now on trial, with modification being undertaken by our computer consultant as and when necessary.

The archive will hold three main types of information on database: the holdings or collection data, the filmsearch data, and information on material of Welsh interest held elsewhere. The latter, which will benefit many researchers, is based on work over a twelve-year period by Welsh film historian Dave Berry in preparation for his forthcoming book, *Wales and the Cinema, the First Hundred Years*. A custom designed database program using the FoxPro dBase language for IBM PCs is being developed by our consultant, and is at present in operation in a single user form with limited query and report printing facilities.

The relational properties of the program allows information to be shared across many databases thus reducing duplication, easing editing and limiting data error. The catalogue is broken down into six main databases: Accessions, Depositors, Collections, Series/Serials, Titles and finally Reels. A further database - the filmsearch information (an older database, which was set up during the archive's pilot phase and contains valuable information on the whereabouts of films held elsewhere) has also been incorporated in a modified form.

The database holds a very comprehensive area of data with over 300 fields and 117 methods of indexing. Data entry is simplified as far as possible by using preset 'popups', option lists and check boxes. An additional "Help" database can be called upon to assist the user throughout the program but in particular during data entry when ambiguities and odd cases can arise. The help database in this respect serves as the definitive guide to the rules of data entry. Password protection is incorporated and the system also records the date a particular record was edited and by whom.

The system allows for the creation of compilation titles and multi-title "host" and "guest" reels whilst keeping track of the individual components and location of reels. Data error trapping is implemented, which will prevent such entry errors as splicing a viewing copy to a master reel etc. The system will be networked across the three computers of the archive so allowing simultaneous data entry and access.

b) A further addition to the system at present under development will be a custom designed **shotlisting program** which will work as a database and will be incorporated into the main cataloguing program. Thus users will be able to instantly see and print a shotlist for the particular title within the catalogue that they are presently viewing. By using database techniques shotlists will be able to be indexed on subjects, people and places. Data pertaining to the type of shot etc. will be kept apart from image descriptions, thus easing searching within shotlists. A further advantage of developing custom software for shotlisting means that licence free software could be distributed to

a team of trained external shotlisters who could shotlist from VHS copies with burnt-in timecode, with timecode converted automatically to footage where necessary.

The program is under constant development which allows not only the inevitable bug fixing and minor improvements but also more significant changes and additions, the need for which only become apparent as the program is put into extensive use.

Research

Welsh film historian, Dave Berry, is engaged on a consultative basis to carry out research on the Archive's behalf on films of Welsh interest held in other collections (UK and worldwide). In addition to developing a comprehensive index of these locations based on his research for his forthcoming book, *Wales and the Cinema, the First Hundred Years*, he has also made visits in 1993 to archives in Washington and Amsterdam, in search of information on the films of Ivor Novello and of the Welsh actor Gareth Hughes.

Research has also been carried out under the Lumière project (see *International Relations*), in collaboration with the Brittany, Portugal and Munchen archives. This involved the establishing of the correct chronology for the films restored under the project, the verification of certain locations which featured in these films, and research for the exhibition which was created to accompany the Wales/Brittany/Portugal restoration project.

4. Film showings

The WF&TVA has no cinema, and therefore must in most cases transport presenter, equipment and technician to outside venues in order to screen films to the public. **Film shows of this nature in 1993 included:**

- Films of north-west Wales screened as part of a weekend seminar on film organised by the Workers' Education Association;
- Two screenings of amateur film at the National Eisteddfod (Wales' major annual cultural festival);
- A film show to a literary society;
- A film show to an old age pensioners' organisation.

Screenings at festivals, events etc. with in-house facilities included:

- Celtic Film & TV Festival, Lorient, Brittany
- Aberystwyth International Film Festival
- Conference of *Association Européenne Inédits*

5. Budgetary matters, relations with governmental authorities

Since 1992 the Archive's governing body is the newly established Wales Film Council, which channels funding to the Archive from the three present major sources (S4C - the Welsh language fourth channel, the Welsh Arts Council and the British Film Institute). This does not preclude the Archive from raising funds on its own behalf - which it has done, for example by attracting sponsorship from TAC - the association of independent television producers in Wales.

6. International relations

1. Two *Lumière* restoration projects initiated by the Wales Film and Television Archive have led to relations with other European archives:

The first of these projects involved a number of films from the **Sir Ifan ab Owen Edwards** Collection. During the 1930s Sir Ifan filmed many of **Urdd Gobaith Cymru's** (the Welsh League of Youth) activities, including youth camps, gymnastic displays and folk dancing exhibitions. The collection also includes material filmed during the cruises organised by the Urdd between 1933 and 1939. These included visits to Brittany, Portugal, Madeira, Norway and as far away as Tangiers in the north of Africa. The Wales Film and Television Archive, in collaboration with the **Cinematheque Regionale de Bretagne**, and to a lesser extent the **Cinemateca Portuguesa**, were awarded a *Lumière* grant to restore a number of reels recording these cruises. To do this the Archive took the following steps:

- research to discover more about the exchanges which took place during these exchanges, in particular between the Bretons and the Welsh
- a film search to try to uncover more footage recording these cruises by appealing to the public for information
- the repair, restoration and chronological reconstructions of the films
- the translation of the Welsh language intertitles into Breton, French, Portuguese and English so that the films are more accessible to European audiences
- the preservation of the films by making new duplicating negatives and providing viewing prints for each of the film archives collaborating on this specific project.

The films were shown during the **14th International Festival of Film and Television in the Celtic Countries** held in Lorient, Brittany in April 1993.

The second *Lumière* project involved the Wales Film and Television Archive working in collaboration with the **Munchner Stadtmuseum** in Germany. It involved some of the films from the **A.J. Sylvester Collection** acquired by the Political Archive at the National Library of Wales recently. A.J. Sylvester was Lloyd George's private secretary, and in 1936 Sylvester accompanied the politician, members of his family and some of his political colleagues on an unofficial trip to visit Adolf Hitler. Sylvester, who was a keen amateur filmmaker, recorded the visit with his movie camera, and it is these images, which are of historical and political significance, which are now preserved with the *Lumière* money. The **Munchner Stadtmuseum** whose interest in the material is evident, provided the technical expertise required to reconstruct these films chronologically

2. *Association Européenne Inédits*

The Wales Film and Television Archive is a member of AEI and was represented at its 1993 conference at San Sebastian, where material from its collection was presented as part of the screenings and discussion on the theme of 'Children's Games'.

7. Special events

An important development in 1993 has been the launch of a feasibility study on the role of the Archive in the **establishment and running of a comprehensive, central television archive for Wales**. Funding for the study (which will be co-ordinated by Dr. Anthony Thompson, who is an audiovisuals presentation consultant and editor of the periodical *The Audiovisual Librarian*), is pledged by BBC Wales and TAC, the association of independent producers in Wales. It is hoped that detailed consultation with the relevant producers, commissioning bodies and facilities companies will lead to a fruitful study which will make workable recommendations on matters such as the funding and location of a TV archive, as well as on the issues of deposit, preservation and access.

From the user's point of view, a major advantage of housing television material in one central repository would be its accessibility, once preserved, for wide-ranging educational use. Indeed the educational potential of TV material would be an important consideration for the proposed Preservation Selection Committee, whose members would be drawn from the Archive's existing Advisory Committee on which are represented Welsh broadcasters, libraries, museums, archives and educationalists.

Difficulties encountered

Cataloguing

The main difficulty of 1993 has been lack of resources with which to fulfill our stated aims. There are many needs, but perhaps the most urgent is in the field of cataloguing. With only four members of staff it is impossible for any one member to devote a significant amount of time for this work. We are therefore investigating the possibility of attracting additional funding for a three-year cataloguing project (perhaps employing a team of trained 'external' shotlisters to whom work could be contracted out).

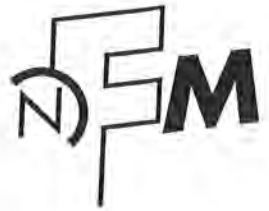
Demand from television researchers

Another problem is the heavy demand created by tv researchers seeking footage to include in programmes. Because many of these researchers do not have any training in dealing with film archives, much time is consumed (and wasted) in explaining to them what they can and cannot expect of the Archive's commercial service. Much time is also spent chasing up producers who have not paid bills, returned contracts or material, informed the Archive of the amount of footage used by them, etc.. The results of offering a service to producers are a mixed blessing for a small team of staff such as ours: if we are dealing with well trained researchers it works well, and the income and publicity gained can be said to be worth the administrative work involved. If, however, we are dealing with untrained and inexperienced people (who seem not to read contracts, guidelines or instructions), it can seem to be nothing but a time-wasting headache!

Iola Baines

February 1994

Amsterdam



NEDERLANDS FILMMUSEUM

Annual report 1993

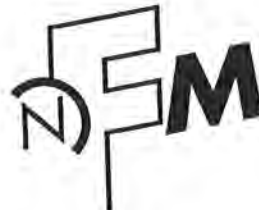
In a way the year 1993 has, for the larger part, been a calm year for the NFM, compared to before. Of course we had the big problem of insufficient budget to finance the salaries for all the hands, but we were able to solve it at least partly through a new State-program for the unemployed. Fortunately the extra subsidy for nitrate preservation was continued for a while longer. So its only now (February 1994) that we face a highly dangerous situation in that respect.

Apart from going on with the preservation full speed, we have been working on the programming a lot. We felt that just showing films in a continuous flow, some ninety a month, didn't do justice to the films as well as the public. Especially when a great deal of energy had been put in the live music of other 'theatrical' aspects of the screenings it was a pity that it could be seen only once. So already in the fall of 1992 we started to experiment with showing certain programs for a week or so. It was a very positive experience: even when there was little public, the first screening (as it is normal in Holland where people don't like the unknown very much) it would grow considerably every day.

So we kept working along these lines, but we didn't abandon the old concept completely. Early in the evenings we still show different films each day, but now the second screening mostly has the character of a special event that will be repeated during one or sometimes even two weeks. The latter also has the effect that it has become attractive for musicians to work with us, so the music with the silents now shows a lot more variety.

Somewhere in August we had to make two important changes in the organization. After having 'flown solo' since Eric de Kuyper left, and with him the function of deputy director, I felt that it became impossible for me to deal with all the different problems on my own in a satisfactory way. So I proposed to our board to appoint a deputy director again and they agreed, even proposed to make it two, one for management and one for 'content', as long as it could be done almost budgetary neutral. So we 'upgraded' the head of the department for public activities, Ruud Visschedijk to deputy-management-director and our programmer, Peter Delpeut, to deputy-content-director. I liked this, because this way I myself am not forced into either direction - I just float over the whole and push and pull wherever I see fit.

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At roughly the same time Herman Greven, the head of the technical department, announced that he'd like to be relieved of this function, that had been pretty killing the past seven years. He stays on in the preservation team and will try to convey as much of his technical knowledge to the others as he can before he retires in a couple of years. Mark-Paul Meyer became head of the department.

Since this would be a major change anyway we decided to, at the same time, reorganize a bit more in that corner, mainly for efficiency sake, but also because we now reach a point where we want to pay much more attention to the way in which we catalogue. Refining the cataloguing becomes possible, now that almost everything has been put in parallel to the big inventory we did.

So, again, the year 1993 that started so calmly, ended in a pretty hectic way. But we all are used to that, so it doesn't worry us too much. Our main concern now is to obtain further financing for the filmpreservation in the coming years.

Hoos Blotkamp
10-02-1994

Athinai

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

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TELEGR. TAINIOTHIKI

R A P P O R T 1 9 9 3

1. ACQUISITIONS

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

- Georges et Arietta Mourgianaki ont donné à la Cinemathèque les négatifs des films: "La Meurtrière" et "Mai".
- 28 films grecs.
- La Cinemathèque de Grèce a reproduit 5 films grecs et 5 films étrangers.
- Nous avons acquis 60 affiches de films grecs et 30 de films étrangers.
- Nous avons aussi acquis 700 photos de films grecs et 80 photos de films étrangers.
- Pour aider les chercheurs et la création d'une salle-lecture du film-nous avons commencé la collection videotapes du films grecs surtout et films étrangers. Nous disposons de 400 videotapes de films grecs et 300 de films étrangers.
- Pour notre Musée nous avons acquis une camera 35mm de 1912.

2. PRESERVATION - RESTAURATION

A. PRESERVATION

Les Archives de la Cinemathèque de Grèce, les seules en Grèce et représentants de notre pays à la FIAF, possèdent une très grande part de l'héritage cinématographique grec et une part très importante de l'héritage du cinema international.

Pour faire face aux conditions spéciales de préservation et restauration la Cinemathèque de Grèce a acheté une part d'un grand immeuble et a pourvu les différents salles avec les mécanismes tout récents de air-condition, humidité, brosses à la chloroforme, tambours de polissage, etc.etc.

B. RESTAURATION

Avec l'aide du Programme Communautaire LUMIERE nous avons pu accélérer le rythme de nos restaurations et nous avons ainsi complété la restauration de:

- "Le mage d'Athènes" de Achille Madras
- "Maria Pentayotissa" d'Achille Madras
- "L'amant de la bergère" de Demetre Tsakiris
- "Anna Roditi" de Michel Gaziadis

fiat
100 cinema

Nous avons aussi prêté notre aide pour la restauration de 4 films grecs qui étaient presque détruits appartenant à des collectionneurs.

3. CATALOGUES - PUBLICATIONS - RECHERCHES

a. Nous avons continué le cataloguage et la recherche d'identification du reste de nos archives.

b. Recherche filmographique

Selon les conditions de ACCE la Cinemathèque de Grèce fait de son mieux pour contribuer à l'édification d'une filmographie Européenne pour les douze états membres de l'U.E. au commencement.

c. Computerisation

La C.de Gr. a acquis un P/C, a établi un programme selon les instructions de la FIAF et a commencé la computerisation de son matériel.

3. PROGRAMMATIONS - PROJECTIONS

A. PROJECTIONS

La Cinemathèque de Grèce pour ses projections ordinaires pour l'année 1993 à organisé:

a. Un hommage à la "Mythologie des OSCARS" avec 47 films américains.

b. 15 films qui ont gagné l'OSCAR du "Meilleur Film 'Etranger".

c. Un hommage à Federico Fellini présentant ses 12 meilleurs films.

d. Pour les manifestations dédiées au Centenaire du Cinéma:

I. Un hommage aux avantgardistes du Cinéma Grec avec 6 films.

II. Au même temps, un grand hommage à l'avant-garde américaine avec 24 films.

e. Avec le SUOMEN ELOKUVA-ARKISTO et l'Ambassade de Finlande en Grèce la C.de Gr. a organisé une "Semaine du Cinéma Finlandais" avec 8 films.

f. Continuant nos efforts pour la promotion des jeunes cinéastes grecs nous avons effectué la projection de 23 films court-métrages et documentaires qui ont pris part au Festival de Drama, 1993.

B. PROGRAMMES DE PROJECTIONS POUR LES ETUDIANTS DU CINEMA

Pour la cinquième année la C. de Gr. a donné l'occasion aux étudiants des 'Ecoles du Cinéma, les chercheurs et fans du Cinéma de suivre l'évolution du Cinéma à partir des premiers films de Méliès et Lumière (1890) jusqu'à Dreyer (1927) avec 58 films de notre Musée du Cinéma.

C. PROJECTIONS POUR LES ETUDIANTS DES UNIVERISTES

En collaboration avec l'Université d'Athènes et la prof. Maria Comninou-Mitropoulou (department du Media) la C. de Gr. organisé des projections spéciales

pour les étudiants.

Nous avons aussi organisé de projections pour le Department de Droit de l'Université d'Athènes.

D. PROJECTIONS SPECIALES

- I. Manifestation pour honorer Alekos Lidorikis.
- II. En collaboration avec le Comité Kourde d'Athènes nous avons projeté un documentaire sur la lutte d'Independence des Kourdes.

E. PROJECTIONS POUR AIDER LES RECHERCHERS SUR LE CINEMA

- I. 12 projections spéciales pour étudiants du cinéma que font leurs études aux Univerisités de l'étranger.
- II. Pour cinéastes du film et T.V. serials nous avons réalisé des projections que visée au recherche technique et esthétique.
- III. Aussi des projections pour journalistes-chercheurs sur la tradition théâtrale grècque.

F. PARTICIPATION DE LA CINEMATHEQUE DE GRECE A DIFFERENTS MANIFESTATIONS D'INSTITUTS, COMMUNITES, LIGUES, FESTIVALS EN GRECE

Continuent sa tradition d'aider de toute façon l'oeuvre des Communités, Ligues, Festivals, etc., qui s'intéressent au cinéma, la C. de Gr. a prêté ses films et son expérience au:

- I. L'Institut Français pour la manifestation "Athènes a la Recherche de la ville perdue" avec 9 films.
- II. A l'Union Greco-américaine 2 films.
- III. Avec la Communauté de Pentayi (Doride) la C. de Gr. a organisé la première projection du film restauré par la Cinemathèque "Maria Pentayotissa".
- IV. Une manifestation imposante a été organisée par la C. de Gr. à la mémoire du grand maître Federico Fellini à la plus grande salle d'Athènes "Palas" pendant 2 jours, entrée libre pour le public.
- V. Pour l'Hommage à Jules Dassin du Festival International de Thessaloniki la C. de Gr. a pris part avec 4 films de long-métrage de ses archives.
- VI. Pour les manifestations de la Société des Cinéastes Grecs nous avons donné 5 films.
- VII. A la Communauté de Comotini 1 film.
- IX. A la Communauté de Kaissariani 4 films.
- X. A la Ligue des Professeurs de l'École Polytechnique d'Athènes, 1 film.

G. ORGANISATION ET PARTICIPATION DE LA CINEMATHEQUE DE GRECE AUX
MANIFESTATIONS A L'ETRANGER

La C. de Gr. continuent sa tradition a pris part à plusieurs manifestations à l'étranger en collaboration avec le Ministère de Civilisation, le Ministère des Affaires Etrangères, des Ambassades, etc.

- I. Pour le grand Hommage au Cinéma Grec organisé par le Musée de L'Art Moderne de New York (MOMA) la C. de Gr. a donné 11 films.
- II. En collaboration avec notre Ambassade à l'Albanie et pour une manifestation dédiée au Cinéma de l'Union Européenne nous avons projeté à Tirana 4 films.
- III. En collaborations avec la ligue Greco-Albanaise de Argyrokastro deux projections de films grecs à Argyrokastro.
- IV. Aux manifestations à Alexandrie (Egypte) pour fêter les 150 ans de la fondation de la Communauté Grecque d'Egypte la C. de Gr. a pris part avec 2 films grecs de long-métrage.
- V. En collaboration avec le Ministère des Affaires Etrangères la C. de Gr. a pris part au Festival du Cinéma des Pays-Members de l'U.E. à Bangkok (Thaïlande).
- VI. La C. de Gr. avec l'aide du Consulat Grec à Charleroi a organisé une "Semaine du Cinéma Grec" avec 5 films grecs de long-métrage.
- VII. Les films du Festival de Charleroi ont été projetés à Liège avec l'aide du Consulat Grec de Liège.
- VIII. Au Festival International du Cinéma à Iran, la C. de Gr. a pris part avec le film restauré "Les aventures de Villar".

Beijing

China Film Archive, Beijing
Report for 1993

I Acquisition

1. Chinese feature film ___122 titles
2. Foreign feature film ___34 titles
3. Chinese documentary film ___20 titles

II Preservation and Duplication

1. Duplication of nitrate film onto acetate film ___170 titles

III Cataloguing and Documentation

1. Collection of both Chinese and foreign periodicals ___6000
2. Collection of film still ___450
3. Collection of film playscript ___2600
4. Collection of film synopsis ___2500
5. Collection of film poster___1000

IV Public service

1. Loaning of writing material ___ 500
2. Loaning of written and photo material ___2100 person_time

V Film show

Film for reference shown to filmmakers and researchers ___
1300 title time and videotape ___198 title time

VI Administration

1. Staff ___340 persons
2. Annual budget ___US \$ 950,000

VII International relations

1. Despatch of delegation to attend the 49th FIAF Congress held in Mo i Rana, Norway
2. Despatch of delegation to choose films in Japan for the Japan Film Retrospective held in China
3. Despatch of delegation to attend the Chinese Female Film Exhibition in Creteil, France
4. Despatch of delegation to visit the National Film Archive of D.P.R.K.
5. Despatch of delegation to attend Xin Jin Film Retrospective held in Egypt
6. Organization of Xin Jin Film Retrospective in Egypt
7. Organization of the Japan Film Retrospective in China

Beijing

January 1994

Berkeley



PACIFIC FILM ARCHIVE
UNIVERSITY ART MUSEUM
2625 DURANT AVENUE
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February 17, 1994

Dear Colleagues:

The Pacific Film Archive acquired 137 film titles and 22 video titles, primarily through donations from film and video makers, distributors, private collectors and producers. With more funds available from grant sources, preservation activities increased in 1993: we were able to make preservation materials on Chick Strand's *LOOSE ENDS*, Larry Jordan's *ORB*, Bruce Baillie's *TO PARSIFAL*, continuing our efforts to preserve American independent filmmakers works, in particular those of local or West Coast artists. *PICKETT'S CHARGE* an independent feature by now deceased John McDermott was also preserved from our unique print. With the help of Linda Tadic, our special project cataloguer, we made significant strides in full cataloguing and minimal cataloguing of film collection; we will thanks to a new grant, be able to fund this position for another year.

Our exhibition program was as usual diverse, with approximately 600 public programs of film and video, with approximately 800 different titles shown. Three to four programs each month are devoted to video art; four programs a month to avant-garde and independent cinema; eight programs a month complement film courses taught in the University. Our program took advantage of touring series as *Cinemythology: A History of Greek Cinema*, circulated by The Museum of Modern Art; a complete retrospective of the films of Antonioni, circulated by Cinecitta and Italian Cultural Institute, with Michelangelo Antonioni in person. Antonioni received the most prestigious award of our University, the Berkeley Citation, in a moving ceremony at the Archive. In an effort to exhibit more of the collection, an exhibition of Japanese films demonstrating the influence of Buddhism on Japanese culture was organized to complement our museum's *VISIONS OF DHARMA* exhibition; a program on American films of the Sixties and a tribute to Samuel Arkoff and American International Pictures also made use of films in our collection. Similarly *BANNED IN THE USA*, a history of film censorship in the United States, incorporated films in the collection. We published a catalogue for this exhibition, edited by curator Steve Seid, which is our first major publication in seven years. Local composer and musician Mark Izu provided an original score for George Eastman House's print of *DRAGON PAINTER*, which was performed live by five musicians in the San Francisco movie palace Castro Theater. Our exhibition program included shared programs with the San Francisco International Film Festival, the San Francisco Gay and Lesbian Film Festival, the Human Rights Watch Film Festival, and the Margaret Mead Ethnographic Film and Video Festival, for which we have become an annual West Coast venue. These shared festival programs enable the Archive to introduce current international films and videos to our audiences which would otherwise be prohibitively expensive. The creation of a joint course in world film history with the University's Film Studies department proved very successful; once a week the Archive presented films with lecture by faculty member for students enrolled for University credit and for general public to audit. This has now become an annual program for January-May semester.

The financial situation of our parent institution, the University of California, and of the State of California has remained critical. Our staff received mandatory salary cuts, some reduction in benefits, and we have had a dramatic reduction in core budget support from the University. We are therefore more dependent on outside funding and earned income, but the overall climate for funding of non-profit arts organizations in the country is dark indeed. Traditional government grants have been reduced, private foundations have also cut back or ceased funding entirely. We do not foresee improvement in these areas in the near future.

We are very pleased to report that the National Film Center in Tokyo has offered to underwrite the preservation of our Japanese nitrate, three features and some newsreels. In return we will repatriate the negatives as well as release prints. Materials are now at the lab and the work is near completion.

We have applied for additional space for storage; our current climate controlled vault is shared with another University department who will vacate. At that time we hope to take over the entire space for permanent collection storage.

Sincerely,



Edith R. Kramer,
Film Curator and Director,
Pacific Film Archive

Berlin

Activities in 1993:

1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by approximately 8250 feature films and documentaries (mainly films of liquidated institutions and governmental authorities of former GDR).

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:

"Auf Befehl der Pompadour" (1924; Friedrich Zelnik)

"Fiakerlied" (1908; Alexander Girardi)

"Das Geheimnis von Brinkenhof" (1923; Sven Gade)

"Die Marchesa d'Arminiani" (1920; Alfred Halm)

"Othello" (1922; Dimitri Buchowetzki)

"Ein rheinisches Mädchen beim rheinischen Wein" (1927; Johannes Guter)

"Das rollende Hotel" (1918; Harry Piel)

"Der Talisman des Seefahrers" (ca. 1916)

As a deposit 47 films, mainly post-war feature films, were given to the Filmarchiv by the producer Erich Mehl. Producer and director Rudolf Thomé deposited 7 long feature films and 3 short feature films and the well known directors J.-M. Straub/D. Huillet deposited 10 films (including master material) in Berlin.

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

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 1993 the Filmarchiv spent DM 456.324,79 for the preservation of feature films and DM 677.205,47 for the preservation of documentaries. The total number of DM 1.133.530,20 includes the cost of rawmaterial needed in our own laboratories. The Filmarchiv transferred 238 reels of nitrate film to safety stock.

1127 reels of nitrate films have been destroyed (valueless or double or replaced by safety stock).

Some additional printing became necessary for a special programme "100 Jahre Film - 100 deutsche Filme", including 19 titles that had to be reconstructed first.

3. Cataloguing - Documentation - Research

1144 researchers visited the Filmarchiv viewing 15.407 reels and using 5.665 documents related to film. 8.363 reels and Video cassettes were dispatched for non-commercial screenings inside Germany and in other countries.

Moreover the production files of "Herold-Film-Berlin" were acquired.

4. Film showing - exhibitions - publications

During the "36. Internationales Leipziger Festival für Dokumentar- und Animationsfilm" the retrospective "Leipzig im Dokumentarfilm" was organized by the Filmarchiv Berlin as usual accompanied by a brochure.

Another retrospective "Potsdam im Film" was dedicated to the millennium of the City of Potsdam in 1993.

In cooperation with the Museum of Moving Images, London and the Filmmuseum Frankfurt/Main the Filmarchiv arranged an exhibition of the best silent film posters.

Furthermore the Filmarchiv took part in the following exhibitions "Max Skladanowsky" at the Heimatmuseum Berlin-Pankow and "Die UFA" at the Deutsches Historisches Museum Berlin.

Film showings on the subject "Lachen in der Wirtschaftskrise - Die deutsche Depressionskomödie 1931/32" were arranged at Koblenz.

There were screenings with the Deutsches Historisches Museum Berlin concerning "100 Jahre Film/Wiederentdeckt".

The Bundesarchiv-Filmarchiv convoked a colloquy on the history of German Newsreels in June 1993.

The annual filmography of former GDR "Filmobibliografischer Jahresbericht 1989" was published.

5. Budgetary matters, relations with governmental authorities

In 1990 2.5 million of DM were spent by the Filmarchiv in Koblenz. In 1993 2.3 million of DM were spent for the united Filmarchiv (Koblenz und Berlin taken together) - while the film stock had more than doubled.

DM 1.670.000 could be spent by the Filmarchiv Koblenz for printing in laboratories outside the Bundesarchiv-Filmarchiv in 1990, while just DM 1.133.529 could be spent by the united Filmarchiv for the same purpose in 1993.

6. International relations (FIAF and others)

Karl Griep attended the FIAF-Congress in Mo-i-Rana/Norway in May 1993. He also participated twice in sessions of the European Council in Strasbourg regarding the protection and preservation of the international audiovisual heritage. Harald Brandes visited Thailand and Lima/Peru giving technical advise to the Archives there. He also attended a session of the Technical Coordinating Committee for FIAT, ICA, FIAF, IASA.

7. Special events - Miscellaneous

There were continued efforts for further developing of the data processing system Information Technology (IT).

Berlin

Stiftung Deutsche Kinemathek

FIAF Report 1993

1. Acquisition of the year

A total of 184 new film titles were acquired. In addition three acquisitions for the Documentation department deserve a particular mentioning:

- i. the Marlene Dietrich estate, the largest collection of an international movie star ever sold,
- ii. the diaries of Helen van Dongen during the filming of "Louisiana Story" together with some stills and files,
- iii. a donation of Alexander Angelsberger-Beham, relative to William Dieterle.

2. Progress in the field of preservation

The technical inspection of the nitrate film collection was continued.

374 titles (893.317 meters of 35 mm film) were technical inspected, repaired were necessary and the technical report was made.

26.553 meters of 35 mm film (colour and black-and-white) were copied. 14 new copies were made for the non-commercial distribution division of the Kinemathek.

The preservation of posters and photographs in the form of producing negatives was also continued.

3. Cataloguing - Documentation - Research

Within the framework of the Kinematheksverbund (= film archive association) and jointly with CineGraph (Hamburg) work on the national filmography was continued.

In the film department a total of 236 film titles were catalogued on cards. The input of the card-catalogue into the computer was continued, but on a very slow pace.

The cataloguing of the Paul Kohner estate has been finished. A catalogue for the internal use has been produced, and the publication of this catalogue is planned.

Poster archive: all posters of films produced until 1945 have been catalogued on computer. 795 posters and 275 costume designes have been acquired and also catalogued.

Stills archive: 4.100 stills have been acquired. 714 publishers, magazines, and people interested did borrow more than 10.000 stills.

Documentation: 1.600 scripts have been catalogued on computer as well as film programme series and negatives of stills from estates and programmes.

The number of enquiries (letters and telephone calls) addressed to all departments, including the documentation department, totalled 7.400.

Enquiries concerning the library were referred to the library of the Deutsche Film- und Fernsehakademie Berlin.

The non-commercial distribution by the Kinemathek could still be increased: 157 visitors (1992: 124) viewed films at our institute (188 visiting days). A total of 1.632 films (1992: 1.253) were distributed non-commercially to film clubs, universities, communal cinemas, archives.

210 visitors (1992: 183) came to the documentation department for the purpose of scientific and historical film research. There were 390 visiting days in all.

The stills department had 1.764 requests, the poster department 97 visitors.

4. Film showings - exhibitions - publications

4.1 Film showings

On the occasion of the 44th Berlin International Film Festival the Kinemathek organized two retrospectives: "CinemaScope" and - as an homage - "Gregory Peck". As special event the Kinemathek presented during the festival the film "Jew Suss" as tribute to the actor Conrad Veidt, a German emigré.

In the year under report, film series were devoted to the following personalities of German and international cinema history:

- the director Rudolf Jugert
- the director Falk Harnack
- the director and cameraman Phil Jutzi
- the directors and authors Ernst Toller and Erwin Piscator
- the actor Heinrich George
- the actor Julius Falkenstein
- the actor Ivan Mazhukhin

Seminars on a forgotten string of New German Cinema "Last Exit Oberhausen", a symposium on the topic "Remigration" (the work of exiled directors and authors in post-war Germany), as well as a programme of "Unknown German films" completed the overall activities.

4.2 Exhibitions

In 1993 the German Kinemathek cooperated in an exhibition on the international history of "Special Effects", which took place in the BavariaFilmPark (Ruhr district).

As a special event the Kinemathek organized a first small exhibition with selected objects from the Marlene Dietrich Collection Berlin, presented in the Deutsches Theater during an Homage à Marlene Dietrich.

The Kinemathek supported international and national exhibitions on film as well as on art generally with objects of its archive:

- "Conrad Veidt" (Schwules Museum, Berlin)
- "Harry Piel" (Filmmuseum Düsseldorf)
- "Skladanowsky" (Heimatmuseum Weissensee)
- "Wilhelm Dieterle" (Stadtmuseum Ludwigshafen)
- "Marlene Dietrich" (Goethe Institute, Mexico City)
- "Dinosaurier im Film" (travelling exhibition)
- "Berliner Mode im Film" (Stadtmuseum München and Kunstgewerbemuseum, Hamburg)
- "R.A.Stemmle" (Heimatmuseum Magdeburg)
- "Scheunenviertel" (Kunstamt Mitte)

4.3 Publications

As in the years before various film history topics and events marked the publication activities of the Kinemathek. On the occasion of the Berlinale retrospectives titles were published on "CinemaScope" and on the career of Gregory Peck. Most important is the publication of the first "History of the German Film" and the first volume - on the year 1929 - of the encyclopaedia "Der Film der Weimarer Republik", which presents all German films of that era not only with filmographic data but also with a selection of criticism. Individual publications were devoted to the actor Conrad Veidt, the actress Olga Tschechowa, the director Phil Jutzi. Two more volumes of the Kinemathek's periodical "FilmExil" were published, one with essays (in German and English) on the director Max Ophüls, the other with articles on the topic "Remigration".

5. Budgetary matters, relation with governmental authorities

The city of Berlin bought (financed by Stiftung Deutsche Klassenlotterie and the central Government) from Maria Riva the estate of her mother Marlene Dietrich. This was given to the Kinemathek for its archive. It will be catalogued and preserved as well as made available for film historical research and presentation. The city of Berlin subsidised this task by an extra budget for personal and other costs.

Between the central Government and the Federal States negotiations were made to the end, to lower the subsidies for cultural projects by the central Government and hand this task over to the Federal States. Due to these negotiations the contract between the central Government and the Kinemathek will be cancelled by Jan. 1, 1995. The city of Berlin will start new negotiations with the central Government to assure the subsidies for the Kinemathek.

6. International Relations (FIAP and others)

In her capacity as Secretary-General of FIAP, Ms Orbanz had a wide variety of duties to perform, and attended the FIAP congress in Mo I Rana as well as the meeting of the Executive Committee in Paris.

7. Special events - Miscellaneous

Due to a most complicated central urban planning together with the delay of the moving of the central Government from Bonn to Berlin the continuation of the planning for the Filmhouse and Filmmuseum was slowed down. Now the start for the constructural work is forseen for 1995.

The coordination for the events planned in Berlin and Germany for the 100th Anniversary of Cinema has been started, and it is Wolfgang Klaue who is responsible for that task in the Kinemathek. It is planned to celebrate that event over the year 1995, starting in February with a special programme for the International Berlin Filmfestival. The final celebrations will take place in November because Berlin did have its first public film screening on November 1, 1895 by the brothers Skladanowsky.

Hans Helmut Prinzler

Bogotá

FUNDACION PATRIOMONIO FILMICO COLOMBIANO

Annual Report 1993

1. Acquisitions

Twenty one thousand eight hundred and twenty four film and video reels were received, a total of about four million feet. The most important collections received are those belonging to Focine, the official entity for the promotion of national production closed in 1993, which deposited all of its negatives and prints; Teledirario, a more than twenty years old television news company; Unitec, a university film and television school; Círculo de Periodistas de Bogotá, collection of thirteen years of the national radio and television journalism award; Office of the President of Colombia film and video collection, and the personal files of Sergio Cabrera, film and television director.

2. Progress in preservation

Storage areas were increased to 552 cubic meters. The studies on natural atmospheric conditioning conducted during 1993 for the vaults project on the Fundación's property led to the need to compare the efficiency of this model with the alternative one of artificial atmospheric conditioning. The Foundation for Cultural Development and Financing is helping with this analysis. One of its engineers is currently studying the issue, after having gained recent experience with the design and construction of new vaults for the National Archive.

3a. Cataloguing

A grant from the Colombian Cultural Institute enabled us to work from June on the design of a new data base for general catalogue, which was lacking, following the model proposed by the FIAF Cataloguing Commission in its recent publication. At the end of the year the design was being tested by introducing information of features in the collection on preliminary cards, to be subsequently recorded on computer files in a definitive test. After the grant expires in May 1994, we expect to have the necessary resources to hire a full time cataloguer to continue this work.

3b. Documentation

The growth of documents collections was equivalent to that of moving images collections.

We received from a commercial enterprise a donation consisting in the microfilming of the national collection of press clippings. From October a staff member has been working on the preparation of this process, which should be completed in the course of 1994. We have also acquired a used microfilm reader which will facilitate the researchers' work.

3c. Research

All the ongoing research projects on the history of the cinema in Colombia were suspended at the beginning of the year for financial reasons. They should be continued whenever resources permit doing so.

4a. Film showings

From January to May, three daily projections were programmed at the "Auditorio Antigua Calle del Agrado". Among the series shown, one on Mexican films -including Como agua para chocolate- and another of new Venezuelan films are noteworthy.

4b. Publications

The second edition of the book Tiempos del Olympia, which chronicles the efforts of the Italian pioneers who established the cinema in Colombia, was distributed in February.

5a. Budgetary matters

1993 was a year of great austerity as a result of the decrease in resources. A budget of US\$ 139,470.00 was executed, distributed as follows:

Preservation	11.01%
Acquisitions	.02
Research	.02
Documentation	26.19
Cataloguing	11.09
Publications	3.63
Exhibition	.04
Staff salaries	43.62
FIAF membership	1.50
Other expenses	2.52

5b. Relations with government authorities

The Ministry of Communications occupied the seat on our Board of Directors that was left vacant by the liquidation of Focine. The Ministry must assume the financial commitment that Focine previously had. To develop this policy a contract was signed to negotiate the return to Colombia of all Focine's negatives located at foreign laboratories.

The Ministry of Foreign Affairs organized several film programs at Colombian diplomatic facilities using films from the archive.

The Ministry of Education chose our project for a Regional Preservation Laboratory to be presented to UNESCO on a priority basis.

From its creation in 1990, we have maintained permanent working relations with the National Archive. In 1993, we were invited to

participate in its Preventive Conservation Advisory Committee.

6. International Relations

Continuing discussions with Fundación Cinemateca Nacional de Venezuela have brought us closer to the establishment of a bi-national laboratory.

With the approval of the National Commission, the request for financing the laboratory was submitted to UNESCO.

The Library of Congress in Washington, among other archives affiliated to FIAF that responded to our appeal for support, offered to donate a used film processor.

Several programs of restored and preserved films were sent to MOMA, to complement their Latin American art exhibition.

Conversations with Austrian film archives continue for the purpose of exchanging mutually interesting materials.

7. Special events - Miscellaneous

The number of users of the archives resources continues to rise, frequently exceeding our limited capacities.

The Colombian Congress passed a copyright law that was ratified by the President on February. Article 7 provides that "...the book editors, producers of audiovisual works, records and videos, established in the country, and the importers of books, records and videos that circulate in Colombia, must comply, within 60 working days of the publication, public transmission, reproduction or importation, with the legal deposit of the same before the entities, and in the quantities established in the regulations that the National Government will issue to this effect". The presidential regulatory decree has not been issued, and we are endeavoring to have the Fundación become the custodian of the legal deposit for audiovisual materials.

A new law privatizing television is currently being debated in Congress. The Fundación has worked with a number of Congressmen to include in its text norms making it mandatory to preserve television broadcasts and providing funds for this purpose.

Attempts have also been made to secure regulation of Law 1903 of 1990, which provides for the Ministry of Communications and all entities ascribed to it to preserve the country's audiovisual heritage.

A preliminary agreement with a public sector television producing company, which will hopefully be signed early in 1994, will make it possible for us to co-produce a series of programs on the history of the cinema in Colombia. Broadcast will take place in 1995, to commemorate the centennial of the cinema.

Bois d'Arcy

Rapport d'activités 1993 des Archives du Film du Centre National de la Cinématographie

1. Acquisitions de l'année

Films

1 853 films ont été déposés dont 540 au titre du dépôt légal. Les films nitrate de la Cinémathèque de Toulouse continuent d'être reçus aux Archives et la totalité des dépôts nitrate de cette cinémathèque sera accueillie fin 1994.

Non film

460 scénarios, 8507 photos et 159 affiches ont enrichi nos collections. L'inventaire des appareils muséographiques continue d'être actualisé. Nous estimons posséder plus de 2 000 appareils de valeur.

2. Progrès dans le domaine de la conservation

1 204 titres ont été sauvegardés ou restaurés en cours d'année dont 351 titres de la Collection Albert Kahn, 102 films Lumière. Ces chiffres recouvrent **817 courts métrages et 387 longs métrages**. Une liste alphabétique des films sauvegardés ou restaurés en 1993 a été établie et présentée au Directeur général en janvier 1994. Cette année, nous avons pris en charge en plus 200 000 mètres de sauvegarde de films nitrate d'origine Cinémathèque française.

La construction de 10 nouvelles cellules nitrate a été terminée et l'extension en cours du laboratoire sera inaugurée en juin 1994 pour fêter les 25 ans du service. Grâce au fonctionnement de la "cellule conservation" qui regroupe plusieurs agents du service, il a été possible de continuer avec une plus grande efficacité l'assainissement des cellules nitrate et une véritable radiographie de leur contenu a été établie. La mise en place du **projet code à barres** 1993-1995 nous permettra de maîtriser totalement la gestion des stocks et de mieux planifier sa conservation.

Le laboratoire a reçu une nouvelle étalonneuse électronique Setter. Un système automate a été placé sur la tireuse spéciale GMF, utilisée pour le transfert des films Lumière, dans laquelle nous utilisons **un nouveau produit d'immersion, le fluorinerte (PF 50/60)** de 3M, qui a la propriété de ne pas dissoudre les vernis et cires dont pourraient être enduits les films anciens, et qui est totalement non toxique. Le contrôle sensitométrique de nos bains de développement est effectué régulièrement par les laboratoires scientifiques de Kodak à Châlon-sur-Saône. Enfin, des tests de thiosulfate résiduel sont réalisés sur tous travaux films reçus en sous-traitance. Un nouvel agent chargé de la recherche technique de la maintenance a été recruté. M. Jean-Michel Jeannot a pris sa retraite et est remplacé par M. Philippe Brunetaud.

3. Catalogage, documentation, recherche

La priorité du catalogage est toujours donnée aux collections nitrates et les films des premiers temps (1435 titres catalogués). C'est ainsi qu'après notre premier travail sur les films Eclair, nous avons entrepris le catalogage de tous les films Eclipse, Lux, Le Lion et bien sûr nous avons continué les films Lumière. Le catalogage des films nitrates sera terminé en 1995.

Le nombre de chercheurs utilisant la documentation des Archives du Film s'accroît avec les projets du Centenaire. Plus de 1 000 personnes ont visité le service en 1993 dont 550 désiraient obtenir des informations documentaires et filmographiques.

La nouvelle structure de documentation intitulée Bibliothèque de l'image Filmothèque (BIFI) a été mise en place sous la direction de Marc Vernet. La BIFI regroupe désormais les activités de documentation de la Cinémathèque française, de la FEMIS et des Archives du Film du Centre National de la Cinématographie.

Nos projets de recherche sont accés sur les célébrations du Centenaire. Ils incluent :

- le **catalogue Lumière** (identification, catalogage et restauration d'environ 2 000 films)
- **Images et colonies** (filmographie des films coloniaux comprenant 263 fictions et plus de 400 documentaires avec programmation à l'Institut du Monde Arabe de 100 films et une exposition de photogrammes réalisés par le photographe des Archives)
- **Cinéma et Science** (projet de collaboration avec l'Institut du Cinéma Scientifique en vue d'une publication qui dresse l'histoire de ce thème depuis la naissance du cinéma)
- **Guide du chercheur d'archives audiovisuelles** (collaboration INA, ECPA, Bibliothèque Nationale de France et CNC dans le cadre du projet MAP TV - MEDIA) qui réunira plus de 400 sources d'archives audiovisuelles en France
- **Filmographie française** (Dans le cadre du projet européen Lumière - MEDIA, nous nous sommes engagés à établir cette filmographie nationale.)
- **Filmographie des documentaires français** (En collaboration avec deux Universités Paris 3 et Paris 8 ainsi que la Bibliothèque Nationale de France, ce travail se réalise décennie par décennie. D'ores et déjà, les titres des années de 1919 à 1955 ont été collectés et sont en cours de traitement.)

4. Projections, expositions, publications

Les demandes de visionnement ainsi que de prêts de films ou autres documents deviennent de plus en plus importantes. C'est ainsi que nous participons à tous les festivals internationaux qui programment des films anciens : Berlin, Bologne, CinéMémoire, Pordenone, Venise, Locarno, Londres. Par ailleurs, de nombreux centres culturels et cinémathèques en France sont demandeurs : Cinémathèque de Toulouse, Centre Georges Pompidou, Festival de Belfort, Festival d'Issy-les-Moulineaux, Espace Paul Eluard, Cinémathèque Universitaire, Cinémathèques de Bretagne, de Grenoble, de Lorraine, Institut Lumière, Cinémathèque française, Le Louvre, etc.

Nos collègues de la FIAF dans tous les pays empruntent nos films restaurés (Taïwan, Allemagne, Autriche, Québec, Pays-Bas, Portugal, Italie, Angleterre, Etats-Unis, Thaïlande, etc.).

Nous avons participé en France aux expositions suivantes : Paris fantastique (Vidéothèque de Paris), Musée Jean Gabin, Marcel Carné, cinéaste (Musée Montmartre), Cinéma et train (Musée en herbe).

5. Administration et budget, relations avec les autorités nationales

Notre subvention a été reconduite dans sa totalité en dépit des difficultés budgétaires gouvernementales grâce aux résultats positifs du plan de sauvegarde des films nitrate.

La convention culturelle entre le Ministère de la Défense et le Ministère de la Culture et de la Francophonie a été renouvelée, ce qui nous a permis de travailler en collaboration étroite avec l'ECPA (échanges et prêts de films dans le cadre de nos programmes respectifs de sauvegarde de films nitrate et formation technique du personnel de l'ECPA, visites, programmation de films en commun dans le cadre de CinéMémoire, Images et colonies, etc.).

Le service est en contact régulier avec les écoles de cinéma FEMIS et Ecole Nationale Louis Lumière ainsi que l'Institut de Restauration des Oeuvres d'Art et l'Ecole du Patrimoine, deux organismes dépendant du Ministère de la Culture (visites, projets étudiants, séminaires).

Un plan de formation pour le personnel des Archives a été mis en place en 1993 avec une formation technique chez Kodak, Agfa ainsi que différentes formations administratives et informatiques.

Le nouveau décret sur le Dépôt légal a été publié en décembre 93. Il octroie à notre service l'entière responsabilité pour les films.

6. Relations internationales

Outre les prêts de films réguliers, nous avons cette année participé à plusieurs projets importants :

- **Cinémathèque africaine**, Ouagadougou, Burkina Faso (Après 2 ans de travail et 4 missions techniques effectuées par 4 différents agents du service, la première phase de ce projet a été mise en place avec la construction et l'installation d'un centre de conservation et de consultation des films. 5 tonnes d'appareils, de pièces détachées et d'outils ont été réunis grâce à des dons par les Archives, rénovés et envoyés à Ouagadougou en décembre 93.
- **Archives du Film de Taïwan** (Depuis plus de 20 ans, nous avons stocké pour le compte de la Chine 1 500 boîtes de films anciens nitrate et acétate, ce dépôt a pu être finalement rendu au cours d'une manifestation officielle à Taïwan pour qu'il soit restauré et conservé en Chine.). La collaboration de nos Archives a été élogieusement reconnue.
- **Archives asiatiques** - plan de formation : 2 collègues du Vietnam, 2 de Taïwan, 1 de l'Inde, 1 du Laos ont effectué durant 4 semaines un stage de formation grâce à une subvention agréée par le Ministère des Affaires Etrangères. Cette première expérience sera renouvelée dans les années à venir.
- **Courant d'Est** : depuis 2 ans, le Ministère de la Culture accueille 40 stagiaires en provenance des Pays de l'Est dans différents domaines de la culture. Pour la première fois cette année, nous avons accueilli une collègue russe qui travaille au Musée Eisenstein à Moscou, Véra Roumiansteva.
- Nous avons sauvé à la demande de la Cinémathèque UNAM de Mexique un **court métrage de San Salvador intitulé Camino de esperanza** attaqué par le syndrome du vinaigre.
- Dans le cadre de la rétrospective des films arméniens au Centre Georges Pompidou, nous avons pu offrir à cette jeune cinémathèque **un film arménien tourné en France en 1927 intitulé Andranik**.
- Plusieurs missions techniques (avec rapports) ont été effectuées auprès d'archives et cinémathèques étrangères à leur demande : **Ouagadougou, Vénézuéla, Maroc**.
- Les Archives du Film participent activement aux projets **Force** de la CEE et **Lumière - MEDIA**.



Michelle Aubert, Conservateur

Bologna



RAPPORT ANNUEL DES ACTIVITES DE L'INSTITUT

Prémisses

Malgré la crise économique qui a gravement frappé l'Italie et qui a provoqué des coupes larges au sein des institutions culturelles de notre pays, la Cineteca di Bologna a réussi à maintenir ses subventions au cours de l'année 1993. Ces subventions ont même été augmentées dans le cas de Il Cinema Ritrovato, en vertu de l'appréciation extrêmement positive par le Ministère de notre initiative.

1 - ACQUISITIONS

En plus des donations habituelles de la part des distributeurs commerciaux, la Cineteca a acquis un fonds de 220 longs métrages et de 200 courts métrages d'animation soviétiques. Ce fonds appartenait à la Sovexportfilm. Il nous a permis de compléter la riche collection acquise en 1992 par l'Association Italie-URSS.

2 - CONSERVATION

Dans ce secteur, 1993 aura été une année importante. Grâce aux leçons données par Noël Desmet, le responsable du laboratoire de la Cinémathèque Royale de Belgique, nous avons finalement pu atteindre les meilleurs résultats dans la reproduction des colorations du muet.

De plus, l'expérience accumulée ces dernières années dans la domaine de la restauration nous a permis, en 1993, d'atteindre des résultats de haut niveau dans différents secteurs d'intervention.

Particulièrement spectaculaire, la restauration du PROCES CLEMENCEAU, cofinancée par le Projet Lumière avec la collaboration de la Filmoteca de la Generalitat Valenciana. Il s'agit d'un film qui fut longtemps considéré comme perdu et dans lequel apparaît pour la première fois à l'écran le tout jeune Vittorio De Sica. Des bobines entières étaient collées et toutes les scènes qui avaient viré dans une couleur déterminée présentaient une très forte décroissance centrale. Malgré tous ces problèmes, il fut possible de restaurer l'oeuvre entière et de la présenter aux Giornate del Cinema Muto di Pordenone en novembre 1992 dans une splendide copie qui rend pleine justice aux qualités chromatiques et photographiques du film.

La restauration de HARAKIRI représente un cas assez similaire. Cette oeuvre de jeunesse de Fritz Lang n'est conservée que sur une seule copie en piteux état par le Nederlands Filmmuseum. Nous avons décidé de tenter une nouvelle restauration avec la Cinémathèque d'Amsterdam. Grâce à la méthode conçue par Desmet, il fut possible de retrouver complètement la splendeur fascinante de la photographie réalisée par Lang. Parmi les autres titres importants restaurés au cours de 1993, citons également le premier long métrage de John Ford, STRAIGHT SHOOTING, avec la collaboration du NFM et la version colorée de MACISTE ALL'INFERNO, cofinancée par le Projet Lumière et présentée avec succès au London Film Festival qu'à Cinémoire. Par ailleurs, nous avons collaboré avec différentes archives FIAF qui ont réalisé des opérations de restauration à Bologne: La George Eastman House de Rochester, La Filmoteca Valenciana, il Museo Nazionale del Cinema, La Cinémathèque Française.

3 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La totalité de la collection de film se trouve à présent sur base informatique. En 1993, le catalogue des revues conservées dans la bibliothèque de la Cineteca a été publié. Nous avons cherché à donner la diffusion la plus large possible à cette publication importante. Dans le domaine de la recherche, Bologne est devenu le siège d'un des projets promotionnés par le Projet Lumière : la recherche des films perdus qui a été confiée à Gian Luca Farinelli.

4 - PROGRAMMATION, EXPOSITION

La programmation de Il Cinema Ritrovato 93 s'est articulée autour de trois sections :

- Le cinéma de propagande de la première guerre mondiale
- Les années de transition du muet au sonore aux USA
- Retrouvés et restaurés.

La première section était constituée de documentaires tournés durant le premier conflit mondial et repérés dans les archives allemandes, autrichiennes, françaises, anglaises, italiennes, hollandaises, belges et américaines. Cette section a permis de mieux connaître une énorme production qui était restée jusqu'à présent quasiment inconnue.

La seconde section, réalisée en commun avec le Nederlands Filmmuseum, a conclu l'exploration commencée depuis deux ans d'un passage crucial de l'histoire du cinéma: l'avènement du parlant. La manifestation a pu être réalisée grâce aux contributions indispensables des archives américaines, anglaises, belges et hollandaises.

La troisième section a présenté les restaurations les plus intéressantes réalisées au cours des derniers mois par les archives du monde entier.

Tout au long de l'année 1993, l'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie.

1095 projections ont vu la participation de 86.614 spectateurs.

La programmation a tourné autour de :

Rétrospectives intégrales de Luis Bunuel, Henri Storck, Michelangelo Antonioni, Jean-Luc Godard, Orson Welles, François Truffaut, Claude Chabrol, Miklos Jancso, Roberto Rossellini et Max Ophuls.

Cycles consacrés à des cinématographies émergentes: Afrique et Cinéma, le cinéma des pays arabes, le cinéma néozélandais, l'école du court métrage brésilien.

Des rencontres ont été organisées avec Gillo Pontecorvo, Henri Storck, Fernando Solanas, Ken Loach, Edgar Reitz, Miklos Jancso et des auteurs africains et arabes qui sont venus présenter quelques-unes de leurs oeuvres récentes.

La Cineteca a organisé, à la demande de la Commune de Bologne, une projection sur la place principale de notre ville. Durant la soirée du 2 août, environ 3.500 spectateurs ont pu assister à la présentation de La passion de Jeanne d'Arc et A propos de Nice, dans leurs versions restaurées et avec un accompagnement musical.

5 - PUBLICATIONS

Les publications de la Cineteca di Bologna se sont poursuivies.

Les 6 numéros du bulletin CINETECA ont été envoyés au domicile de plus de 11.000 abonnés de notre cinéma.

Le numéro 6 de la revue d'études cinémathéquaires CINEGRAFIE et le volume monographique consacré au cinéma de propagande de la première guerre mondiale ont également vu le jour.

6 - ADMINISTRATION ET BUDGET

En 1993, le budget de l'année précédente a été confirmé et même augmenté dans certains secteurs. Le financement dérive, comme d'habitude, de l'intervention de différents organismes qui ont appuyé des secteurs spécifiques de notre activité:

La Commune de Bologne (Staff, bureaux, salle cinématographique)

La Région de l'Emilie-Romagne (Activité de restauration, Mostra internazionale del Cinema Libero, Il Cinema Ritrovato)

L'istituto per i beni culturali (catalogage et restauration).

Une contribution particulièrement importante pour l'activité de restauration et de recherche des films perdus provient du Plan Media - Projet Lumière, le programme de la CEE pour la conservation du patrimoine cinématographique européen.

Bologna, février 1994

Bruxelles

ROYAL FILM ARCHIVE OF BELGIUM

1. ACQUISITIONS AND PRESERVATION

3.215 prints were put in the Archive's trust in 1993, which -like 1992- proved to be a year of expansion. The Archive's own lab delivered 214 (duplicate negative and/or duplicate positive) prints, representing a total of approximately 330.000 meters. 103 prints were made in labs outside the Archive's premises. The Archive's collection of Belgian films was enlarged by 348 prints.

2.737 prints from the Archive's collections, circulating in and around the Film Museum in 1993, were object of thorough and time consuming inspection and verification. 387 prints were object of comparison (i.e. nearly half a million metres of film). Computerized cataloguing of the Archive's positive acetate print collection, started in 1991, was terminated in 1993: 59.231 prints were encoded and informationally structured. Also, 50% of the data concerning the Archive's nitrate film collection has already been computerized. In general, data on negative and nitrate material are being computerized: up till now approximately 5.500 filing cards have been encoded.

2. SCREENINGS

Functioning as a non-commercial showing room for the Archive's collection, the Film Museum, with its permanent exhibition on film prehistory and its two small screening theatres, continued in 1993 its programming of five films a day (three sound films, two silents accompanied by live piano). In the sound film theatre, 1.062 screenings took place, with an average attendance of 74% per screening. The silent film theatre had 700 screenings: average attendance here amounts to 72% per screening. The exact number of Filmmuseum visitors for 1993 is 113.486 (98.340 in the sound film theatre, 15.146 in the silent film theatre).

A. 1993 was filled with integral retrospectives, tributes and thematic programmes, the most notable being:

Sound film theatre:

Orson Welles, Satyajit Ray, Rainer Werner Fassbinder (and parallel: Douglas Sirk), Frank Capra, Joseph Mankiewicz, Jacques Rivette (and: critics of the Cahiers du cinéma), Jean Aurenche, Audrey Hepburn, Cult Movies, Road Movies.

Within the frame of Europalia, the Film Museum organized a large survey of Mexican cinema, dedicating two full months of screenings to: the Mexican melodrama (from the thirties up to present day), comedy (social comedy, black comedy), realism, onirism and surrealism; Eisenstein's *Que viva Mexico !*; Luis Buñuel's Mexican films; and parallel: a general programme on black humour in the cinema.

Silent film theatre:

Lillian Gish, Comedy of sophistication, French early cinema (The First Wave), Frank Capra, Soviet cinema, Charlie Chaplin and a programme on the Archive's freshly started periodical publication, Chronicle of the Silent Cinema.

- B. In the sound film theatre, the Archive's and Film Museum's two traditional events, **Film Discoveries (Prizes for the Distribution of Quality Films in Belgium)** and the **Prize L'Age D'Or**, focused in 1993 again on contemporary cinema, each programming more or less 20 films unreleased in Belgium.

Film Discoveries:

23 films from 16 different countries participated in 1993. The jury awarded distribution prizes (of 150.000 BF each) to the following 7 films:

- * **ABOUT LOVE, TOKYO (AI NI TSUITE TOKYO)**
by Mitsuo Yanagimachi (Japan)
- * **THE MAN ON THE QUAYS (L'HOMME SUR LES QUAIS)**
by Raoul Peck (France)
- * **MAGNIFICAT** by Pupi Avati (Italy)
- * **AUTUMN MOON (QIU YUE)** by Clara Law (Hong Kong-Japan)
- * **RUBY IN PARADISE** by Victor Nuñez (USA)
- * **TANGO ARGENTINO** by Goran Paskaljevic (Yugoslavia)
- * **VENICE/VENICE** by Henry Jaglom (USA)

Prize L'Age D'Or:

In 1993 the annual Prize L'Age D'Or, initiated by the late Jacques Ledoux in 1973 and now celebrating its twentieth birthday, was awarded to **KITCHEN** by Yoshimitsu Morita (Japan). 20 films from 15 different countries participated. The Prize amounts to 400.000 BF, to be shared among producer, director and Belgian distributor.

- C. The Film Archive and Film Museum gratefully acknowledge the cooperation of its colleague archives in the realization of its programmes: Nederlands Filmmuseum, Cineteca Nacional (Mexico), Cinémathèque Suisse, National Film and TV Archive (London), Cinémathèque québécoise, Cinémathèque française, Cinemateca Española, Library of Congress, Münchner Film Museum. Special thanks should go to the Filmoteca de la UNAM (Mexico), without whom the realization of the Mexican programme (Europalia) would not have been possible.

3. SEMINARS

A. **Summer film school:** the nine-day seminar comprised three main thematic sections:

- Film analysis class: On film interpretation
- Post war reality (1945-1960) in 8 films from 8 countries
- Francis Ford Coppola: Hollywood's last giant ?
(complementing this section was a comparative study of 4 Dracula-movies)

B. In 1993 five Seminars on film analysis and theory (two in French, each comprising 10 screenings; three in Dutch, of each 6 screenings) were held on the Film Museum's premises.

4. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic Films, functioning autonomically under the Archive's auspices, continued in 1993 its non-commercial distribution of classics on 16mm film throughout Belgium. The Decentralisation's catalogue now features an odd 200 classic film titles.

5. ACCESS TO THE ARCHIVE'S COLLECTION

Apart from the public showings, 300 screenings (205 theatre screenings and 95 viewing table projections) were organized for research and educational purposes.

6. THE LIBRARY

1.597 readers consulted the Archive's Library: 5.039 books, 3.396 periodicals and 1.679 clipping files were put at their disposal.

The Archive's Library added 1.233 books to its collection, which remains one of the world's finest and most extensive, with a number of 30.434 volumes (at the closing of the service year 1993).

The Library also contains a Periodical Publications Service, which is in the process of an immense and time-consuming computerization, started in 1992. Today 90.000 references (concerning 12.369 film titles, 5.757 different film personalities and 452 festivals) have been informationally structured, but there is still a long way to go. In 1993 this intensely consulted Service received 249 different periodicals titles (i.e. 2.155 issues), 53 yearbooks and 426 publications of 147 festivals. As to the real size of the Archive's periodical publications collection, one must await the end of the encoding process (without doubt, the number of different titles of film magazines amply surpasses 2.000, while the number of festival catalogues and yearbooks undoubtedly approximates that very same number).

7. PUBLICATIONS

1. The Belgian Film Annual

At the end of 1993, the 27th edition of the Belgian Film Annual was published. The Annual remains an indispensable tool for all concerned with cinema in Belgium. In addition to this annual publication, and since 1991, the Archive is doing extensive research on Belgian cinema, in order to obtain a complete assesment of Belgian film production troughout film history. This Filmography of Belgian Cinema is a fully computerized endeavour, being realized in close collaboration with the Periodical Publications Service. The final goal is a richly illustrated publication in three languages, to be put out in 1995, the cinema's centennial anniversary. The filmography is part of the Lumière project of the Media programme, which envisages to publish -also in 1995-a European filmography on CD-ROM.

2. The Chronicle of the Silent Film

The Archive has finally published the first part of a series of filing cards on the silent cinema, under the name Chronicle of the Silent Film. The project and the actual edited text date from two years ago, but it was not until the end of 1993 that the first series of cards, held in a handsome filing box (designed by Corneille Annoset), could be put out. Each card contains a comprehensive technical profile of the film, a small film still and a text assessing the film's importance in silent film history. Of all 'chronicled' films prints are held in the Archive's collection. The Chronicle is published in French and Dutch, and also contains 10 full page photographs of extraordinary quality.

8. VISITORS

In 1993 the Royal Film archive warmly welcomed foreign scholars and researchers:

- David Bordwell (USA)
- Lenny Borger (France)
- Henri Bousquet (France)
- Kevin Brownlow (USA)
- Jean-Claude Carrière (France)
- Yasha David (France)
- Eric de Kuyper (Netherlands)
- Bruce Jenkins (USA)
- Donald Kiriara (USA)
- Sabine Lenk (France)
- Kristin Thompson (USA)

The Archive also had the distinct pleasure of welcoming foreign colleagues and guests:

- Ignacio Durán and Omar Chanona (Instituto Mexicana de Cinematografía);
- Gian-Luca Farinelli (Cineteca di Bologna);
- Guadalupe Ferrer (Cineteca Nacional, México);

- Dominique Païni and Bernard Martinand (Cinémathèque Française);
- Jean-Loup Passek (Centre Pompidou, Paris);
- Walter Schobert (Deutsches Filmmuseum, Frankfurt);
- Iván Trujillo (Filmoteca de la UNAM, México).

The Archive participates in both European projects, Lumière and FORCE: in the first with eight different restoration projects, in the latter through the expertise of Mr. Noel Desmet (head of our laboratory).

Some of these projects' meetings took place in Brussels. At the FORCE-meetings were present: Tony Cook (NFTVA London), Nicola Mazzante (Cineteca di Bologna) and Johan Prijs (Haghefilm Nederland). At the Lumière-meetings were present: Hoos Blotkamp (Amsterdam), Vittorio Boarini (Bologna), José-Manuel Costa (Lisbon), Catherine Gautier (Madrid), Clyde Jeavons (London) and Matthias Knop (Wiesbaden).

Budapest

THE ANNUAL REPORT
OF THE HUNGARIAN FILM INSTITUTE

1993 has proved to be another difficult year but - for a change - not for financial reasons only. The exchange of the Film Institute's old mansion-house in the centre of the city for a new one close to the archive had been dragging on for administrative reasons: the new building with two vaults and enough space for our growing library was ready by April but the final permission, examined at all possible instances, was not signed by the minister of culture before the very last day of 1993.

This permanent state of transition became even more unnerving as a previous controversy with the Foundation of Moving Pictures over the reorganization of the Institute's journal *Filmkultúra* gradually escalated into a kind of trench warfare over the year. The most severe loss for us was that the corresponding department of the Foundation refused to support financially the acquisition and restoration of foreign films - allegedly by a misunderstanding which, however, could not be corrected as all available funds had already been divided.

Consequently, in 1993 the acquisition in general and of foreign films in particular depended more than ever on the good will of cultural institutions offering their collections for little or no money. This is how we got several hundred Soviet features and documentaries from the House of Russian culture and bought about 100 prewar and 250 post-

war Hungarian documentaries, mostly propagating popular knowledge. Nowadays it is not easy at all to get an archive print of the very diverse new Hungarian productions, not to speak of the distributors of foreign films. To grant a print for preservation to the national film archive has turned out to be of common interest, e.g. in case of TV-broadcasting or special events as quite a few - even postwar Hungarian - films are not available any more in good quality anywhere else. Still, in lack of a new film law regulating our profit-oriented free market, the archive has to fight and pay. Last year in lack of state money, we could buy less than a dozen foreign features for archive use and - with the financial help of the Foundation - half a dozen for distribution /Swoon, Léolo, Tito and I, The Gorilla Bathes at Noon, Citizen Kane, Lady from Shanghai/. We could also buy a few Hungarian prewar features of which we had no print so far.

The preservation activity in 1993 was almost entirely concentrated on Hungarian films. Our most expensive restoration Körhinta /Merry Go Round, 1955/ was screened at the annual CinéMémoire festival in Paris just as a unique series of newsreels made in 1919 about the Hungarian Soviet Republic. The preservation and restoration of Hungarian features of the fifties and sixties was going on according to schedule, with a special emphasis on Félix Máriássy's oeuvre, just as the transfer of prewar nitrate films to safety material.

A cooperation with the National Széchenyi Library under the auspices of a Foundation for Propagating Historical Moving Pictures boosted the restoration of Hungarian weekly news-reels and special editions from 1945 to 1960. All the restored prints are transcribed to video, the mastertape and a VHS cassette remain in the archive and another VHS cassette is given to the National Library for research purposes. In addition, the oeuvre of the first major Hungarian animation filmmaker Gyula Macskássy was restored and shown at the annual animation film festival at Kecskemét.

In 1993 cataloguing and documentation were done in the old way with lot of paperwork as before, parallel to intense preparations for introducing computer technology. All the hardware was bought but the program had not been satisfactorily developed by the expert in charge who had to be replaced and unfortunately even sued. The new program is due to be ready by March, 1994. The fact that we joined the Lumiere's Foundation project for a European Filmography hopefully will help us in developing a compatible program.

Our collection of posters, with the exception of the very many Soviet ones, got registered and became available at last and a new inventory was made about our collection of stills. Unlike the catalogue and the documentation in the archive, the library was unfortunately closed to the public all the year round because it moved into the new building by April but could not properly function in lack of phone, heating, etc.

Our small cinematheque Örökmozgó continued its main series like "Introduction to Film Art", "Moveast" showing new and remarkable works of Eastern European cinema and "CinéMémoire" screening the archive's latest restorations. In addition to such directors' retrospectives like Bresson, Menzel, Fellini, Bergman and most notably Maurice Stiller /with the Swedich Film Institute/, Alexander Korda /with the British Council/, Raymond Depardon /with the Institut Française/ and Reinhard Hauff /with the Goethe Institut/series were organized introducing Japanese and Austrian cinema in the eighties, German cinema from 1945 to 1960, the cinema of 1968, Russian films before 1917, banned films from Eastern Europe, latest Israeli and Canadian experimental films. Like in previous years, in cooperation with cinema Arsenal, we showed a selection from the films screened at the Forum section of the Berlin Film Festival. A new venture launched in the middle of 1993 became quite a success: remarkable new foreign films which had no chance to be distributed in Hungary were acquired for one screening in the cinematheque, one every month. Of the films shown in this way /e.g. Raise the Red Lantern, The Architecture of Doom, Life Goes On/ a Russian-French coproduction Luna Park turned out to be the most successful.

We had a few minor exhibitions at the gallery of Örökmozgó /e.g. the drawings of Macskássy and Huszárík/ and a series of "unknown" films starring Smoktunovsky /with courtesy of Gosfilmofond/ was turned into a major event by the actor's presence and the presentation of a monography about him

/Szmoktunovszkij by Anna Geréb/ published by the Institute. In addition to two totally revised new editions /Kracauer's From Caligari to Hitler and Iván Hevesy's Universal History of the Silent Cinema/, our publications include a collection of writings of an early Hungarian film and theater director Alfréd Deésy, the usual Film Year Book /Filmévkönyv 1993/ covering all the cinema events in Hungary in 1992, and two filmographies of Hungarian documentaries from 1933 to 1938 and from 1981 to 1985. The Institute's journal Filmkultúra, with a new editor-in-chief, changed from a bimonthly with theoretical ambitions into a critical monthly striving to be more popular. The lack of financial and moral support and in fact, the hostility of some "opinion leaders" resulted in problems which could not be entirely overcome by the end of the year /now the journal is printed on time but its distribution is still unsolved/.

The budget of the Institute comes from three main sources: its own earnings, the Ministry of Culture which covers both the wages and the upkeep, and the Foundation of Moving Pictures which allocates state funds for all activities in the field of cinema by competition. In 1993 the Film Institute was granted all the money it applied for, with the exception of the Foundation's department for training and publishing /of which the Institute was a foundation member/. As a result of a long and futile fight with this latter, mentioned above,

late in 1993 the Institute left the Foundation as a member and will apply directly to its presidium for funds to preserve and restore both Hungarian and foreign films.

Our cooperation with FIAF-archives was rather close, even if lack of money for foreign films limited our possibilities of exchange in 1993. Many of the programs in our cinema would not have been possible without the help of the corresponding film archives /see above/. Apart from our joining the Lumiere Foundation and consequently restoring an early Korda film /Aranyember/ with the National Film Archive, London, a very promising cooperation started with the Cinémathèque Française. We have good relations with the various cultural institutions of other countries in Hungary, most notably with the Goethe Institut which helped us to organize a unique program for researchers about the Nazi propaganda films with lectures by Karlsten Witte and screening of eight films.

In addition to the two new vaults which will take at least 50.000 reels of negative, we can report considerable progress in technical field. Our video workshop got Betacam SP technology, very much in demand nowadays, and we bought also two new up-to-date projection machines for the archive, a video projector for our cinema and a printing machine used in Koblenz for special archive purposes /e.g. wet printing of black and white and colour 16mm and 35mm films at various speed/.

Buenos Aires

FUNDACION CINEMATECA ARGENTINA
Buenos Aires

ACTIVITIES REPORT 1993

Acquisitions

In a year in which acquisition activities has been relatively high, many of the more interesting "finds" have been films from the national production (in some cases positive prints and other ones negatives) part of them considered lost.

- a) Argentine production: 32 feature films (in 35 mm. positive prints; 9 feature films (in 16 mm. positive prints); 2 short films (in 35 mm. positive prints); 8 nitrate negatives of feature films.
- b) International collection: 190 (35 mm. positive prints) received on deposit, in accordance with established agreements with local distributors. Those are feature films which have completed their commercial release in the country; 35 feature films in 35 mm. positive prints received as donation and 31 feature films (35 mm. positive prints), purchased.

Preservation

The only lab existing in the country restricts our possibilities to transfer nitrate into safety material; the lab reject nitrate for security reasons. As hundreds of films have lost their negatives, to make dups is also a problem. However the restoration of three(3) Argentine films representative of the 30's and 50's -an agreement signed with UNESCO- was accomplished with an important investment on our side. As there are no black and white stock in the country the transfer was done with coloured material. Those kind of inconveniences stopped us -for the moment being- even on our regular standard to continue with that kind of work and find a better solution consulting our colleagues in FIAF.

Videos

Our collection (UMATIC and VHS) has to do with the transfer of our material for consultation and research purposes. We add during the year: 152 VHS and 64 UMATIC.

Cataloguing, documentation, research

We have enlarged and modernized our hardware due to the growing of information for our different databases. We are using the latest release of Micro-ISIS. The library has begun to purchase and update its collection of cinema/television books and periodicals. -of course, in a

restricted way-.

Budgetary matters, Relations with Governmental Authorities
The year 1993 was marked by extensive lobbying on the part of the Cinemateca with government ministries and foundations. Revenues from our public showings, one of our main financial resources years ago, is now only a part of the incomes we need to continue our work on the usual and regular basis. Supply of material to TV channels and cable are not a real profit.

International relations

We are deeply grateful to Mr. David Francis and the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress for their assistance. After one year of bureaucratic formalities in our country we were able to get the exemption of taxes to allowed us to receive from Washington the following equipment: Film viewers, rewind tables and projectors to replace what we have lost in the collapse of one of our buildings.

The National Film and Television Archive (London) organized with us a programme of Hitchcock silent films (which was a great success).

With the Institute of Spanish American Cooperation (ICI-Madrid) two programmes were organized: "Latinamerican Films awarded in Huelva"; the second one with the assistance of ICCA (Institute of Cinema and Audiovisual Arts of Spain), the Film Festival of Valladolid and the Filmoteca of Salamanca, a retrospective devoted to Pilar Miró comprising her work for cinema and TV.

With Filmoteca Española we started and exchange of books and periodicals.

Coordination of film programmes between Latin American countries worked perhaps better than in former years and we hope that in the future it will go on smoothly.

An Argentine film programme was prepared and sent to the Department of Film (MOMA-N.York)

Paulina Fernandez Jurado was invited to participate of the First International Festival of Silent Movies in La Serena (Chile) an attempt to gathered efforts to establish a Chilean Film Archive. Attended the FIAF Congress in Mo-I-Rana and visited Paris to have meetings with authorities of the PGI and the Permanent Delegation of Argentina, at the UNESCO. She was invited, in August to the symposium in Düsseldorf and the opening of the Filmmuseum. She was also in Locarno for the Film Festival.

Guillermo Fernandez Jurado was invited by the Film Festival (Huelva-Spain) as president of the jury of documentary films.

FILM SHOWINGS

Many institutions, film archives and embassies provide us the means to offer an interesting variety of film programmes

INGRID BERGMAN IN SWEDEN, with the Svenska Institute
ALFRED HITCHCOCK, with the National Film Archive(London) and the British Council.

PETER GREENAWAY, with the British Council
RAINER W.FASSBINDER, WIM WENDERS and WERNER SCHROETER with the Goethe Institute.

YASUHIRO OZU, with the Japan Foundation and the Toho Company
JEAN-LUC GODARD

FILMS ON THE MEXICAN REVOLUTION, with their Embassy
RUSSIAN FILMS

THE BURGTHEATER FROM VIENNA

ANDRE TECHINE

MICHELANGELO ANTONIONI

LOUIS MALLE

CHILEAN FILMS

PAUL LEDUC

PANORAMA OF THE SWISS CINEMA, with Pro-Helvetia etc, etc.

VISITORS

Pilar Miró, spanish director

Cécile Küng (Pro-Helvetia)

Marie-Christine de Navacelle (Ministry of Foreign Affairs Paris.

Edgardo Cozarinsky, Argentine filmmaker who works in France

Jorge Blanco, uruguayan filmmaker who works in London

Walter Schobert, director Filmmuseum Frankfurt

Alberto Larrain, Chilean filmmaker.

The "GEORGES MELIES" contest was held for the 12th consecutive year. The winner was invited to France. This cinematographic and video contest is organized with the French Embassy.

Paulina Fernandez Jurado

Canberra

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

REPORT OF ACTIVITIES 1993

INTRODUCTION

During 1993 the Archive continued to return 5 000 foreign nitrate films to their countries of origin to give this footage a greater chance of being preserved. These films were offered to film archives in America, Canada, France and England and the response has been very positive. Many overseas archives have already identified gems in previous batches and have shown them at public screenings.

The year also saw the completion of the Archive's two-year Collection Management Project. This project focused on bringing Australia's national collection of moving image and recorded sound material under effective physical and intellectual control.

By the end of the project, staff had relocated the majority of high heritage Australian films tapes and records to the Archive's new repositories and had brought a large part of the unprocessed collection under the control of the Archive's specially developed computer based collection management system (AIMS).

During the project, considerable progress was made in:

- identifying surplus or unwanted collection material for deselection and disposal;
- establishing a cyclical program to monitor the condition of the collection and to ensure an orderly, prioritised approach to preservation; and
- extending the preservation program, particularly for audio-tapes.

The Archive restored curtailed access and other services and increased its staffing by 54 permanent staff to carry out the work previously undertaken by the Archive's temporary employees. These extra staff were incorporated into a redesigned and slightly expanded structure which focuses on three principal functions of the Archive:

- designing the collection (selection, deselection and control);
- serving the collection (preservation and conservation); and
- using the collection (access in all its aspects).

In restoring its services, the Archive has put a high priority on providing quality access to the collection both directly by the client and more widely through public programs such as screenings.

ACQUISITIONS OF THE YEAR

During 1993, the Archive merged its former Film/TV Acquisition and Sound/Radio Acquisition Sections into a single function-based Collection Development Section. The section now has seven staff including a manager and its primary roles are selection, acquisition and deselection of collection material.

Selection activity concentrated on two major areas:

- evaluating and responding to the numerous offers that had accumulated during the last three years; and
- targeting material to fill particular gaps in the collection.

MAJOR ACQUISITIONS

- FEATURE FILMS

- *Cactus* - d. Paul Cox, 1986
- *Proof* - d. Jocelyn Moorhouse, 1990
- *The Wild Duck* - d. Phillip Emanuel, 1983

- ACTUALITY

- Lumiere films c1896 donated via The West Australian State Film Archive Collection. These films were used to promote Lumiere in Australia and include well known footage of women leaving a factory.
- nitrate footage of Northern Queensland c1909
- 1993 Winfield Cup Rugby League Football Grand Final
- 1993 AFL Football Grand Final
- 16mm home movie footage of the Australian aviator Les Holden, c1927

- DOCUMENTARY

- *Koori Culture Koori Control* - d. Russell Porter, 1992
- *God's Girls* - p. Glenys Rowe, 1992
- *Charles Blackman : Dreams and Shadows* - d. Richard Moore

- VIDEOS

The Australian Film Finance Corporation has deposited SP Beta tapes of several recent productions including :

- the feature films: *The Custodian*, *The Heartbreak Kid*, *Black River*, and *Blinky Bill*;
- the documentaries: *Nazi Supergrass*, *Blood Brothers*, *Antarctica*, *Pacifica* and *For All The World To See*; and
- the television series: *Black Beauty*, *Miraculous Mellops*, *Clowning Around* and *Animal Park*.

PROGRESS IN THE FIELD OF PRESERVATION

During 1993, the Archive concluded its specially funded Colour Film Restoration Program and the Nitrate Preservation Program and continued the *Operation Newsreel* project.

Colour Film Restoration Program

In the final year of this program staff treated 800 000 feet of film which was suffering from blocking. Blocking occurs when the gelatin emulsions of motion picture film are wet and become adhesive. Under some circumstances the reel of film will adhere into a solid block and, when unwound, the emulsion will be torn or damaged. In more extreme circumstances the film base itself may be torn. Extensive research by Archive conservation staff determined a way to successfully treat this material. This involves soaking the blocked reels in a solution designed to encourage the gelatin emulsions to separate, but not to swell excessively. Treatment times for individual reels of film ranged from 24 hours to more than three weeks.

Nitrate Preservation Program and Fragile Film Preservation Program

The year 1993 was the final year where only nitrate film was targeted for copying at the National Film and Sound Archive. Because of increasing numbers of films suffering from vinegar syndrome, the Archive decided to include both acetate and nitrate films in the copying program.

Staff examined a large portion of film to determine its condition and consequent priority in the copying program. Heritage value and anticipated access demand are also considered when setting these priorities. Staff examined almost 1.2 million feet under this program.

The Archive's Printing and Processing Laboratory copied 255 400 feet of original material, producing 539 500 feet of processed material. Preservation staff extensively tested polyester based film products - now most of the material used in the laboratory is of polyester stock.

Staff extensively reconstructed a collection of 21 silent titles sent to the 1993 Pordenone Silent Film Festival. Films reconstructed include *The Story of the Kelly Gang* (1906) and *The Birth of White Australia* (1928). As well as features, staff also restored several advertisements. One of the most interesting reconstructions was that of the Australian classic *The Sentimental Bloke* (1919) which was retinted. This was done using gelatin food dyes, with clips of an original nitrate print serving as the colour reference.

Video Preservation

The two-inch quad copying program was temporarily suspended pending the development of more rigorous selection criteria for material to be copied. With the limited life of the two-inch machines it is feared that these will cease being servicable before the video collection is completely transferred to a current format.

Film-to-tape transfers to create access copies continued for the *Operation Newsreel* project where both nitrate and acetate news segments are transferred to video formats for ease of access. Project staff transferred a total of 148 000 feet in 1993.

Collection Management

The Archive's Collection Management area contributed to the increased control and accessibility of 32 000 collection items. It did this by creating 1400 individual or group entries for unaccessioned collection items in the collection management database (AIMS).

Following the Archive-wide restructure, this section now has 21 staff in two Accessioning teams, dealing with incoming and backlog materials, and a Movement Team responsible for the physical retrieval and relocation of collection items as well as monitoring and maintaining storage facilities.

The Accessioning Teams examine and record physical and intellectual data on collection material in all formats and media and identify further preservation needs. Material which no longer meets the selection guidelines is recommended for deselection and disposal. From July 1993 the accessioning focus has been on material acquired during the Collection Management Project, acetate film acquired under the Last Film Search and audiotape from a radio station.

A primary achievement for the year was the relocation of collection material from 13 disparate storage areas to four centralised, secure and environmentally controlled storage facilities.

CATALOGUING - DOCUMENTATION - RESEARCH

CATALOGUING

During 1993 the Archive merged the former Film/TV Cataloguing and Sound Cataloguing Sections into a single function-based Cataloguing Section. In addition a number of new staff positions were created bringing the total number of cataloguing staff, including a manager, to eight. Cataloguers' work includes a large component of training and monitoring of data entry standards for some 30 staff who identify and accession films and sound recordings into the AIMS database. The Archive does this to ensure consistency in information quality, and hence in access to the collection. Further work on refining and maintaining the AIMS Data Entry Standards continued.

Staff also started to compile a catalogue of Australian silent films which is expected to be completed by 30 June, 1994.

Although staff resources for *Operation Newsreel* were depleted during 1993, original cataloguing continued for the project with 179 newsreels containing 882 segments being catalogued. Under the Fragile Film Preservation Program, staff catalogued 165 films.

DOCUMENTATION

The Documentation section also returned to normal staffing and business in April 1993. A major advance for the section was the preparation of a descriptive and photographic inventory of the vintage equipment collection which also falls under its control.

Staff improved Library services and further developed a program of conservation for fragile paper-based items. Acquisitions included further documentation from the Stanley Hawes estate; substantial files for *Strictly Ballroom*, *The Heartbreak Kid*, *Exile and The Kingdom*; a set of 1950s documentaries produced by the Waterside Workers Federation, and scripts and production papers from filmmakers, Dennis O'Rourke and the late Tom Haydon.

CLIENT ACCESS

Client Access services returned to full quota in April 1993, as the Archive's two year special collection management project came to an end. With a staff of six based at the main office in Canberra, plus additional staff resources provided via the regional offices and access centres around the country, Client Access provides direct services in copying, research, loans and other client requests. It is also consciously developing its contribution to programming for film festivals and other film events.

The year 1993 saw more than twice the number of requests received by Client Access compared to 1992, with the number of video transfers rising from 20 to 600 and loans rising from 150 to 343.

Highlights of requests included:

- *Variety Australian Style*: a compilation of Australian variety television programs screened as a part of the Australian Film Institute's 1993 cinematheque program
- *Under the Big Top*: North Sydney Council screenings of classic Australian features of the 1930s and 1940s at an open air venue.
- *Royal Lifesavers Centenary* celebrations: providing a compilation of relevant footage for the year-long promotional campaign and exhibition.
- Exhibition footage prepared for the National Museum of Australia's travelling exhibition and permanent display at Old Parliament House.

FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

The Archive's education and exhibition program drew about 17 300 attendances for live presentations and 64 800 visitors to the main exhibition area.

The Archive released an education resource kit (video compilation and study booklet) called *The Game is Up!* The kit offers curriculum resource material relating to Australian women in sport from 1896-1956.

The Archive's *Operation Newsreel* project also released its first compilation videotape called *Newsreel Nostalgia*. The tape features newsreel footage from 1908 to 1975 together with the original commentaries of those made in the sound era.

The Archive contributed a major program of 20 silent films for successful screening at the 1993 Pordenone Silent Film Festival as a part of a special Australia/New Zealand season.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Archive published its *Policy Documents* booklet which outlines the organisation's philosophy, objectives and working principles and contains the Code of Ethics and several policies which guide the organisation's activities concerning Access, Marketing, Oral History, Preservation, Research and Selection/Acquisition.

The Archive also published its *Annual Review 1992-93* which was tabled in the Australian Parliament.

BUDGET: The Government allocation for the whole of the Archive for 1992-93 is \$A8.6 million including a Nitrate Preservation Program allocation of \$A1 million.

STAFF: The permanent staffing allocation covering both moving image and recorded sound at June 1993 was 127.8.

INTERNATIONAL RELATIONS

The Archive has been involved in developing relations and providing expertise to countries in the **South Pacific, South East Asia, and South Asia regions** with visits of Archive officers, including the Director Ron

Brent, Deputy Director Ray Edmondson, Senior Manager of the Preservation Branch, Mark Nizette and Information Technology Manager David Watson. Countries contacted include Vietnam, Laos, Cambodia, Indonesia, the Philippines and Hong Kong, and a six-week information-gathering visit to the Archive by two senior engineers from All India Radio.

In Europe and North America: Deputy Director, Ray Edmondson, presented a paper on the Archive at the international symposium, 'Filmmuseums: Visions, Traditions' at the Dusseldorf Filminstitut. Mr Edmondson and Senior Cataloguing Officer, Mary Miliano, attended the IASA Conference in Helsinki. Meg Labrum, Senior Manager of the Access Branch, represented the Archive at the 1993 Pordenone Silent Film Festival in Italy and also renewed archival contacts in Paris and London.

Senior Manager of the Collections Branch, Ann Baylis, visited film, television and sound archives in Norway and England. She chaired a session at the 1993 FIAF Congress and gave a paper on 'The Australian Newsreel Experience' and took part in the Cataloguing Workshop. She also visited the National Discography Project in London.

Information Technology Manager, David Watson, spent time in Northern America demonstrating the Archive Information Management System (AIMS) at the annual conference of the Association of Moving Image Archivists (AMIA) in Chicago. His trip was underwritten by the software house Wizard Information Services. Wizard also assisted Mr Watson to visit other archives and national institutions in Northern America.

Senior Cataloguing Officer, Mary Miliano, has been appointed to convene the IASA working party on audiovisual cataloguing rules.

Visitors to the National Film and Sound Archive during 1993 included Bob Rosen (UCLA), Jonathan Dennis (New Zealand film consultant) and Dennis Tong (Hong Kong Film Archive).

SPECIAL EVENTS

In its efforts to upgrade its services to clients, the Archive started a series of 'Customer Focus Group' workshops in several Australian capital cities to consult with its clients. Information gathered from these workshops, in the form of comments and suggestions, will be used to streamline and improve the Archive's service delivery in both access and collection development areas.

Caracas

1992 did not work as expected. Thus, the Archive went back to the functional structure of divisions but kept the two coordinations, one in charge of the services to the public and the other in care of the reproduction services, for reference and preservation purposes.

1. ACQUISITIONS OF THE YEAR

During 1993, the National Library received an extraordinary appropriation from the National Congress to enrich its collections mainly with Venezuelan materials. This prompted the Audiovisual Archive to establish a special task force in charge of the purchasing program for national film production. This allowed us to purchase a big amount of feature length and short films.

We also received an important collection of videocassettes, donated by the late Venezuelan journalist, Pedro J. Díaz.

A total of 5,827 films and videocassettes have been added to the collection of the Movie and Video Division.

The number of national feature length and short films acquired of archival quality amounted to 99 titles, out of which 9 are feature length films and 90 are short films. In this group are represented 39 Venezuelan contemporary movie makers. To the collection of

videocassettes 5,728 titles were added, distributed as follows:

national feature length films	1,067
foreign feature length films	4,465
national short films	196

2. PROGRESS IN THE FIELD OF PRESERVATION

To preserve the film documentary memory of our country, the National Library has been in the process of renewing agreements with a commercial film company, Bolívar Films and with the Movie Division of the Universidad de los Andes. During the year, the Coordination for Audiovisual Material Preservation worked in the technical revision of the negative duplicates of the films transferred from nitrate support to security film by the commercial firm Bolívar Films. These is the continuation of the agreement suscribed about five years ago between the National Library and Bolívar Films in order to transfer nitrate films to acetate safety stock of the historical archives, owned by Bolívar Films.

For the same purposes we sent the filmic materials, around 6,000 feet, in 16 mm and 35 mm, made by one of the Venezuelan movie pioneers, Edgar Anzola, donated by his son to the National Library, to Bolívar Films to be transferred into acetate safety stock.

For the agreement with the Universidad de los Andes, a project was prepared to save films already affected by the vinegar syndrom. Thus, 90 titles (35/16 mm; color, and black and white) were revised and cleaned with our ultrasonic film machine.

Besides the regular pasive preservation activities, the Coordination for the Preservation of Audiovisual Materials, worked in the conservation of the Pelimex Collection. This is a donation received, some time ago, of 300 titles of Mexican feature length films. The 48 titles selected were ultrasonic cleaned and repacked. Also, the National Library has suscribed an agreement with the official television channel, Venezolana de Televisión (VTV), in order to transfer their most important one inch video programs to U-MATIC (3/4") format.

3. CATALOGUING - DOCUMENTATION - RESEARCH

Cataloguing

During 1993, the special unit in charge of the technical processing of the Audiovisual Archive Collection, processed 1,558 video programs (titles) and 394 feature length and short films. These figure represents an increase of 212% from the videos processed in 1992 (499 titles) and 146% from the number of films processed that year (16).

Documentation

For our specialized reference work, the Movie and Video Collection added to its holdings:

Book titles	13
Periodical titles	324
Posters	17
Scripts	5

Research

During 1993, the Movie and Video Division attended 1,402 requests distributed as follows:

References in person	612
Researches viewing films	612
Research requests by telephone and mail	178

	1,402

For research/film study purposes, the Archive loaned 1,410 films (titles).

The Audiovisual Archive reiniciated a special program with university students from the schools of Design, Turism and Computer Programming of the Universidad Nueva Esparta. We received five (5) students, who worked 240 hours each one. They dedicated that time to the organization of an important donation of about 3,138 titles of movies, in video format, many of which are jewels of the international

film heritage. They also updated the Vertical File of the Division.

The Catálogo general de cine y video de pueblos indígenas de América Latina y el Caribe, a project initiated in 1992, will be ready for publishing next July. The work, whose cost is \$49,000, has been sponsored among others by UNESCO, the National Library of Venezuela, Fundación Cinemateca Nacional, FONCINE. It will contain 1,053 movie and video titles and an updated directory of institutions (610) and film makers. This important reference work has been coordinated by the Venezuelan anthropologist Beatriz Bermúdez.

The National Library co-sponsored a documentary length film titled El Misterio de los Ojos Escarlata by the Venezuelan movie director Alfredo Anzola. The film is a nostalgic remembrance of the life and work of Edgar Anzola, a Venezuelan movie maker pioneer and father of the director. All his filmic materials were donated by his son to the National Library. Recently, it received the award to the best documentary length film in 1993.

The Archive contributed and provided support to 68 audiovisual programs, including television shows and film productions.

4. FILM SHOWING - EXHIBITIONS - PUBLICATIONS

Film showing

During 1993, our Cine Club presented eleven films from Venezuela, United States, Cuba and Spain. We also showed four short films from our national production. For the Metropolitan Network of Public Libraries, the Archive lent 85 films, for a total of 255 screenings attended by approximately 30,000 persons.

Exhibitions

The Audiovisual Archive gave support, in the form of video showing to the National Library expositions. We also participated in the Seminar for the production of reading material in Venezuelan indigenous languages, organized by a civil association UNUMA, which helps the Venezuelan native population.

Publications

The Audiovisual Archive started the publication of an information brochure titled VIA AUDIOVISUAL that includes articles about our collections, announces of new acquisitions and reviews. We also contributed to the National Library monthly publication Mar de Cosas, and to city newspapers.

5. BUDGETARY MATTERS

The Audiovisual Archive is attached to the National Library of Venezuela, a public autonomous institution that depends on the Ministry of Education. Besides,

the Movie and Video Division, the Archive holds collections of recorded sound: music and oral history; music in books, scores and musical manuscripts. We also house an important iconographic collection composed of posters, post cards, maps and photographs. Thus, since we have five different divisions, it is difficult to have an accurate estimation of the annual budget allocated to the Movie and Video collection. The whole Archive had a budget of, approximately, \$576,450.

6. INTERNATIONAL RELATIONS

Last year, the Audiovisual Archive welcomed Mr. Gendik Rugaas, Director of the National Library and Mr. Asbjør Landland, Director of the State Public Libraries, both from Norway. Mr. Jean-Marie Arnoult, Technical Director of the National Library of France, gave a conference on the preservation of library materials. Other visitors were: Ms. Barbara Gumbs, Coordinator of CARSTIN, Caribbean Information Network, UNESCO.

Mr. Isidro Fernández Aballi, Director of the General Information Program, Regional UNESCO; Mrs. Yrene Bruckley, Conservator from Buffalo State College, New York; Professor Raymond Vezina from the University of Quebec, Canada; Ms. Karen Swarchan, a student from New York University who was organizing a Latinamerican Film Festival for the Museum of Modern Art of New York.

Finally, the Audiovisual Archive was represented by Mr. Alvaro D' Marco, Coordinator of the Movie and Video Collections in the 15th New Latinamerican Film Festival celebrated in Havana, Cuba.

7. MISCELANEOUS

In fulfillment of the National Library's goals, the Audiovisual Archive has the task of furnishing the Venezuelan Public Libraries Network by increasing its audiovisual collections. Last year, we selected and lent 111 titles to the Metropolitan Network of Public Libraries. For the Regional Networks, we selected 407 titles from the video collection that were sent to 14 public libraries.

The National Library subscribed a special project with the National Council for Culture (CONAC) in which the Audiovisual Archive had to help public libraries in the creation of Regional Audiovisual Archives. For 1993, there were selected the following three states: Bolívar, Falcón and Trujillo. This work included selection of basic collection related to each state which included: music, photography, maps, oral history, poster and video programs.

We also gave technical advice in the acquisition of audiovisual equipment; training of personnel in handling and processing of audiovisual materials. For the whole project we provided 212 titles of video programs to these new regional audiovisual archives.

Ingrid HERNANDEZ MANTELLINI
Director
Caracas, February 1994

Caracas

1.- ACQUISITION OF THE YEAR

1.1 Our acquisition policy during 1993 included the further development of our collection of the national author production. Acquisitions this year were as follow: 1.- 1 print of every national feature length film produce during 1993. 2.- A selection of the most important titles by national authors of the 70 (5 feature length films). 3.- 3 more films by the Venezuelan filmmaker Alfredo Anzola. Finally acquiring his complete work. 4.- The complete work of the Venezuelan Filmarker Margot Benacerraf (one (1) short film and one (1) feature length film). The copy right situation of Venezuelan filmmaker Clemente of a last feature length print, our Bolívar Films Colletion(from 1949 to 1952) was completed.

2.- PROGRESS IN THE FIELD OF PRESERVATION

2.1 The 3000 m2 acquired in 1992 for building the Archive's preservation vaults has been substituted for a new land. This new acquisition provides exceptional climatic condition and it is a free loan for 50 years. Ours definite preservation vaults will be constructed in this land.

2.2 The vaults architectural preliminary project was completed, with a construction area of 1.200 mts2.

2.3 With the cooperation of the Simón Bolívar University Engineering Departament, two small preservation vault (with a total capacity for 700 reeles) were designed in order to store a group of films suffering from vinegar syndrome and waiting for duplication. They will be stored without containers and with 200% air renewal per hour, 40% R.H. an 10°C. The films will previously be classified into crystallized and non crystallized materials to be store in separate vaults.

2.4 A complete duplication under archival treatment was made of the 1950 Venezuelan feature length film, La Escalinata, including a set of image and sound duplicates, negative duplicates and two projection prints. All on safety material.

2.5 We carried through our policy of increasing our intermediate material collection of Venezuelan films.

2.6 A 16/35mm. (CTM) inspetion desk was acquired.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

3.1 A preliminar cataloguing was completed of the entire Venezuelan film colletion that belongs to the Fundación Cinemateca Nacional.

3.2 An exhaustive recollection was made of the complete documentation of La Escalinata, restored this

3.3 A research was undertaken to determine the cronology and original titles of the collection that belong to the old National Laboratories (1928-1937).

4.- FILM SHOWING-PUBLICATION

4.1 Our regular programming was hold throughtout the year. We highlighted an every day projection of "Classical Silent Movies" during seven months: premiered the entire national production of the featured length (6) and short films (12); and exhibited two national director retrospectives: Carlos Azpúrua and Alfredo anzola. In addition, the following exhibitions were also included: Brazilian Experimental Short Films, Latin American-French Coproductions, Austrian Theater in Cinema, Current British Filmaking, Eigh Films by Pedro Almodóvar, All andrei Tarkovski, the Republic of China Cinema, Current Vasque Filmaking., Fassbinder, Wenders, Thome, Petersen, Schoondorff, Edel, Mauch and Mexican Film of the Revolution, among others.

4.2 In november, a new exhibition theater was inaugurated (La Previsora-Cinematca) in assotiation with an Insurance company with capacity of 170 seats and daily programaming. This theater is exclusively dedicate to promote and premiere artistic and cultuarl Latin American cinema. We started with the premiere of the Venezuelan film Golpes a mi Puerta, following the Mexican film Danzón.

4.3 Issues N9s 16 and 28 of our Exhibition Program were submite for publication.

4.4 An authorized Spanish translation of the "Chronological Survey" by Frantz Schmitt (from Preservation and Restoration of Moving Images ans Sound, Part V, Chapter XX FIAF) was published.

5.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

5.1 We have enjoyed a steady relation, the necessary support and an annual budget from the Government. A new President of Venezuela was appointed in 1994. We will encourage a close approach policy, in order to go ahead with our project for building the definite preservation vaults.

6. INTERNATIONAL RELATIONS

6.1 Two persons attended fIAF 46th Congress in Norway, Mo i Rana in representation of the Cinematca Nacional.

6.2 We visited the Archives of Filmoteca Española in Madrid and had an interview with its General Director José Maria Prado and Technical Director Alfonso Amo. A publication is being prepared for 1994 of a reserach work by Mr. amo, who, in addition, contacted us with research work by Mr. Amo in addition.

contacted us with researchers from the Instituto de Química from Universidad de Madrid in order to attach their work on the stability and behavior of acetates films to the above publication.

6.3 We enjoyed the visit of Mr. Jorge Nieto, member of the FIAF Executive Committee and Curator of the Fundación Patrimonio Fílmico Colombiano of Bogotá, with whom we continued conversations about the possibility of a bi-national laboratory dedicated exclusively to the duplication of archival material.

In may 1993, the Fundación Cinemateca nacional send an itinerant film showing of Venezuelan feature length and short films to the colombian cities of Bogotá, Cali and Medellín.

6.4 With the cooperation of the FIAF Preservation Commission member Dr. Joao Sócrates de Oliveira, who is the Technical Consultant of Cinemateca Brasileira in Sao Paulo, we undertook a restoring duplication of a venezuelan nitrate feature length film.

7. SPECIAL EVENTS.

7.1 The Venezuelan National Congress finally passed a law, approving the obligation to be assumed by the Centro Nacional de Cinematografía of securing the preservation of the national film patrimony.

7.2 We celebrated the First Latin American Visual Arts Research Dissertation Constest, with an award of 1.500 dolars in addition to publication.

7.3 A special exhibition of the restored film La Escalinata was programmed in the Teresa careño Theater, with an attendance of 2.200 people.

Dhaka

BANGLADESH FILM ARCHIVE
Ministry of Information, Govt. of Bangladesh
Block No. 3, Gonobhavan, Sher-e-Bangla Nagar, Dhaka-1207

ANNUAL REPORT-1993

Bangladesh Film Archive progressing with problems of proper preservation of films scientifically and technically. This film Archive needs training facilities and active co-operation from the FIAF and the member Archives of the FIAF or any other sources. Besides a lot of problems, Bangladesh Film Archive performed the following activities during the year 1993.

01. ACQUISITION OF THE YEAR 1993

During the year 1993, 60 new titles included in our preservation list. Among those, 05 titles were procured against payment of print cost and 55 titles through free deposits. Some of the important national productions were acquired during the year 1993. These are: Rupban / 1965 / Salah Uddin, Jiban Thekey Neya / 1970 / Jahir Raihan, Surja Kannya / 1976 / Alamgir Kabir, Dui Diganta / 1964 / Obayedul Haque, Tulpar / 1988/ Kabir Anwar and Lathial / 1975 / Narayan Ghosh Mita.

We also acquired 50 books, 65 scripts, 1585 still photographs, 350 wall posters, 95 film festival materials, 70 synopsis of films, 1220 periodicals on film, 395 press clippings on film and 155 booklet, pamphlet, folders, etc.

02. PROGRESS IN THE FIELD OF PRESERVATION:

Bangladesh Film Archive has four separate film vaults for preservation of prints, negatives, dupe negatives, etc. All the collected films after necessary check-up and treatment had been preserved in the temperature and humidity controlled film vaults with ut-most care. The films are regularly checked and cleaned by experts. One 35 m.m. and one 60 m.m. steenbeck editing machine, checking table, viewer, etc. are being used for this purpose. Checking sheets are kept in each can with checking date and other necessary information.

Film allied materials like books, scripts, posters, still photos, news clippings, booklets, pamphlets, folders, periodicals, etc. are preserved scientifically saving them from humidity and other natural disturbances.

03. CATALOGUING - DOCUMENTATION - RESEARCH:

All the collected documents are recorded in the permanent and prescribed Register. Cataloguing and Classification are done following the FIAF Cataloguing Commission Rules in case of films and DDC Rules in case of film allied materials.

The documentation of film and film allied materials are done by preparing Bibliography, Index and Abstract. With the help of above-mentioned information tools, information services are provided to the film students and researchers with the following approaches - Title, Director, Production Director, Script Writer, Story Writer, Version, Gauge, Duration, Colour Description, Photographer, Music Director, Editor, Actors and Actresses, Date of release and Synopsis.

Bangladesh Film Archive has no research wing but it supported the following research work during the year 1993: "Chalachitrey Nazrul" - describes the role and activities of our National Poet Kazi Nazrul Islam in the field of film and "Bangladesher Chalachitra Shilpa" - describes the brief history of film industries of Bangladesh.

04. FILM SHOWING - EXIHIBITION - PUBLICATION:

Bangladesh Film Archive organised "Korean Film" festival during the year 1993. Four Korean feature films were shown to public. Besides, Bangladesh Film Archive delivered 48 number of feature films to Bangladesh Television and other film societies for public showing.

Bangladesh Film Archive arranged film and film materials exhibition for the film industry people, film art students, film societies and interested persons/groups in film.

Bangladesh Film Archve has been publishing annual publication under the title " Chalachitra Album" which gives necessary information about our national production films. Three such albums -i) Chalachitra Album 1991 ii) Chalachitra Album 1992 and iii) Chalachitra Album 1993 have already been published.

05. BUDGETARY MATTERS AND RELATIONS WITH GOVERNMENTAL AUTHORITIES:

Bangladesh Film Archive is a government department under the Ministry of Information. It is financed by the Govt. of Bangladesh. It is not always possible to meet the requirements for expanding its activities by adopting modern technological know-how including introduction of computerised system for cataloguing and documentation, maintenance of accurate film preservation in the topical country like Bangladesh. To implement future plans and programs successfully, Bangladesh Film Archive welcomes any co-operation from any bonafide sources.

During the financial year 1993-94, the Government has allocated Banladeshi Tk. 30,030,00.00 equivalent to US \$ 75,075.00 to Bangladesh Film Archive. After meeting the overhead recurring expenditure insignificance sum is available for archival activities.


06. INTERNATIONAL RELATIONS (FIAF and others):

Bangladesh Film Archive is keeping constant liason with other FIAF member archives as well as FIAF headquarters in order to develop exchange programme, information and archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with the modern scientific preservation, cataloguing system and other activities especially participation in the FIAF Annual Congress. In this regard, FIAF and other organisational assistance is necessary.

07. SPECIAL EVENTS - MISCELLANEOUS:

One of the important events during the year 1993 was the allotment of 0.75 hectors land for the construction of Film Archive Complex with modern film vaults, auditoriums, library, administrative block and other allied facilities.

Another important event was the change of designation of Curator as Director General and Deputy Curator as Director.


(AKM AMJAD HOSSAIN)
Director General
Phone: 814816

Dublin

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The text suggests that a systematic approach to record-keeping is essential for identifying trends and making informed decisions.

Next, the document addresses the issue of budgeting. It explains that a well-defined budget is a critical tool for managing resources and controlling costs. By setting clear financial goals and allocating funds accordingly, individuals and organizations can avoid overspending and ensure that their financial objectives are met. The text provides practical advice on how to create a realistic budget that accounts for both fixed and variable expenses.

The third section focuses on the importance of regular financial reviews. It argues that periodic assessments of financial performance are necessary to stay on track and identify areas for improvement. This involves comparing actual results against budgeted figures and analyzing the reasons for any variances. The document encourages a proactive approach to financial management, where potential issues are identified and addressed before they become significant problems.

Finally, the document discusses the role of technology in modern financial management. It highlights how digital tools and software can streamline processes, reduce errors, and provide real-time insights into financial data. From automated invoicing to cloud-based accounting systems, technology offers a wide range of solutions to enhance efficiency and accuracy. The text concludes by emphasizing that while technology is a valuable asset, it should be used in conjunction with sound financial principles and professional judgment.

Irish Film Archive 1993 Activities Report

1. Acquisitions of the year.

The rate of acquisition has accelerated considerably in the last months of the year. This is due both to the recent employment of one part-time member of staff working exclusively on the nation-wide Filmsearch and to the increased public confidence in the Archive since its installation in new custom-built premises.

Key professional collections to be acquired include: the films of the late Kieran Hickey; films and related material from camera-man Robert Monks; the film holdings of all but three of the country's leading ad agencies; further deposits from the Irish Tourist Board, Bord Failte . Liam O'Leary's bequest includes 9.5mm copies of silent classics, probably from the Irish Film Society in the '40's; Liam's own documentary films *Our Country* and *Portrait of Dublin*; the O'Leary home movies; 16mm copies of short *O'Kalem* titles including: *From the Manger to the Cross*, *The Lad From Old Ireland*, *You Remember Ellen*; various 16mm copies of Irish and international films of particular interest to Liam. Negotiations with the Department of Defence regarding transfer of the film holdings of the national Military Archive are almost complete.

The Archive continues to receive from the Department of Foreign Affairs films which have been returned from their consulates and embassies abroad. The Department has also, for the second year running, awarded a grant of £10,000 to the Archive for purchase of prints of Irish films. The films which are to be circulated to festivals of Irish film abroad for three years will later be deposited in the Archive for research purposes. With the grant we have acquired feature length and short films, representing various periods of Irish film production.

2. Progress in the field of Preservation.

The transfer of the film and related material collections from severely adverse conditions to a new custom-built premises has substantially

improved our preservation provisions. Features of the new archive building include: curator's office; films and video cataloguing / viewing booths; nitrate viewing booth; access copy store fitted out with mobile shelving and allowing for 100% expansion (from current collection of 10,000 cans of film); master film, magnetic and document vaults. Films are now stored horizontally in storage areas which remain at constant moderate conditions. Master material has been identified and is housed separately from the access collections.

All but the most recently acquired nitrate material has been transferred to Henderson's commercial laboratory in London (where, thankfully, it escaped last year's disastrous fire) and is awaiting transfer to safety stock. It would appear from the recent wave of acquisitions that there is very little nitrate stock surviving around the country.

The Archive experienced a set-back in our preservation plans this year. A potential sponsor for installation of environmental controls for the master vaults withdrew in the closing months of '93. A sponsorship drive to secure the estimated cost of £40 - £50,000 must now be relaunched.

3.Cataloguing.

One permanent member of staff, now a corresponding member of the FIAF Cataloguing Commission, has been appointed Head of Information and Cataloguing. His work involves the supervision of cataloguing procedures, maintenance and up-grading of the database, responding to enquiries. Two part-time staff are now employed in cataloguing the collections. The increase in staff and the possibility of up-grading the computer data-base to a mainframe which can accommodate substantially more information has allowed us to generate more detailed filmographic and technical records for each item catalogued. While the cataloguing staff were employed in the laborious job of re-locating and re-numbering the collections for the first quarter of the year, they managed, in the latter months, to catalogue over 500 films.

4. Film Showings.

The establishment of two new cinemas by the Film Institute of Ireland has greatly facilitated the Archive's public screening programme. The cinemas boast state-of-the-art 16mm and 35mm projection systems and are located adjacent to the Archive in the Irish Film Centre. The Archive has provided at least one film programme to each of the cinema's monthly calendars. Audiences for these screenings averaged 100 seats. We also screened comprehensive tributes to the work of film-makers Liam O'Leary, Kieran Hickey and Rex Ingram, whose centenary was celebrated in 1993. The Film Centre hosted an open day in September where tours of the Archive were conducted throughout the day and four hours of Archive films (approx. 12 titles) were screened free of charge. Gala events included: *The Quiet Man* (1952) in the presence of Michael Wayne on the occasion of an award from the Los Angeles Chapter of the American Ireland Fund; *The Four Horsemen of the Apocalypse* (1921) with Carl Davis conducting his new score; *Irish Destiny* (1926) accompanied by Michael O'Suilleabhain's new orchestral score in the presence of President Mary Robinson. Audiences for these screenings averaged 800.

During the year the Archive has assisted in the coordination of a number of festivals of Irish film abroad. This has involved supply of prints, programme notes and publicity material and clearance of relevant rights. Request for these festivals come from Irish groups, third level colleges, film societies, FIAF affiliates and Irish embassies. Host cities have included: San Fransisco, Boston, Montreal, Augsburg, Osaka, New Delhi, Lima, Singapore, Leeds and Manchester. Detailed audience figures on these screenings have not been available.

5. Budgetary Matters.

The Archive continues to be funded through the Film Institute of Ireland's annual grant from the Arts Council. Although the grant was increased this year it is still by no means adequate for our needs. Detailed proposals are currently being drawn up which would place responsibility for adequate recurrent funding for the Archive with the new Department for Arts Culture and the Gaeltacht. We continue to seek sponsorship for special projects

(such as the American Ireland Fund money for completion of the building mentioned above) from private and public bodies.

6. International Relations.

The Archive Curator attended FIAF Congress in Norway and presented a paper on Irish newsreel production to the Newsreel Symposium. At the Lumiere AGM, she was elected one of the Association's auditors.

The Head of Information and Cataloguing has attended the meetings of the Lumiere filmographers to discuss the European filmography.

The Head of Access and Acquisitions attended the Celtic Film Festival in Brittany and meetings of Association European des Inedits (A.E.I.) in Belgium.

The Archive Curator has met with the Irish Commissioner for Unesco with regard to funding for particular projects available through the current Plan of Action and also with regard to participating in the Festival of Restored Films Celebrating the Centenary of Cinema in Paris in 1995.

7. Special Events.

One of the more important projects undertaken in the Archive this year has been the drafting of legislation which will establish structures for the free and comprehensive operation of the Archive.

The proposal which is due to be submitted to the Department of Arts, Culture and the Gaeltacht includes recommendations in the following areas: establishment of a system of statutory deposit of all Irish moving image materials in the Irish Film Archive; establishment of copyright exemption provisions for the Irish Film Archive in duplicating material for preservation purposes; statutory registration of copyright and other data about all Irish films produced in Ireland; allocation of sufficient statutory funding to enable the Archive to function fully and successfully.

Frankfurt

1993

Acquisitions

In 1993 the complete film-stock of Insel-Film, a Munich film-production for documentaries and advertising films and one of the first German filmcompanies to form after WW 2, was acquired. Besides the complete own production Insel-Film held several negatives of films by Arnold Fanck.

The dep. film-archive took over about 250 prints of feature films (ca. 50% of them German) of Atlas-Film after their decision to drop the 35mm-distribution.

The stock of Kruse-Film-production in Munich was taken into the archive, consisting of negatives of German shorts, ads and documentaries from the 50ies to the 80ies.

Additional films from Nestlé/Maggi were deposited at DIF to resume the acquisition of their archive begun in 1992.

Within FIAF-exchange and acquisition activities with other institutions the dep. film-archive took over prints of, among others, original and uncut versions of CITIZEN KANE, PAISA and OUT OF THE PAST.

Further acquisitions were German films from a former distributor in Berlin and the nitrate-stock from a cinema-owner in Mainz (12 German short of the late 20ies and early 30ies).

1750 titles were acquired altogether in 1993, nearly all of them in 35mm-format, 45 titles existed in the archive before.

Preservation

12 films of nitrate stock were transferred to safety stock in 1993, among them the German version of VULCANO by William Dieterle, the tinted German silent animated short DIE GROSSE LIEBE EINER KLEINEN TÄNZERIN and the Austrian "Aufklärungsfilm"

HYGIENE DER EHE. Also among these titles several early German advertising films.

Together with the Cinematheque Lausanne the DIF/Filmarchive saved the late silent film DER KAMPF DER TERTIA.

For the symposium on films shot on actions during the First World War two rare newsreels were transferred to safety.

Together with the Cinematheque Francaise and the Friedrich-Wilhelm-Murnau-Stiftung the tinted version of DIE FREUDLOSE GASSE was saved and is currently at Filmmuseum München to be compared with their reconstructed version.

International relations

In 1993 the DIF-filmarchive supported the following international and national events/institutions with conceptual advice and supplying of film prints (among others):

- Cinema fantastique (Musée d'Orsay, Paris)
- Retros on Lang, Lubitsch, Murnau, Fanck in Goethe-Institutes
- UFA-Retro Deutsches Historisches Museum Berlin
- Sehnsucht-Exhibition Kunsthalle Bonn (German silent shorts)

FIAF-events

- Fritz-Lang-Retro Cinematheque Toulouse (and other French cities)
- Cinememoire (Paris)
- Kino&Opera (Cinematheque Portugal)
- History of German film (Filminstitut Norway)
- Early sounds (Filmmuseum Wien)

Events within DIF

In the archive-owned cinema CALIGARI in Wiesbaden the following large-scale-events took place:

- 3-day-Festival on Music in Film (interrelations between music and film, with lectures)

- Italian Neorealism (with lectures)
- Charly-Bowers-Retro
- German silents with musical accompaniment
- German premieres of old and new films

Other retrospectives in the CALIGARI included :

- Andy Warhol
- James Joyce
- Horrorscope
- Busby Berkeley
- Karl Valentin
- City Blues
- Marx-Brothers
- Magic Worlds

Gemona

L A
CINETECA
D E L F R I U L I

Via Osoppo 26, 33013 Gemona (UD) Italia Tel: 0432/980458 Fax: 0432/970542

ANNUAL REPORT 1993

1. Acquisitions of the year

During the year a total of 220 fiction titles were acquired: 50 feature films and 170 shorts, mainly on 16mm format (10 shorts and 3 feature are Italian, the other titles are American, German, French and British productions).

2. Progress in the field of preservation

The following films have been restored during the year:

DONGJE IL FOGOLAR (Documento Film, Roma, 1962); 1 reel

LA SAMARITANA (Brune-Stelli Films, Italy, 1915) by Armando Brunero (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 2 reels

POLIDOR MIOPE (Pasquali, 1914) (in cooperation with Sara Rigenerazione Films, Roma), 1 reel

LA MADRE E LA MORTE (Ambrosio, Italy, 1911) (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

MADAME ROLAND (Cines, Italy, 1912) (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

CUORE DI PADRE (Lux, France, 19..)(in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

CENERENTOLA (Ambrosio, 1913) (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

3. Cataloguing - Documentation- Research

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

There have been about about 250 research requests by phone or by mail and films have been loaned for research or cultural purposes: 119 features (3 abroad) and 252 shorts (25 abroad).

Assistance and material was supplied for the following TV networks: RAI 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; 40 screenings seen by about 6000 people.

EXHIBITIONS

Masterpieces of animation, 1833-1908 by David Robinson in Ljubljana.

Plus the exhibition arranged at the 1993 Pordenone Film Festival:

THE YEAR 1913: AN EXHIBITION by David Robinson.

PUBLICATIONS

GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1993: No. 47 (207 pages, ill.) and No. 48/49 (171 pages, ill.) (Italian/English).

Plus the material published on the occasion of the 12th Pordenone Festival:

WALT IN WONDERLAND: THE SILENT MOVIES OF WALT DISNEY by Russell Merritt and J. B. Kaufman, 166 pp, ill., only English version.

1895, special issue on *L'Année 1913 en France* published in cooperation with the Association Française de Recherche sur l'Histoire du Cinéma, 304 p., ill., in French.

REX INGRAM: MASTER OF THE SILENT CINEMA by Liam O'Leary, 1980, Reprint, published in cooperation with BFI Publishing, 224 p., ill., in English.

AOTEAROA AND THE SENTIMENTAL STRINE: MAKING FILMS IN AUSTRALIA AND NEW ZEALAND IN THE SILENT PERIOD edited by Jonathan Dennis, published in cooperation with Moa Films, 44 p., ill.

PORDENONE SILENT FILM FESTIVAL/LE GIORNATE DEL CINEMA MUTO Booklet-program, 40 p.

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 250,000 \$.

6. International relations

We visited the Pacific Film Archive, Berkeley, the Royal Film Archive, Bruxelles, the Cinemateca Brasileira, San Paolo, the Narodni' Filmov Archiv, Prague, the National Film and Sound Archive, Canberra, the New Zealand Film Archive, Wellington.

The 1993 Pordenone Festival was attended by many representatives of the FIAF and by 500 people (mostly from abroad) including historians, collectors and journalists.

Glasgow

SCOTTISH FILM ARCHIVE

REPORT ON ACTIVITIES 1992/93

The level of public demand for evidence of their own past was illustrated dramatically by the 1200 people who filled Aberdeen's Capitol Cinema over two screenings of archive film of the city. They had come to see their lives and their milieu on the big screen. As an event, "**ABERDEEN, THE WAY IT WAS**" was an outstanding success - a large 1930s art deco cinema, excellent technical presentation and live accompaniment on the cinema organ. The success of the event was in no small measure due to its tie-up with Grampian Television's *THE WAY IT WAS*, the fourth series of which was transmitted in 1992. This event, if anything, demonstrated the benefit to the Archive of collaboration in such local history programmes, resulting in increased demand upon the film collection but also donations of material and of information on footage transmitted.

The greater part of the year was devoted to the planning and installation of new vault space at Dowanhill. A capital grant from central government enabled the equipping of two new storage areas, at optimum relative humidity and temperature, for colour and B&W acetate stock. At a total of 1300 linear feet, this will enable storage of preservation master material to the best conditions possible within the building. In January the removal of the cans began and using this as an opportunity, a reel by reel technical inspection, re-canning, numbering and logging procedure introduced.

In a welcome move the Gaelic Television Committee incorporated a contractual obligation upon producers to deposit with the Scottish Film Archive master tapes of any production funded by CTG. In 1993 deposits began to arrive, notably the first series of Scottish Television's *MACHAIR* and Pelicula's *AS AN EILEAN*. This signals the initiation of a systematic acquisition of programmes originated on videotape.

Over 500 reels were acquired during the year. The bulk of these were actuality and included the late Lord Aberdeen's records of estate life at Haddo in the 1950s, the J H Johnson collection from Shetland in the 1930s, and Don Sawkins' footage of boat building and yachting at Dunoon. Glasgow Royal Infirmary deposited John Scott's personal recollections on film concerning Dr John Macintyre's experiments in cineradiology in the 1890s. Some fiction material was deposited, notably Ian Rintoul's award winning *29 SECONDS TO ZERO* and *THE LOCH NESS MONSTER MOVIE*.

Of the estimated 18,000 titles in the Archive, 423 were fully catalogued during the year, including 31 Films of Scotland titles and associated production files. This brings the proportion of material fully catalogued to 16% of the total collection. Over 1200 reels were viewed and assessed for acquisition. The transfer of summary manual records onto the computer database was completed, with continuing progress in transferring the full shotlists onto disc.

Over the year, 223 titles were screened at 34 events, ranging from illustrated lectures to historical societies, to supply of film programmes for *TIME OF YOUR LIFE EXPO* (Glasgow, March 1993), regional film theatres, screenings at international festivals, and for exhibitions such as *PAVILIONS NEAR AND FAR* (the Architecture of International Exhibitions, London). The Archive's 15th anniversary exhibition *REELING BACK* has toured the length and breadth of Scotland, including a visit to Filmhouse during the Edinburgh International Film Festival.

Commercial enquiries resulted in some 88 programmes being serviced, amongst these *SCOTLAND'S WAR* (Scottish Television), *AN ATAIREACHD BHUAN* (BBC Television), *SOUTH BANK SHOW* on Billy Connolly (London Weekend Television) and *BRIEFE AUS GROSSBRITANNIEN* (Bayerischer Rundfunk).

The Archivist was invited to present a series of screenings of archive film at the World Scottish Festival in Montreal (August 1992) - Film of the "old country" was programmed along with the early work of Scots film makers Norman McLaren, Jenny Gilbertson and John Grierson. The Archive participated in a number of academic conferences including "Researching the Scottish Home" (National Museum of Scotland) and the first annual conference of the Association Européenne Inédits in Belgium. Through membership of the UK Film Archives Forum, staff were actively involved in a series of one-day workshops on aspects of regional archiving, and participated in teaching on the University of East Anglia's Diploma in Film Archiving. Staff were also involved in the film element of the first Scottish Archive Training School organised by the Scottish Record Office.

Helsinki

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 1993

1. ACQUISITIONS OF THE YEAR

In 1993 the domestic film unit of the Finnish Film Archive received 181 depositions, which contained 9 prints of Finnish feature films, 308 prints of Finnish short films, and the pre-print materials of 3 feature films and 527 short films. In addition, the archive received a great amount of advertising short films or spots; of these, 1.760 titles were numbered and catalogued while ca. 100 boxes of reels remained to be handled later.

The foreign film unit achieved a significant breakthrough in its acquisition policy and practice: now all the film importing companies deposit, upon voluntary agreements, their copies in the archive. Import and distribution companies, and other organizations deposited 434 foreign feature films and 868 foreign short films (including trailers).

Our computer-climated film vaults are almost full now. Because domestic productions have priority, some laborious organizing actions have had to be done to make space for them. However, these actions have at the same time given an opportunity to inventory the collections of domestic short films and foreign features.

The archive's video unit received 1.400 video cassettes (900 titles). These figures consist of legal free exemplars of videos commercially distributed in Finland, films transferred to video for research purposes, and legal deposits of new domestic video programs. The video collection totals now ca. 13.100 cassettes (10.000 titles).

The book library acquired 400 books and subscribed or received as complimentary copies 140 periodical titles. The library has now ca. 18.000 titles of books and pamphlets and 650 titles of periodicals. Several new dossiers were again added to the library's clipping file collections.

The photography collection grew with 51.000 photos: the archive received 6.000 domestic stills and negatives from 60 films and 45.000 foreign stills from 2.400 films.

The document collection received 550 posters: 270 domestic posters from 250 films and 280 foreign posters from 230 films. We also received 500 domestic (including plans for unrealized projects) and 300 foreign film scripts or dialogue lists.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1993, the total amount of nitrate material transferred to safety stock was 17.842 metres. 14.785 metres of acetate film was processed.

Among the preserved films were two silent features, one feature from the sound era, and several short films and documentaries.

3. CATALOGUING - DOCUMENTATION

The archive uses in its cataloguing a Hewlett-Packard HP300 computer and Minisis database programme. Ca. 30 persons have an on-line access to the system by their terminals or personal computers.

New data of films and other materials checked and numbered by our conservators and archivists is entered daily into the computer. Information from our old manual catalogues is being entered retroactively. Our Technical data base (records containing information on the film materials in the archive's film collection) totals now ca. 91.000 records. We also have separate data bases for deposits, film traffic, film showings, photographs, posters, script materials, film content descriptions, library books, and periodicals.

Our Filmographic data base (records containing information on film titles, production companies, and statements of responsibility, of films produced and/or distributed in Finland) totals now ca. 26.000 records. The Finnish Film Censorship Office enters into this data base, by on-line terminals, information on the registration of new films and videos released for distribution in Finland.

4. PROGRAMMING

There were 820 screenings of 452 different films in the Archive's Cinema Orion in Helsinki. The total attendance was

53 216, and the average attendance per screening 65. We also had 151 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki were:

SPRING SEASON. Billy Wilder. Joel Rinne (great Finnish actor). Jacques Rivette. Marguerite Duras. Alain Robbe-Grillet. Georg af Klercker. Switzerland. Indians in Film. Carte blanche à Pentti Holappa & Olli-Matti Ronimus (two Finnish poets). Animals in Film (for children). The Blue Listener (silents with live music). Rock in Film: the Last Decade. Splatter.

SUMMER SEASON. Federico Fellini. Bertrand Tavernier. Science Fiction. Academy Awards for Foreign Films. MOMA Avant-Garde Special. Carte blanche à Kari Uusitalo (leading historian of Finnish cinema). French Cartoon Heroes. Film and History. Audrey Hepburn. Valeska Gert.

AUTUMN SEASON. François Truffaut. Paul Schrader. Jonathan Demme. Italian Cinema I: the Italian-American influence. Italian Cinema II: the newest films. Films from Black Africa. Science Fiction II. Ensio Suominen (leading Finnish production designer). Carte blanche à Leena Krohn (distinguished writer). Der Himmel über Berlin: Berlin in Film. Love & Anarchy: John Woo's Top Ten Films. Human Rights in Film. Nature Portrayed in Film (for children). Walt Disney II. The Blue Listener II: more silents with live music.

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

5. PUBLICATIONS - EXHIBITIONS

In 1993, the archive published, in co-operation with the Printing Centre Co., three books: "Suomen kansallisfilmografia 3" (Volume no.3 of the Finnish National Filmography), edited by Kari Uusitalo et al., covers the years 1942-47 of the Finnish film production. "Elokuva ja historia" (Cinema and History), by Hannu Salmi, discusses the relations of cinema and historical research. "Italialainen elokuva neorealismista nykypäivään" (Italian Cinema from Neorealism to the Present) is a Finnish translation, by Eila Anttila, of Peter Bondanella's book. The Archive also co-operated, with the publishing company Otava, in the making of Peter von Bagh's book "Elämää suuremmat elokuvat II" (Films Bigger Than Life, Vol.II).

The archive continued its traditional exhibition activity in its own gallery with an exhibition "Ajatuksista kuvaksi - From an Idea to a Picture" of set designs by Ensio Suominen. The photo exhibition "Viattomuuden vuodet - Years of Innocence", which the archive compiled three years ago, toured in three Finnish cities and in Stockholm, Sweden. Two minor exhibitions compiled by the archive were a collection of stills "Trains in the Finnish Cinema", which toured in various railway stations, and a presentation of François Truffaut at the Espoo-Cine Film Festival.

6. BUDGETARY MATTERS AND STAFF

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

In 1993, the total budget of the archive was 2.026.316 USD. There were 38 persons employed permanently and 3 persons temporarily in the archive.

Mr. Kaarle Stewen, director of the archive since 1989, retired in May, 1993. Since September 1993 our new director is Mr. Matti Lukkarila.

7. INTERNATIONAL RELATIONS

The archive participates in international events in co-operation with the Finnish Film Foundation. Finnish films are shown by festivals, culture institutes, film archives, friendship societies, and embassies. In 1993, the archive's prints of Finnish films were screened in the following countries: Greece, England, Czech Republic, Russia, United States, Canada, France, Germany, Belgium, and Spain.

Major events were: a retrospective of director Rauni Mollberg's films in Belgium; a festival of Finnish films in Japan; a series of lectures on Finnish Cinema in Toronto University; a compilation of advertising spots in Bonn festival; Finnish silent films, and films, both features and documentaries, connected with Lapland, at the Rouen Nordic Countries Film Festival in France.

The archive arranges regularly film showings in the Finnish Institute (Institut Finlandais) in Paris. During the spring season were shown: a series of films about the first years of Finland's independence; films on the Second World War; a series of features and documentaries about Karelia. During the autumn season: director Risto Jarva's films; a series of films in connection with the seminar "Looking for the Grotesque", and ethnographic films.

The archive was visited by several foreign guests who introduced film screenings: Alain Robbe-Grillet; Anne Morra and Marilyn Mancino (MoMA/New York); David Meeker (NFTVA); Francesco Bono,

Giuseppe Piccione, Franco Bernini and Franco Montini.

The FIAF Congress in Mo i Rana was attended by Mr. Timo Muinonen, deputy director, and Mr. Timo Matoniemi, librarian. Mr. Antti Alanen attended the Berlin Film Festival, and participated in the "Film in the U.S." tour (Washington, Telluride, San Francisco, Los Angeles, New York). Ms. Satu Laaksonen attended the Cannes Film Festival, and visited several institutes in Paris (Cinémathèque Française, Institut Finlandais, Etablissement Cinématographique et Photographique des Armées).

Istanbul



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

80700 Beşiktaş, İstanbul, Turkey

Tel. : (0212)2661096,

Fax : (0212)2116599

ANNUAL REPORT 1993

ACQUISITIONS OF THE YEAR

During the last year 70 original negatives of our national productions 23 titles of 9,5 mm. films, 95 magnetic sound tapes, and 112 rush prints were added to our collection.

Aside from that about 150 videos of national production and 100 titles of foreign films were acquired.

PRESERVATION, RESTORATION

240.000 meters of nitrate films were transferred to safety stock. Historical films on the subject of textile and metalurgy produced for an Industrial Company during the first years of the Turkish Republic were transferred to acetate film.

All films which were transferred to video tape were subjected to a restoration process before running through the telecine machine.

CATALOGUING, DOCUMENTATION

1600 film titles were entered to the computer. Full information including Film Title, Name of the Director, Director of Photography, Players, Production Company, Production year, State of the film, Number of reels, type (Negative, dupe negative, positive), Entrance Date, Loan date are available for 500 of these titles, whereas there are some missing information in the rest. Work is continuing to have all titles present in the archives completed.



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SCREENING

Regular screenings were organized for students. Screenings which take part in two separate sections consisting of; 1) The Turkish Cinema, and 2) Foreign cinema aim to introduce the National Cinema from the beginning to our times and inform the viewers of the world cinema in the broadest perception possible. The objective is to train the viewers to acquire film appreciation skills while giving information on the history and culture of different cinemas worldwide.

A retrospective of Conrad Wolf was organised in cooperation with the German Cultural Center.

INTERNATIONAL RELATIONS

Tarquin Olivier visited the Institute and gave a speech on his project of making a film on Atatürk.

12 Students from the Dennison University, USA, spent a week at the Institute to exchange views with the students of our Institute.

CONSTRUCTION OF NEW VAULTS

8 more sections were added to the vaults.

A documentary relating the life of Ms. Bedia Muvahhit, the famous theater and film actress was made for celebration of her 70th Anniversary as an artist.

For the frames to be used in the introductory titles of "the Blue Exile" (Winner of the first prize in the National Film Festival of Antalya, 1993) excerpts from some historical films in nitrate base were transferred to acetate and technical support was provided for actualization of this part of the film.



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Assistant Professor, Mrs. Dilek Er was sent to England for a six months' period for further studies on cinema technique.

Students of the Institute won the Best Director, Best Film, Best Script, Best Director of Photography and Third Best Film awards in the field of Student Films in the National Adana Film Festival, 1993.

Ivry

1/ ACQUISITION DE L'ANNEE:

La cinémathèque de l'ECPA n'effectue pas véritablement d'acquisitions sauf exception. L'accroissement des collections s'effectue par versement des services de productions des Armées au service des Archives.

Ont été reçus en 1993:

- 14 films (documentaires)
- 4 montages audiovisuels
- 51 vidéogrammes (documentaires, magazines d'actualité)

Soit un total de 69 documents.

2/ PROGRES DANS LE DOMAINE DE LA CONSERVATION

D'importants travaux d'aménagement des locaux ont été réalisés en 1993.

- Aménagement d'une salle de stockage destinée à la conservation à long terme des matrices.

Caractéristiques de cette salle:

- Capacité : 12 000 bobines
- Température : 13°
- Hygrométrie: 20% à 45%

- Aménagement d'un laboratoire photographique équipé pour la duplication de plaques de verre négatives.

- Contreotypage de films nitrate: 42 406 m. de film nitrate ont été transférés sur support acétate, (métrage obtenu : 111 921 m.) ce qui correspond à 184 documents sauvegardés.

3/ CATALOGAGE, DOCUMENTATION, RECHERCHE.

Début d'un catalogage normalisé des plus anciens films de la cinémathèque (première guerre mondiale): 350 notices réalisées comprenant en outre, un résumé du film.

4/ PUBLICATION

L'ECPA participe avec le Centre National de la Cinématographie (CNC) et l'Institut National de l'Audiovisuel (INA) à la publication du "**Guide du chercheur en archives audiovisuelles**"

5/

Néant

6/ RELATIONS INTERNATIONALES.

L'ECPA est devenu membre de la FIAF en 1993.

Il a participé au festival "**Il Cinéma Ritrovato**" de Bologne par le prêt de 25 copies sur le thème de la Première Guerre Mondiale, ainsi qu'au festival "**Cinémémoire**" de Paris. (prêt de 2 copies)

Jakarta



· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1993

INTRODUCTION

The hope that everything will happen in the way we cited in our last year's report, did not materialize at all. The document on the Japanese Government's aid to Sinematek Indonesia, consisting of preservation equipments was signed at the end of December 1993. The delivery of the relevant goods will take place six months after the signing.

The new Law on Deposit will be realized about the middle of 1994, while the provision on film cannot be ascertained yet.

The construction work on the new Sinematek Indonesia building has not begun yet. As has been reported earlier



the Film Centre Complex, of which Sinematek Indonesia is part of it, will be replaced by an entirely new building. The plan is to finish it by 1993. However the construction work has been postponed. The latest information indicates that the new building complex will be ready towards the end 1995 at the most.

So Sinematek Indonesia's address remains the same for the next two years. Only the telephone and fax numbers have changed.

Telephone : (021) 525 68 91

F a x : (021) 525 50 27

FINANCE

Our financial situation has not changed. Our annual operational budget is still around US \$ 30.000. The amount of FIAF contribution has risen considerably, whereas the value of our currency has gone down.

There is no way to solve our financial situation in the near future.



COLLECTION

I T E M S	Collection as in Dec. 1992	Additions during 1993
Feature Films	413	0
Non Feature Films	1.239	0
V i d e o ' s	414	92
B o o k s	5.062	86
S c e n a r i o s	3.703	633
Sound recordings	453	10
Photographs / slides	40.745	1.029
P o s t e r s	5.132	251
Periodicals	5.002	253

Additional contributions to Sinematek Indonesia's collection come mostly from "mobile theatres". Unsolved copies of their films which are not saleable in the rural markets, are donated to the Sinematek Indonesia. One producer has surrendered parts of his film negatives to Sinematek Indonesia for safe keeping. He has given the assurance to Sinematek Indonesia of the right to use the films for Sinematek Indonesia's purposes.



A large number of films are from the Jakarta French Cultural Centre, 315 titles in total of non feature 16 mm films. The French collections have passed the performing right period, but are still in excellent condition.

SERVICES

Sinematek Indonesia's collections are utilised for the following purposes :

- 24 - 28 January - Tribute to director D. Djajakusuma (1918-1987).
- 21 - 30 January - Dutch Indonesia Film Week
- 6 April - 1 May - Participated in the Singapore International Film Festival.
- 23 - 28 September - "Dedy Mizwar" Film Week.



7 - 10 September - Participated in the Asia Pacific Film Festival in Fukuoka, Japan

22 Nov 93 - 6 Feb 94 - Indonesian Film Festival in Tokyo, and other cities in Japan.

Regular routine service have been rendered in the form of educational films and film materials for discourses in various parts of our country.

Our collections have been increasingly utilised by journalists, TV programmes and by writers of scientific articles.

RELATIONS

A new relationship has been established with the Canadian Embassy in Jakarta. The embassy is considering the transfer of its property of non-feature films to Sinematek Indonesia, totalling around 200 non-feature films 16 mm.



Before the transfer of films for the second time, the French Cultural Centre in Jakarta in 1987 had transferred 717 titles.

Mr. Ray Edmondson of the Australian National Film and Sound Archive was in Jakarta from 27 till 31 August 1993, to study the possibility of establishing cooperations between Australia and the various institutions in Indonesia in the field of film.

Sinematek Indonesia has assisted Mr. Ray Edmondson in finding the right channels and has become a close friend of mine since Sinematek Indonesia joined the FIAF.

Mr. Edmondson has promised to try to obtain assistance for funding an on the job training for two of Sinematek Indonesia staff members for two months at the NFSA Australia, covering the technical maintenance of films.

We intend to send an expert from the laboratory with the aim of extending the acquired knowledge to other in Indonesia.



PROPOSED PLANS

The Yayasan Pusat Perfilman H. Usmar Ismail, The H. Usmar Ismail Film Centre Foundation will be established early 1994, of which Sinematek Indonesia is part of it. This will hopefully ensure the strengthening of Sinematek Indonesia in its further development.

The founder of the Foundation is the Governor of Jakarta. It is hoped that the foundation will be able to accumulate funds for its operations.

HOPES FOR THE FUTURE

We strongly hope, that the FIAF secretariat will be willing to lessen the burden of Sinematek Indonesia by cutting down its contribution, and help to ease our financial difficulty.

Jakarta, January 1994
SINEMATEK INDONESIA

H. MISBACH Y. BIRAN

Jerusalem

ארכיון ישראל לטריטים
סינמטק ירושלים

israel film archive
cinematheque

ISRAEL FILM ARCHIVE
ANNUAL REPORT
1993

INTRODUCTION

The Israel Film Archive received from Shulamit Aloni, Israeli Minister of Culture, official government recognition as the repository for National Cinema. It is now mandatory that films produced with State support be deposited in our archives.

In addition, the State Archivist of the Prime Minister's Office has named the Israel Film Archive as the official institution responsible for the collection and preservation of Israeli film and television.

In 1993 we launched a major project of Jewish Film Rescue -- to research, acquire and preserve films on Jewish subjects from around the world. Through our contacts with other FIAF archives and film researchers we are actively searching for films of Jewish interest produced before World War II in Europe and the Soviet Union.

All statistics refer to the year 1.1.93 - 31.12.93

1. ACQUISITIONS OF THE YEAR

The Israel Film Archive collection continues to expand at a fast pace and now houses over 18,000 prints, 55,000 cans of film negative and 13,000 video cassettes.

The Israel Film Archive acquired:

- 375 safety prints
- 180 cans of film negative
- 870 video cassettes

INTERNATIONAL COLLECTION

Marin Karmitz, of MK2, Paris, donated a large collection of multiple prints of his own productions. Lithuanian born documentarist Frank Herz deposited at the Archive the complete collection of his life work. Producer Arnon Milchan deposited several of his productions. Israeli distributors deposited prints of films that have completed their local commercial release. Additional sources of prints were the French Embassy, Tel Aviv; Jean Friedman, Fred Gronich and Sandy Lieberman.

New titles of feature films added to the collection include:
UNE AFFAIRE DE FEMMES * L'ANNEE DERNIERE A MARIENBAD *
ANOTHER COUNTRY * BELLE DE JOUR * BETTY * LA CHARTREUSE DE
PARME * CHOCOLAT * GREGORY'S GIRL * HAMLET * LADY EVE *
MADAME BOVARY * MONTY PYTHON AT THE HOLLYWOOD BOWL * NINETEEN
EIGHTY FOUR * L'OMBRE ROUGE * SAKHAROV * SHE'S GOTTA HAVE
IT * THE SHANGHAI GESTURE * THREE DAYS OF THE CONDOR * LA VIE
EST UN LONG FLEUVE TRANQUILLE * WITHNAIL AND I * YELLOW
SUBMARINE

THE JEWISH COLLECTION

Films of Jewish interest were received from the Cesky Filmovy Ustav - Filmovy Archiv through the FIAF exchange agreement. Other films of Jewish interest were received from private donors. Titles include:

AU REVOIR LES ENFANTS * ECCE HOMO - MARYAN S. MARYAN *
YEVREISKAYA ULITZA (THE JEWISH STREET) * UN SAC DE BILLES *
UKRIZOVANA * ZALM *

THE ISRAELI COLLECTION

The Archive now holds 90 percent of all feature films produced in Israel. This year, 53 prints of feature films, 7 prints of shorts and 180 cans of film negative were added to the Israeli Collection. The Archive succeeded to locate and acquire a print of Yaki Yosha's feature film SUS ETZ [ROCKING HORSE] which had been thought lost. Prominent Israeli filmmakers David Perlov and Baruch Dienar deposited collections of their life work. The Archive received multiple prints and original print material of Frederic Rossif's landmark documentary UN MUR A JERUSALEM.

Titles received include:

AVANTI POPOLO * HA'AYIT [THE VULTURE] * BANOT [YOU'RE IN THE ARMY GIRLS] * HA'DERECH L'EIN HAROD [THE ROAD TO EIN HAROD] * DERECH HA'NESHER [WHERE EAGLES FLY] * EREV BLI NA'AMA [AN EVENING WITHOUT NA'AMA] * HA'MACHZEVA [THE QUARRY] * ME'ACHOREI HA'SOREGIM [BEYOND THE WALLS] * METZITZIM [PEEPING TOMS] * OT KAIN [STIGMA] * REHOVOT HA'ETMOL [STREETS OF YESTERDAY] * ZMAN EMET [REAL TIME]

2. PROGRESS IN THE FIELD OF PRESERVATION

Ya'ackov Ben Dov's important silent documentaries ROMANCE OF A NEW PALESTINE and REBIRTH OF PALESTINE have been sent to the laboratory for preservation. Ya'ackov Ben Dov (1882-1968) was the first cinematographer based in Palestine. His silent films comprise an important visual document of the British Mandate Period. These films are currently being restored by the Israel Film Archive in cooperation with the National Center for Jewish Film, Boston.

The Archive is restoring the damaged negative of Baruch Dienar's epic film THEY WERE TEN (1960) which dramatizes the life of Russian pioneers in Ottoman Palestine.

NEGATIVES

The following preservation negatives of Israeli films were added to the Archive's collection:

JUDGMENT DAY (YOM HADIN) * THE AUNTIE FROM ARGENTINA (HADODA ME'ARGENTINA) * TIME OF THE CHERRIES (ONAT HADUVDEVANIM) * ROCKINGHORSE (SUS ETZ) * THE QUARRY (HAMACHTZEVA) * OVER THE OCEAN (ME'EVER LEYAM) * HIDE AND SEEK (MACHBO'IM) * HASANDLAR HA'ALIZ

3. CATALOGUING, DOCUMENTATION AND RESEARCH

* Work continues on the computerised cataloguing of the Archive collection, using the Aleph computer network. At the same time, the Archive's entire holdings are listed on DBASE III so that a complete record of all catalogued film materials is available. The Archive's screening programme and the Archive's information library is also being computerised.

* The Nathan Axelrod Collection - the preservation of the Carmel Newsreels is in its final stage, with efforts concentrated on the restoration of the sound elements and completion of detailed computerised cataloguing of all of the visual material. The Axelrod collection also comprises a large number of news reports which were not incorporated into the final newsreels -- some censored by the British Mandatory Government or left out due to limitations of space. The Archive has made great progress in the challenging task to identify the people and places recorded in these unfinished stories.

* With the support of Arnon Milchan, the Archive has begun the task of preserving and cataloguing its Ofek Poster Collection which consists of several hundred rare original Hebrew posters from the late 1920s and early 1930s; designed, printed and displayed to advertise film screenings to the local public. The posters illustrate a range of styles and printing techniques from silk screen to lithograph, and offer a fascinating insight into the period's language, cinema and art in pre-state Israel.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

EVENING FILM SERIES FOR THE PUBLIC

The Jerusalem Cinematheque screens three to five films daily, seven days a week. Highlights of the 1993 programme included:

* National Cinema organised with the help of local embassies and cultural centers: Young Italian Cinema, recent French cinema, St. Petersburg week, American Independents, as well as programmes of: China, Portugal, Poland, Spain, Belgium, Peru and Japan.

* Film Series on Contemporary issues: Stranger as Enemy: which explored the problem of German xenophobia; The Poetics of Poverty: dealing with the romantization of the lower classes in cinema; Film as A Philosophical Text: An Encounter with Basic Questions: a meeting between eminent Israeli philosophers and cinema; Love and Discomfort: Male Entrapment: a psychological perspective on cinema.

* Retrospectives: During 1993, the following filmmakers were honored: the late East German filmmaker Konrad Wolf, German-Turkish filmmaker Harun Farocki, Hollywood producers Arnon Milchan and Ed Pressman, Swiss filmmaker Daniel Schmidt, French filmmaker Patrice Leconte, and a farewell

tribute to Federico Fellini.

* A Music-Film Celebration - a series of Saturday morning programmes, dedicated to a specific composer, ballet or opera, including a programme of lectures, live musical interludes and the screening of a feature-length film.

* Hebrew Filmmaking -- A celebration of 75 years of local filmmaking, curated by film historian Ya'ackov Gross.

EDUCATION PROGRAMME

The Education Department continues to screen films each day for school groups on history of film and cinema as art. In recent months, the education department renewed its relationship with Arab schools in East Jerusalem, a relationship which had disappeared during the years of the Intifada. Now that Peace is in the air, principals and teachers at Arab schools are again willing to bring the school children to the Cinematheque for especially designed educational programmes.

In 1993, the Education Department offered:

- * Year-long workshops for school teachers on different aspects of cinema
- * Programmes for Children with Learning Disabilities
- * Adult Education courses in the History of Cinema
- * Seminars on Israeli Culture Through Cinema for foreign visitors, especially diplomats
- * Lectures on Israeli cinema for university students.

EXHIBITIONS

As part of the Jerusalem Film Festival, the Archive hosted an exhibition "Nino Rota and Fellini", curated by Professor Pier Marco de Santi of Pisa University.

PUBLICATIONS

The Israel Film Archive has commissioned film critic Meir Shnitzer to write an annotated filmography in Hebrew of all Israeli feature films. The book, Israeli Cinema: All the Facts, All the Plots, All the Directors, and All the Criticism, is due to reach the book stores by early 1994.

The Israel Film Archive announces the publication and availability of the official computerized cataloguing of the entire pre-state Axelrod newsreel collection. The new publication, The Nathan Axelrod Collection (volume 1): Moledet Productions 1927-1934, Carmel Newsreels - Series I 1935-1948 is available from FLICKS BOOKS, England.

5. BUDGETARY MATTERS

The Israeli Ministry of Culture has established an ongoing yearly budget for the Archive's film preservation programme. A special grant was also received for the acquisition of new equipment for the Archive.

6. INTERNATIONAL RELATIONS

The Archive provided prints of Israeli films for screenings at film festivals throughout the world.

In recognition of her work in popularizing French culture through films in Israel, Lia van Leer, the founder and director of the Israel Film Archive - Jerusalem Cinematheque was awarded the Officier des Arts et des Lettres under the auspices of the French Minister of Culture Jacques Lang.

Lia van Leer, director, attended the Rotterdam, New Dehli, Berlin, London, Cannes, Locarno, Venice, Toronto, New York, American Independents and Cairo film festivals.

Gili Mendel, director of Education and Media, attended the Cannes, Berlin and Salzberg film festivals.

Avinoam Harpak, programmer, attended the Berlin and London film festivals.

Amy Kronish, Archive Curator, attended the FIAF conference in Norway.

7. SPECIAL EVENTS

YIDDISH FILM FESTIVAL

One of the most successful Cinematheque events was a celebration of Yiddish film and culture presented in cooperation with the National Center for Jewish Film in Boston. Films from the 1920s through the 1940s formed the heart of the exhibition. Screenings were accompanied by artistic events offering diverse aspects of Yiddish culture including music and literature.

JERUSALEM FILM FESTIVAL

The Jerusalem Film Festival celebrated its tenth anniversary July 1 - 10, 1993 with a spectacular programme of 150 films from over 40 countries. For the first time, the opening event was held in the picturesque outdoor amphitheater at the Sultan's Pool to an audience of 5000, with MUCH ADO ABOUT NOTHING lighting up the 120 square metre screen.

* Guests of honour: Robert DeNiro, producers Arnon Milchan and Edward R Pressman

* The guest list also included: New York Mayor David Dinkins at a special tribute to the Big Apple; Daniel Schmid [HORS SAISON] in the company of leading lady Ingrid Caven; Dusan Makavejev [GORILLA BATHES AT NOON] together with actor Svetozar "Cvele" Cvetkovic, Otar Iosselliani [LA CHASSE AUX PAPILLONS], Michael Haneke [BENNY'S VIDEO], Sally Potter [ORLANDO], Lana Gogoberidze [WALTZ ON THE PECHORA RIVER], Ildiko Szabo [CHILDMURDERS], Jean Pierre Bekolo [QUARTIER MOZART], Mario Martone [DEATH OF A NEAPOLITAN MATHEMATICIAN] and Gary Sinyor [LEON THE PIG FARMER].

* Professional seminars: Arnon Milchan on film producing; "Independent Cinema - Development, Financing, Production, Distribution" with Edward Pressman, Mark Shivas, Ute Schneider (EFDO) and Tivi Magnusson (EFDO).

- * Joseph L. Mankiewicz retrospective
- * An official delegation of EFDO (the European Film Distribution Office) brought to the Festival EFDO committee members, the representative of the EC's MEDIA programme, film sales agents, filmmakers and producers.
- * The annual competition, the Wolgin Award for Israeli filmmakers, gave prizes to: Best Feature: DUMMY IN A CIRCLE; Best Documentary: ST JEAN; with a special honorable mention to GESHER FAMILY; Best short: HIGH-TECH DREAMS; with special honorable mention to JERUSALEM: RHYTHMS OF A DISTANT CITY. Members of the jury were: Chaim Topol [chairman], Dusan Makavejev, Sheila Whitaker, Mark Shivas and Theo Van de Sande.
- * An annual international award, In the Spirit of Freedom, in the memory of Wim van Leer, was presented to BLUE KITE and an honorable mention to CHOICE AND DESTINY. Festival director Lia van Leer and curator Vivian Ostrovsky awarded a special prize to Michael Kalik, for his moving autobiographical film AND THE WIND RETURNETH.

INPUT

For the third consecutive year the Jerusalem Cinematheque hosted a mini Jerusalem Input Conference, selecting the best programmes from the annual international Input event. This year our special guests were Gwynn Pritchard, head of BBC Wales, and Ruth Caleb BBC drama producer.

Jerusalem



ארכיון הסרטים היהודיים ע"ש סטיבן שפילברג
Steven Spielberg Jewish Film Archive

The Steven Spielberg Jewish Film Archive, established by the Hebrew University in 1969 to preserve Jewish and Israeli films, continues to grow and develop as the major resource of archival film material on this subject.

Hillel Tryster, Staff Film Researcher, presented the Archive's documentary YAACOV BEN DOV, FATHER OF THE HEBREW FILM at the 1993 Pordenone Silent Film Festival.

Marilyn Koolik, Director, was invited to deliver a lecture at the World Congress of Jewish Studies which was held at the Hebrew University. The subject of her talk was the early Israeli newsreels, including the Carmel newsreels, in the Spielberg Archive collection. At the same Congress, which is held every four years, the Archive presented a session of film screenings devoted to the subject of the kibbutz.

The Archive received a number of important and rare films about Jewish life from sources in the former Soviet Union and Eastern Europe. The Archive continues to search for and document the existence of these films which constitute an important area of modern Jewish history. Also, a unique film from a private collection showing Jewish agricultural settlements in Argentina in the 1920's was donated.

The Spielberg Archive gave four sessions of a new course developed by Professor Haim Avni for graduate history students at the Hebrew University. The course dealt with the use of alternative sources of historical documentation, including film.

Following last years successful lecture and screening series at the Israel Museum, the Archive was again invited to organize a special event in conjunction with one of the Museum's exhibits. The two part program presented at the end of 1993 dealt with the first five years of Israeli cinema (1948-53). Many movie professionals who worked during this period participated in the event which was very well attended.

ISRAEL NEWSREEL COLLECTION Volume I, the catalogue published by the Archive in 1992 recently went into a second printing. Work continues on the second volume. As a result of the information and materials received in planning the special program at the Israel Museum, Hillel Tryster will shortly begin writing a book on this period of Israeli cinema history.

København

Report for 1993

Acquisitions of the year

The Danish Film Museum received 1.126 prints and negatives. Most of the prints came from Danish distributors, a lesser part of the acquisitions consisted of master prints from nitrate negatives of Danish feature films and short-films, a project, which has been going on for 10-15 years. The museum also received films on permanent loan from foreign archives. A valuable acquisition were 15 original prints of Pat and Patachon-films, presented as a gift from Svenska Filminstitutet. The museum's collections of Danish silent films were also enriched by two films, received from foreign filmarchives and restored with financial support from Projecto Lumière.

The library has acquired 1.304 books and is subscribing to 377 periodicals. It has been visited by 5.452 guests and 15.721 books/periodicals have been lent out.

The stills department has acquired 28.384 stills and the poster collection now holds 17.444 posters (of which 1.074 are for Danish produced films). All the posters are accessible on dias.

Progress in the field of preservation

35.234 meters of nitrate stock were transferred to safety stock.

5.852 meters of safety film were processed.

The museum is regularly working on the preservation and restoration of Danish films and in 1993 it has collaborated with 5 European film archives on the restoration of films and with the support of Projecto Lumière.

Film showings- publications- exhibitions

In the museum's own cinema in Copenhagen were shown 236 feature films and 23 short films. The films were shown at closed performances to members of the museum. The museum had 1.893 members in 1993 and the showings were attended by 14.316 spectators. There has been 12 weekly performances from January to May and from September to December and some during the Summer.

The films were presented in series of Silent films, Treasures from the Museum, Expressionism, Jiddisch cinema and on personalities as Samuel Fuller, Richard Brooks, Neil Jordan, Raymond Depardon, Warren Beatty, Eddie Constantine, Audrey Hepburn, Harold Lloyd and Lillian Gish.

At the museum's branch in Århus 54 films were shown to 3.276 spectators.

Four issues of the museum's periodical "Kosmorama" were published. The museum also published four leaflets in connection with the film showings and two leaflets in connection with the film showings in Århus.

In collaboration with Dansk BiblioteksCenter was published "Filmsæsonen 92-93", a yearbook with filmographic facts about the feature films released in Denmark from mid-1992 to mid-1993. The yearbook has explanations in English.

The museum's exhibition on "La Passion de Jeanne d'Arc" was presented at Muzeum Kinematografii in Lodz from July 9th until October 3rd.

International relations (FIAF and others)

The Museum participated with Carl Th. Dreyer-films for retrospective series in Maison Méditerranéenne in Marseille in February and New Delhi in March. For a Danish filmweek

in Sofia in May the museum contributed with two Dreyerfilms.

Danish silent films were put at the disposal of Festival du Cinéma Nordique in Rouen in March and Giornate del Cinema Muto in Pordenone in October. Danish sound films were lent out to Nordische Filmtage in Lübeck in November and 21 silent films from the museum were presented in Hamburg in November at the symposium "Deutsch-Dänische Filmbeziehungen 1910-30".

Among the foreign guests at the museum were Manfred Behn, Hans-Michael Bock and Manuela Heise from Cinegraph in Hamburg, Masatoshi Ohba and Hisahi Okajima from National Film Center in Tokyo, Gudmundur Björnsson from Kvikmyndasafn Islands in Reykjavik, Heide Schlüpmann from Frankfurt am Main, Kevin Brownlow from Photoplay Productions in London, Ivo Bloom from Nederlands Filmmuseum and Einar Lauritzen from Filmindex in Stockholm.

Ib Monty and Dan Nissen visited Svenska Filminstitutet in Stockholm in January and participated in the FIAF-congress in Mo-I-Rana in May-June.

Ib Monty visited Deutsches Filmmuseum in Frankfurt am Main in June, Filmmuseum in Düsseldorf in August and participated in Giornate del Cinema Muto in Pordenone in October and Cinegraph's symposium in Hamburg in November.

Ebbe Villadsen participated in meetings on the European Filmography-project in Amsterdam in May (together with Peter Jeppesen) and in Madrid in December.

February 1994

La Paz

1993 ACTIVITIES REPORT1.- ACQUISITIONS OF THE YEAR

- Bolivian Short Films 8
- Foreign Short Films 28
- Foreign Feature Film 8

This totalized 80 new reels added to our film collection

- Video Cassettes 127

Including all above mentioned acquisitions our archive actually counts with

- 5.613 Film Titles
- 8.177 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

309 reels were inspected and cleaned, and urgent restoration, mainly of damaged film perforation was done.

Still, as mentioned in our reports for 1991 and 1992, our main concern is the transfer to acetate of very old nitrate Bolivian films rescued in 1989 and also in 1991.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 29 book titles
- 70 periodical titles
- 46 posters
- 3 Shooting scripts
- 1.936 Paper clippings

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

1.053 researchers, mainly students requested our services

4.- FILM SHOWINGS

121 films were shown at 726 screenings in our 260 seat cinema
Most of these films were grouped in the following series:

- The Best of Last Year (10 Films)
- A Master: Jorge Snjinés (7 Films)
- Cupid French Style (6 Films)
- Eguino-Agazzi: The Other Cinema (5 Films)
- Films About the Mexican Revolution (6 Films)
- ¡Women, Women! (11 Films)
- Last Awards for the Argentinian Cinema (5 Films)
- Claude Chabrol (5 Films)
- Our Dangerous Neighbour (8 Films)

- Tradition and Rebellion (7 Films)
- Gerard Depardieu (5 Films)
- This Crazy 20th Century (12 Films)
- New Spanish Films (6 Films)
- Mexican Film Schools (17 Films)
- Small Memory of Fellini (4 Films)
- French Litterature in Film (4 Films)

65.263 spectators assisted to these screenings

We also had 43 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

For the 13th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 29 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

During last July, a new government has been elected, taking possession of labours in August. Our relations with the new authorities are excellent. Nevertheless, the process of transition between both administrations produced a considerable delay in our plans, which we described in the previously years report, related to the construction of our own building.

This project anyway was the main concern of the Cinemateca Boliviana during 1993 and the very troublesome negotiations with the governmental bureaucracy demanded the main efforts on our side.

We have the most firm hope that the construction will begin, the latest during the first days of May.

Anyhow, this ambitious project, fundamental for our future, will also be the outstanding cause of preoccupation during 1994.

On the financial side, 1993 has ben a difficult but stable year.

7.- INTERNATIONAL RELATIONS

Due to the above facts, and the impossibility in attending with our limited human and financial resources, morte than one great projec at the same time, our relations even by correspondence, with our colleagues, decreased.

We apologize por this fact and trust that our reasons will be understood.

The same circumstance has so far, not allowed to plan with certainty the activities we shall undertake, in order to join in the festivities of the first Centennial of Cinema. But we are working on this project, analyzing and completing several ideas on the subject.


PEDRO SUSZ K.
DIRECTOR

Lausanne

RAPPORT D'ACTIVITE POUR 1993

Activité régulière: trois projections par jour, sept jours par semaine, cours de Freddy Buache (avec l'Ecole cantonale d'art), collaboration avec les Universités (principalement Lausanne, Genève, Zurich), relation avec les grands festivals internationaux, (Cannes, Berlin, Venise); à Locarno: rétrospective complète de Sacha Guitry avec la collaboration de la Cinémathèque française, Visages d'Enfants de Feyder (en collaboration avec les Cinémathèques de Bruxelles et Amsterdam), hommage à Franz Schnyder (en présence de Liselotte Pulver et Hannes Schmidhauser), projection de copies restaurées avec l'appui du Festival, du BFI (Londres), Gosfilmofonds (Moscou), de la Fox: Oh Rosalinda, Un été prodigieux, Forty Guns. Collaboration aux Festivals de Nyon, de Genève, à Cinémémoire (Paris: au Louvre, à l'Opéra, dans la salle de Chailot). Exposition Michel Simon à Sierre, à Sion, dans le cadre du Manuscrit de Vercorin. Collaboration avec le Théâtre de Vidy (Rétrospective, notamment, de Michel Piccoli: 30 films à l'occasion de son passage à Lausanne. Projections régulières de "Plans fixes". Rapports avec les télévisions. Accueil des visiteurs à Penthaz (Godard y tourne Les enfants jouent à la Russie), à la bibliothèque. Séances pour écoles ou groupes.

Janvier: Rétrospective Mario Camerini (suite) - Films français à redécouvrir (18 titres).

Février: Echos du Festival de Fribourg (films du Sud): Satyajit Ray, Ghatak, Mrinal Sen, etc. Hommage à Lee Chang-Ho. Programme: les vampires (20 titres).

Mars: Hommage à Audrey Hepburn (13 films), à François Reichenbach (6 films), à Straub-Huillet (en leur présence: 7 films), soirée d'hommage à Luigi Nono - Concert d'oeuvres d'Aloïs Zimmermann, soirée (Terre étrangère de Luc Bondy en présence de Bulle Ogier) à l'occasion de la création de Borkman d'Ibsen, au Théâtre de Vidy, (avec Luc Bondy, Michel Piccoli, Bulle Ogier, Roland Amstutz).

Avril: Films suisses récents - Hommage à Eddie Constantine (40 films). Films de Marie-Louise Ekman - Véritable Histoire d'Artaud le Momo de Gérard Mordillat (en présence de l'auteur).

Mai: Hommage à Frank Borzage (34 films) à l'occasion du livre d'Hervé Dumont - Tournage de Godard à Penthaz.

Juin: Evocation d'Ozu (13 films) - Les remakes (28 titres) - Célébration du 70ème anniversaire d'Erwin Leiser (en sa présence) - Journée de l'ARC (Association romande du cinéma), projections, colloques, première mondiale (après Cannes) de Libera me d'Alain Cavalier (en sa présence).

Juillet: Anthologie d'été (45 films) - Remakes II - Nuits du Western (8 films de John Ford) - Hommage à Bob Godfrey (8 films en sa présence).

Août: Anthologie d'été (suite) - Cinémagie (spectacles et films en collaboration avec le Club des magiciens et prestidigitateurs).

Septembre: Intégrale de Sacha Guitry (reprise de Locarno) - Sélection de primitifs du Fonds de l'Abbé Joye (avec le BFI) - Soirée Fredi M. Murer (en sa présence) - Hommage à Burt Lancaster (12 films).

Octobre: Cinéma et jazz (20 films) - Trois projections de films muets avec accompagnement de l'orchestre "Movie Crew" - Hommage à Burt Lancaster (suite - 18 films) - Intégrale Reni Mertens et Walter Marti (en leur présence) - Le Vietnam de Robert Kramer (en sa présence) - Evocation de François Truffaut (film de Serge Toubiana et Michel Pascali) - Participation au Festival de Genève - Carte blanche à la Cinémathèque suisse au Festival de Montpellier.

Novembre: Intégrale de Joele et Bertrand van Effenterre (en leur présence) - Films de Nourid Bouzid (en sa présence) - Hommes de la mine à l'écran (6 films) - Cinéma retrouvé (3 films) - Hommage à Marcel Marien. Participation à Cinémémoire (Paris) avec projection de nos films au Louvre, à L'Opéra, à la Cinémathèque française.

Décembre: Michel Piccoli (32 films) à l'occasion de son deuxième passage de l'année au Théâtre de Vidy - Quatre films allemands restaurés par Munich - Début de l'hommage à Federico Fellini - Accueil et participation au Colloque "Weimar" (organisé par la Faculté des Lettres - Histoire du cinéma de l'Université de Lausanne) - Dessins animés bulgares (avec Annecy, en présence des réalisateurs Donio Donev et Anri Koulec).

Au cours de 1993, nos collections se sont enrichies (par dépôts, achats ou tirages) de 11'420 bobines de 600 m, soit 1'430 titres de longs métrages, 590 titres de courts métrages, ce qui porte notre collection, au 31 décembre 1993 à env. 18'950 titres de longs métrages, 16'840 titres de courts métrages (plus collections d'actualités et le Ciné-journal suisse hebdomadaire (1970-1975) tiré maintenant sur Nég. + Pos., notamment l'ensemble de la partie Nitrate. Ce tirage, enfin terminé, constitue la plus grande part des passages de nitrate sur acétate effectués au cours de l'année.

Au cours de la même année, notre bibliothèque s'est enrichie de 365 volumes et d'env. 400 numéros de revues ou catalogues, ce qui porte l'ensemble à env. 15'500 livres (+ revues, catalogues, scénarios, périodiques divers).

Nous avons classé pendant l'année: 800 affiches et 8'000 photos, ce qui porte nos collections à 33'500 affiches et 860'000 photos classées. En outre, nous avons reçu 10 appareils anciens, ce qui porte la collection à env. 310 appareils anciens.

Pour 1993, les subventions furent: Fr. 1'170'000.- (+ Fr 135'000.- pour tirages de films suisses récents, primés) de la Confédération + Fr 401'000.- du Canton de Vaud + 310'000.- de la Ville de Lausanne.

Nombre de spectateurs aux séances de projections: 44'228.

Lausanne, le 5 janvier 1994

CINEMATHEQUE SUISSE

Le Directeur:



Freddy Buache

Lima

FILMOTECA DE LIMA-MUSEO DE ARTE-EDUBANCO

1. Sistema de Proyección: Se renovó el equipo de 35 mm. con proyectores dotados de lámparas xenon de alta luminosidad, gran definición de la imagen y sonido estereofónico. Así mismo se incorporó un moderno equipo de video. Ambos equipos donados por EDUBANCO.

2. Programación: Un total de 58,921 espectadores asistieron a los programas ofrecidos por la Filmoteca en el año 1993. Como es habitual en el medio, la calidad de los ciclos exhibidos superaron ampliamente a los ofrecidos por las pocas salas de Cine Club o Cine Arte en Lima. Cabe destacar las muestras y ciclos como: "Los mejores estrenos de 1992", "El cine de los grandes maestros", "VI Festival Nacional de Cortometrajes", "Francois Truffaut: Las películas de su vida", "Festival de Cine Iberoamericano de Huelva", "Retrospectiva de Eric Rohmer", "Nuevo Cine Mexicano", "V Festival de Cine y la II Semana Cultural de la Comunidad Europea", "Drama e historia en el cine italiano", "Semana del cine polaco" y la serie "Berlín Alexanderplatz".

3. Archivo: Además de una importante adquisición de 51 copias de películas nacionales y extranjeras, cubierta por el aporte de EDUBANCO, la Filmoteca recibió en donación un lote de casi 300 películas de largometraje de Panamericana Televisión.

El hecho más significativo en lo que a la marcha del archivo se refiere fue la visita del Sr. Harald Brandes, responsable del archivo fílmico de Koblenz, Alemania, quien visitó la Filmoteca como un primer paso de un proyecto de cooperación del Instituto Goethe a la consolidación del archivo. El segundo paso fue el viaje de Isela Hurtado, encargada de nuestro archivo a Alemania, para seguir un curso de perfeccionamiento.

4. Campaña de Extensión Cultural: Con el decidido apoyo de EDUBANCO, la Filmoteca realizó una primera campaña de Extensión Cultural Cinematográfica entre los meses de abril y noviembre, beneficiando a 52 instituciones comunales y 4,502 personas, con proyecciones de películas de largometraje en video.

Lisboa

CINEMATECA PORTUGUESA

RAPPORT D'ACTIVITÉS

POUR L'ANNÉE 1993

I - INTRODUCTION

Après l'approbation de la nouvelle loi de la CINEMATECA PORTUGUESA (cf. Rapport 1992) le Gouvernement Portugais a continué à légiférer dans le domaine du cinéma. Le 7 Octobre 1993, a été publiée la Loi 350/93, nouvelle loi du cinéma, remplaçant celle qui a été en vigueur depuis 1971. Du point de vue de la Cinémathèque, les plus importants changements sont ceux qui consacrent le **dépôt légal obligatoire** des films portugais à la CINEMATECA PORTUGUESA. Le dépôt légal est effectué, dans le cas des oeuvres cinématographiques, par le dépôt **"d'éléments matériels, conformes à l'original, qui permettent la conservation à long terme"**. Cependant, il faut encore réglementer cette loi afin de que le principe, dorénavant consacré, devienne effectif.

La Loi reconnaît comme **"attributions de l'État"** la **"conservation du patrimoine filmique et audiovisuel national"**, notamment **"encourageant le dépôt, la préservation, la restauration et la valorisation du patrimoine filmique et la divulgation de ce même patrimoine"** et **"maintenant une collection où doivent figurer tous les films nationaux et des films étrangers d'importance historique ou artistique reconnue"**.

La CINEMATECA PORTUGUESA est reconnue comme l'organisme de l'État pour les buts de conservation et divulgation, au même niveau hiérarchique que le nouveau IPACA (**Institut Portugais pour l'Art du Cinéma et d'Audiovisuel**) qui remplace l'ancien IPC (**Institut Portugais du Cinéma**). CINEMATECA et IPACA sont, donc, les deux organismes de l'État pour le Cinéma.

La publication de cette loi permettra à la CINEMATECA PORTUGUESA d'entamer la réglementation de sa loi de 1992, notamment en précisant l'origine de ses fonds propres (0,8% de la taxe de publicité perçue pour toutes les chaînes de télévision, officielles ou privées) et en élaborant un nouveau cadre de personnel, où on passera de **53 éléments** (cadre actuel) à **93 éléments**. Ce **décret-reglementaire** sera publié en 1994 et traduira d'importants changements quantitatifs et qualitatifs pour la CINEMATECA PORTUGUESA.

En 1994, commencera, aussi, la construction de la **deuxième phase** de l'ANIM (**Archive National d'Images en Mouvement**) à Freixial, aux alentours de

Lisbonne. Cette deuxième phase comprendra le Dépôt d'Acétat et de Nouveaux Supports, un Centre Technique, un Laboratoire et un Centre d'Accueil aux chercheurs, sur une aire à construire de 6.500m². La conclusion des travaux et l'inauguration de l'ANIM sont prévues pour 1995, à l'occasion des célébrations du centenaire du cinéma.

Malheureusement, l'inauguration de la première partie (Dépôt de Nitrats) prévue pour 1993 a dû être ajournée, parce qu'on travaille toujours sur la mise en régime des niveaux de température/humidité relative.

II - ACQUISITIONS DE L'ANNÉE

Comme toujours, la politique d'acquisitions de la CINEMATECA PORTUGUESA a privilégié le renouvellement de la collection des films portugais.

D'importantes collections privées ont été déposées chez nous. Par son importance, il faut souligner celle de la FUNDAÇÃO DA CASA DE BRAGANÇA (Foundation privée qui gère les biens de l'ancienne Maison Royale) où figurent, notamment, quelques courts métrages de grand valeur historique des années 1906-1908, y incluant des documents uniques sur les derniers rois et princes du Portugal. Très relevante aussi, a été la donation faite par les héritiers de l'ancien premier-ministre du Portugal PALMA CARLOS, comprenant 42 titres, y inclus le film de COTTINELLI TELMO, *A Canção de Santa Cruz* de 1938, qu'on croyait perdu.

On a reçu aussi la collection du poète et anthropologiste RUY CINATTI, avec 50 documentaires qu'il a tourné à TIMOR aux années 40 et 50 et qui sont un document unique sur ce territoire aujourd'hui annexé de force par l'Indonésie dans une occupation que le Portugal se refuse toujours à reconnaître.

Madragoa (PERDIGÃO QUEIROGA, 1951), **Oliveira, o Arquitecto** (PAULO ROCHA, 1993), **O Funeral** (JORGE ANTÓNIO, 1991), **Vermelho, Amarelo e Verde** (FERNANDO LOPES, 1966), **Hoje, Estreia** (FERNANDO LOPES, 1967), **Os Canibais** (MANOEL DE OLIVEIRA, 1988), **Francisca** (MANOEL DE OLIVEIRA, 1982) sont d'autres importants titres portugais acquis en 1993, dans un total de **140 nouveaux titres portugais**.

D'autre part, la CINEMATECA PORTUGUESA a continué à enrichir sa collection de films classiques étrangers. Le plus important dépôt est celui qui a été fait par le distributeur portugais FILMES CASTELLO LOPES qui a déposé chez nous **800 longs-métrages étrangers**.

Parmi d'autres acquisitions on relèvera:

- 1- THE HONEY POT (Mankiewicz, 67)
- 2- THE STORY OF LOUIS PASTEUR (Dieterle, 36)
- 3- DR. EHRLICH'S MAGIC BULLET (Dieterle, 1940)
- 4- OF HUMAN BONDAGE (Cromwell, 1934)
- 5- NOT AS A STRANGER (Kramer, 1955)
- 6- FRONT PAGE (Billy Wilder, 1974)
- 7- THE WHOLE TOWN'S TALKING (Ford, 1935)
- 8- DEADLINE USA (Brooks, 1952)
- 9- HIS KIND OF WOMAN (Farrow, 1951)
- 10- TRACK OF THE CAT (Wellman, 1954)

- 11- YANKEE DOODLE DANDY (Curtiz, 1942)
- 12- BETWEEN TWO WORLDS (Blatt, 1944)
- 13- HANNIBAL (Ulmer, 1960)
- 14- THE DEVIL'S BROTHER (Roach, 1935)
- 15- CHARLIE CHAN AT THE OPERA (Humberstone, 1936)
- 16- THE PHANTOM OF THE OPERA (Lubin, 1943)
- 17- SEVEN SINNERS (Garnett, 1940)
- 18- SAN FRANCISCO (W. S. Van Dyke, 1936)
- 19- ANGEL (Lubitsch, 1937)
- 20- VERTIGES (Christine Laurent, 1985)
- 21- UNE MINUTE POUR UNE IMAGE (Varda, 1983)
- 22- NACHT MEINEM LETZTEN UMZUG (Syberberg, 1971)
- 23- L'AMOUREUSE (Doillon, 1987)
- 24- YEELLEN (Cissé, 1985)
- 25- ANGOXA (Bigas Luna, 1986)
- 26- LES PARAPLUIES DE CHERBOURG (Demy, 1963)
- 27- CLEO DE 5 A 7 (Varda, 1962)
- 28- MEUS OITO ANOS (Mauro, 1956)
- 29- ABOIS E CANTIGAS (Mauro, 1954)

Parallèlement, on a continué la récupération des films de nitrate sur acétat. On a ainsi passé à l'acétat les longs-métrages **UMA VIDA PARA DOIS** (Armando de Miranda, 1948), **SONHO DE AMOR** (Carlos Porfírio, 1945), **A NOIVA DO BRASIL** (Santos Mendes, 1945), **RAINHA SANTA** (Rafael Gil e Anibal Contreiras, 1947) et **JUSTIÇA DO CÉU** (Vitor Manuel, 1952) et 55 courts-métrages des années 10, 20 et 30. On a continué, aussi, à récupérer la série d'actualités **IMAGENS DE PORTUGAL**, en copiant, cette année, la série de 1953 (24 titres).

Avec l'aide du **PROJET LUMIÈRE** on a continué, à Londres, au Centre Technique de Berkhamsted et avec la collaboration du **NATIONAL FILM ARCHIVE**, la restauration du film **AMOR DE PERDIÇÃO** (Georges Pallu, 1921) qui sera conclue en 1994.

On a recopié aussi des films acétat y compris **VERDES ANOS** de Paulo Rocha, **DOMINGO À TARDE** de António de Macedo, **ANIKI-BÓBÓ** et **O PASSADO E O PRESENTE** de Manoel de Oliveira et **CAMÕES** de Leitão de Barros.

Dans le total, on a copié sur acétate **33.760 mètres de films nitrate** et on a recopié **202.080 mètres de films acétate**. Ces valeurs sont, respectivement, deux fois plus et cinq fois plus que les valeurs de l'année 1992.

III - CATALOGAGE

En 1993 nous avons terminé, jusqu'aux dernières acquisitions, l'informatisation du catalogue concernant tout le matériel de long métrage, et nous avons entamé l'informatisation des données concernant les courts métrages.

Simultanément, nous avons accompli la réformulation totale du système de numérotage et codification des matériaux déposés (laquelle est aussi associée à un rangement par blockaus).

Toutes ces opérations ont été accomplies suivant des méthodes de documentation préparant les nouvelles structures de conservation, restauration et recherche, prévue pour la fin 1995 ("Archive National des Images en Mouvement - ANIM").

IV- ACCÈS

Pendant l'année, on a reçu et satisfait 178 demandes de recherche et on a prêté pour des buts de recherche ou d'étude 109 films de notre collection.

Nous avons reçu 251 chercheurs et nous avons maintenu notre collaboration avec les télévisions (publiques ou privées).

La Cinémathèque Portugaise a prêté des copies de son Archive au Festival Internationale de Jeunes Réalisateurs (Vitória, Espagne), au Festival de San Sebastian, au Festival de Troia, au Festival de Courts-Métrages (Vila do Conde) aux Etats Généraux du Film Documentaire (Lussas/Ardèche), à la Maison Méditerranéenne de l'Image (Marseille), au Festival de Rouen, au Festival de Cinéma de la Communauté Européenne à Bangkok, au 1er Festival International du Cinéma Historique (Batalha/Portugal) et aux Rencontres du Cinéma Documental de Malaposta.

Pour tirages, par l'autres organismes, on a prêté de notre Archive 23 films.

La Cinémathèque a aussi collaboré, en prêtant des copies, avec la Coopérative Amascultura, l'Institut Franco-Portugais, la Fondation Calouste Gulbenkian, l'Association Gagarine, la Société Portugaise des Auteurs, la Fondation de Serralves (Porto), l'Institut Français de Porto, le Ciné-Club de Porto et diverses mairies portugaises.

On a accueilli, dans nos lieux, pour des séances d'étude, des chercheurs de la Mairie de Lisbonne, de l'Institut Portugais du Cinéma, du Théâtre National, du Goethe-Institut et du Ciné-Club de Porto.

On a continué notre étroite collaboration avec les Ecoles de Cinéma et avec le Département d'Histoire de l'Université Ouverte.

V - DOCUMENTATION

En 1993, on a commencé à informatiser notre Centre de Documentation. L'informatisation a commencé à se faire au mois de Mars 1993 et s'est développée sur plusieurs "fronts" notamment sur l'introduction rétrospective des fiches auparavant indexées (articles de revues, press releases, dates de sorties au Portugal) et sur l'actualisation de cette même indexation faite directement pour l'ordinateur. Jusqu'au présent, on a introduit 100.000 fiches.

La Bibliothèque a acquis, par achat, donation ou interchange, 359 nouveaux livres, 228 titres de publications périodiques, 32 scénarios de films portugais, et bien aussi "press-sheets" et programmes des Cinémathèques et d'autres organismes étrangers liés au cinéma; des programmes des Cycles et des Festivals au Portugal et à l'étranger; des programmes des cinémas au Portugal.

La lecture publique a enregistré un total de 2.349 lecteurs qui consultèrent 12.258 oeuvres et ont demandé 23.939 photocopies.

La lecture interne a eu un total de 250 réquisitions.

VI - PROJECTIONS

La Cinémathèque Portugaise a organisé, à la Salle Dr. Félix Ribeiro, pendant l'année 1993, 582 séances. Elle a organisé aussi des séances spéciales au Cinemas Condes et Monumental. Dans le total, on a projeté 573 films qui ont été vus par 40.847 spectateurs.

Sur la programmation il faut remarquer des grandes rétrospectives intégrales d'auteurs, comme: **EDGAR G. ULMER** (Mai et Juin); **AGNÉS VARDA** (Juin); **WILLIAM WELLMAN** (Octobre et Novembre); **AKIRA KUROSAWA** (Novembre et Décembre). Il faut aussi souligner l'énorme Cycle "Cinéma et Opéra", à l'occasion du deuxième centenaire de notre Théâtre National d'Opéra, où on a projeté 108 films, non seulement illustratifs des adaptations des opéras au cinéma, mais encore proposant plusieurs exemples de l'art du cinéma comme art opératique ("le cinéma en tant que opéra").

Les grandes rétrospectives **ULMER** et **WELLMAN** ont été organisées en collaboration avec la **FILMOTECA ESPAÑOLA**, et les rétrospectives **VARDA** et **KUROSAWA** (toute l'oeuvre) avec le soutien de l'**AMBASSADE DE FRANCE** et de l'**AMBASSADE DU JAPON** au Portugal.

Sur le calendrier annuel, voici les autres principaux Cycles de films:

JANVIER: Journalisme et Cinéma (en collaboration avec l'hebdomadaire "Expresso"); **La modernité au cinéma: l'année 1953 vu de 1993**;

FÉVRIER: Journalisme et Cinéma (2ème partie); **Hommage à Audrey Hepburn**; **Mémoires du Cinéma Portugais des Années 50** (en collaboration avec la Fondation Calouste Gulbenkian et avec la Société Nationale des Beaux-Arts); **Graciliano Ramos au Cinéma**; **75 ans après Invicta Filme**; **Folies du Carnaval**; **Les Acteurs d'Hollywood avant la Méthode: Dana Andrews et Robert Mitchum**;

MARS: Hommage au Film Department du MOMA (en collaboration avec celui-ci); **Les Acteurs d'Hollywood avant la Méthode (II)**; **Joseph Cotten**; **Oscars 1942 - 1992**;

AVRIL: Centenaire de Leslie Howard; Mémoires des Grands Premières;

MAI: Hommage à Augusto Cabrita; Hommage à Rogério Paulo; Hommage à Eddie Constantine; Hans-Jurgen Syberberg et Edith Clever: Théâtre et Cinema (en collaboration avec le Festival International de Théâtre 93); Edgar G. Ulmer;

JUIN: Lauren Bacall; Edgar G. Ulmer (II); Agnès Varda; 2ème Centenaire de l'Opéra de Lisbonne (S. Carlos): Cycle "Cinéma et Opéra" (en collaboration avec le Théâtre National de S.Carlos);

JUILLET: Cinéma et Opéra (II); Hommage à Cantinflas; Le Cinéma et la Projection de la Personnalité; Centenaire d'Almada Negreiros; Excentricités pour les Nuits d' Étè

SEPTEMBRE: Cinéma et Opéra (III); Le Cinéma et les Droits de l'Homme (en collaboration avec l'Amnistie Internationale);

OCTOBRE: William Wellman; Manoel de Oliveira; Cinéma et Opéra (IV);

NOVEMBRE: William Wellman (II); Akira Kurosawa; Cinéma Documental;

DÉCEMBRE: Akira Kurosawa (II); Centenaire d'Erico Braga; Hommage à Mary Meerson.

Pendant l'année ont visité la Cinémathèque d'importantes personnalités du monde du cinéma, comme Hans-Jurgen Syberberg, Edith Clever, Agnès Varda, Lauren Bacall, Sadao Yamane, Mark Rappaport, Robert Arnold, Maurice Bulbulian, Ellen Fisher et Kenneth Anger.

VII - ÉDITIONS

On a publié les ouvrages suivantes:

- 1- **JOURNALISME ET CINÉMA** (72 pages)
- 2- **THE MUSEUM OF MODERN ART OF NEW YORK** (96 pages)
- 3- **FILMS SORTIS AU PORTUGAL DE 1918 À 1957** (346 pages)
- 4- **SYBERBERG - EDITH CLEVER** (24 pages)
- 5- **AGNÈS VARDA** (92 pages)
- 6- **ERICO BRAGA** (72 pages)
- 7- **MARY MEERSON** (40 pages)

À signaler particulièrement, le beau catalogue dédié au MOMA et la publication de l'inventaire de tous les films sortis en salle, au Portugal, de 1918 à 1957. Cet inventaire n' existait au Portugal qu'après 1957. Avec cet ouvrage - qui a

été le dernier travail de notre ancien Directeur, le regretté LUIS DE PINA - on peut, finalement, avoir un bilan complet de toute la distribution après 1918. Il manque encore - selon le projet de LUISA DE PINA - d'établir le bilan pour la période 1896 - 1918, tâche future pour la Cinémathèque.

VIII - ADMINISTRATION ET BUDGET

1) Personnel	140.179.896\$00
2) Acquisition de Publications	2.888.570\$00
3) Archive Photographique	1.202.430\$00
4) Programmation	33.474.000\$00
5) Tirage de copies	33.326.455\$00
6) Récupération des films en nitrate	35.474.000\$00
7) Acquisition de films étrangers	3.783.507\$00
8) Construction Nouveaux Dépôts	118.733.356\$00
9) Informatisation	14.150.265\$00
10) Administration et manutention	<u>75.257.088\$00</u>
TOTAL	458.556.735\$00

458.556.735\$00 = US DOLLARS 2.585.778
(USD / 177.338)

IX - RAPPORTS INTERNATIONAUX

À l'Assemblée Générale de Mo I Rana, JOSÉ MANUEL COSTA, responsable pour le Département Archive de la CINEMATECA PORTUGUESA, a été élu au Comité Directeur de la FIAF. C'est le deuxième portugais à occuper ses fonctions, après feu LUIS DE PINA, qui a été membre du Comité Directeur de 1987 à 1991.

La CINEMATECA PORTUGUESA a maintenu sa présence au sein des associations qui ressemblent les archives cinématographiques de l'Europe communautaire: l'ACCE (Association des Cinémathèques de la Communauté Européenne) et l'Association LUMIÈRE, co-financée par le Programme MEDIA de la Communauté Européenne. Le siège de ces deux associations est, comme on le sait, à Lisbonne et le Président est JOSÉ MANUEL COSTA.

Pendant l'année, soit le Directeur de la Cinémathèque, JOÃO BÉNARD DA COSTA, soit JOSÉ MANUEL COSTA ont participé à plusieurs réunions de la FIAF, ou de ces Associations, ou, encore, de la Commission de Programmation de la FIAF, dont JOÃO BÉNARD DA COSTA est le Président.

Pendant l'année, la CINEMATECA PORTUGUESA a prêté des copies de son archive à la FILMOTECA ESPAÑOLA, à la CINÉMATHÈQUE QUEBECOISE, à la CINÉMATHÈQUE FRANÇAISE, au MUNCHNER FILMMUSEUM et à l'ISRAEL FILM ARCHIVE. Avec ce dernier, on a co-organisé, à Jerusalem une Rétrospective MANOEL DE OLIVEIRA et un PANORAMA DU CINEMA PORTUGAIS, en Novembre 1993.

Une autre importante rétrospective OLIVEIRA a été organisée à TOKYO, dans le cadre des commémorations du 450ème anniversaire de l'arrivée des Portugais au Japon, en collaboration avec la JAPAN FOUNDATION et l'Ambassade du Portugal au Japon.

Un Cycle "Lisbonne et le Cinéma" a été organisé, avec la Maison Méditerranéenne de l'Image, à Marseille, en Octobre 1993, et on a aussi collaboré avec la NATIONAL GALLERY OF ART (Washington) et ENTREVUES 93 (Paris).

La CINEMATECA PORTUGUESA a poursuivi sa collaboration privilégiée avec la FILMOTECA ESPAÑOLA. Au delà de nombreuses échanges de copies entre les deux Archives, on a organisé, ensemble, les grands Cycles ULMER et WELLMAN.

Au courant de l'année, notre Directeur a visité les Archives de Madrid, Paris et Bologne. On a reçu la visite de MARY LEA BANDY, à l'occasion de l'hommage au MOMA.

La CINEMATECA PORTUGUESA a reçu, pour ces Cycles, des copies en prêt de MOMA, FILMOTECA ESPAÑOLA, CINÉMATHÈQUE FRANÇAISE, NATIONAL FILM ARCHIVE (Londres), CINÉMATHÈQUE ROYALE DE BELGIQUE, CINÉMATHÈQUE DE TOULOUSE, CINÉMATHÈQUE DE LAUSANNE, CINÉMATHÈQUE DU LUXEMBOURG, LIBRARY OF CONGRESS, AMERICAN FILM INSTITUTE, SVENSK CINEMATEKET, CINÉMATHÈQUE QUEBECOISE, GEORGE EASTMAN HOUSE, CINETECA NAZIONALE, OESTERREICHISCHES FILMMUSEUM, DEUTSCHES FILMMUSEUM, BUNDESARCHIV, MUSEO NAZIONALE DEL CINEMA, NEDERLANDS FILM MUSEUM, SUOMEN ELOKUVA - ARKISTO, MUNCHNER FILMMUSEUM, NARODNI FILMOVY ARCHIV.

La CINEMATECA PORTUGUESA, a été représentée aux Festivals de San Sebastian, Pordenone, Locarno et Bologne.

Ljubljana

SLOVENE FILM ARCHIVES 'ACTIVITIES REPORT FOR THE YEAR 1993

1. Accessions

The Slovene Film Archives accessioned in 1993 in compliance with the Natural and Cultural Heritage Act, which requires of producers the legal deposit of two copies within 6 months after finishing a film, the following films:

- a. The producers Viba Film, ŠKUC Forum and Studio 37 delivered 11 feature films, i.e. 127 cans.
- b. We received 47 documentary films, i.e. 69 cans.
- c. Private persons delivered 5 films, i.e. 5 cans.

2. Progress in the field of preservation and protection

The Archives preserves the film material in temperature and humidity controlled repositories at its seat. The vaults are protected against fire and burglary by special detecting devices. As these vaults are full, a new repository has been equipped with 510 m of shelving. It is situated in an unsettled area amidst woods. The vaults are isolated, equipped with air conditioning and detecting devices against fire and burglary. It is also under constant supervision. As planned, the films were re-wound and viewed to establish damages, which were restored. Oil damaged films were chemically cleaned in the laboratory.

3. Cataloguing

Prior to accession by the Archives, all films were viewed by professionals, technically equipped, and described. We viewed and catalogued 84 documentary films and established the data on their producers, time of shooting, contents, and authors. They will be later on presented in a film inventory. For the occasion of the film centenary, the SFA is preparing a publication on activities of Metod and Milka Badjura, the pioneers of Slovene film. We viewed and catalogued 106 films shot by the Badjuras and established numerous data on their work and their films.

4. Film screenings

- a. Presentation of the film material of Božidar Jakac, the pioneer of Slovene film.
In collaboration with the Television Slovenija we screened one of the longer Božidar Jakac's films in the town of Kočevje.
- b. In collaboration with the Television Slovenija we prepared a compilation from Božidar Jakac's films. We helped to shape the scenario and choose the films. The premiere was in the Cultural Centre Cankarjev dom.

- c. After the restoration of the feature film "Svet na kajžarju", the SFA prepared its screening in the village, where the film had been shot 40 years ago.

5. Financial situation

- a. Over the past years, the producers used to transmit to the Archives mostly only negatives of their films. no copies. The Archives has them copied gradually, but it lacks the financial resources and as a result it cannot screen all films.
- b. The Archives is short of cinemateque films, especially of those of foreign provenance. Funds, which are now not available, will be needed for their purchase.
- c. The SFA at the Archives of the Republic of Slovenia is administratively included into the Ministry for Culture.

6. International relations

In 1993 the SFA became a Provisional Member of the FIAF. Some representatives of the SFA visited the Narodni Filmovy Archiv in Prague and got acquainted with arrangement and preservation of film materials. They visited also the film laboratory Barrandow in Prague and agreed upon the possibility of restoring films material in their laboratory.

7. Miscellaneous

New legislation on preservation of film material in the Republic of Slovenia is in preparation within the framework of the Ministry for Culture.

The Archives plans to adapt a part of former barracks in Ljubljana to gain new working and storing premises for all film materials of the Archives. In addition, we plan to purchase adequate equipment, especially for cleaning and maintenance of material; such equipment is now not available in the Archives. We anticipate that the new premises will be ready in three years.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM
LONDON

ANNUAL REPORT 1993

Acquisitions

From 1993, in addition to its more routine acquisitions, the Department of Film would single out for mention a most welcome transfer of nitrate material from a FIAF colleague, an example of a transfer of material from an official source, and an unusual variant in the continuing in-flow of amateur record material.

Our colleagues in Stockholm transferred to us 51 titles in the form of 35mm nitrate prints which it was uneconomic for them to continue to store. Material transferred largely comprised British Ministry of Information films and other allied propaganda from the Second World War. The majority of titles were already in our collection, but the Stockholm prints are commonly less worn than those previously held, and their acquisition will help us to restore and preserve these titles. Also included were two MOI titles "lost" in the United Kingdom. If other FIAF colleagues are aware of similar collections of British "export" propaganda, we should be most anxious to hear from them.

Acquisitions by official transfer included some 1,000 reels of record footage (mainly of 16mm film but with some 35mm) from the Defence Research Agency - formerly the Royal Aircraft Establishment - at Farnborough. The collection documents aircraft development since the Second World War, and complements earlier aviation development film already held by the Museum.

In a special category among the amateur record material acquired by the Museum during 1993 were the seven Hi-8 video tapes recorded by John Keane in Saudi Arabia and Kuwait during the Gulf War of 1991. Commissioned as the official war artist, John Keane used the video camera to "sketch" his impressions prior to creating his paintings of the conflict.

"Conventional" acquisitions were of course also important. One striking example was a 35mm print of *A View of Bosnia* (1993), a personal record of the conflict shot on Super-16mm by Arthur Kent. The film-maker introduced his award-winning documentary in a Museum 'History Evening' on 20 October.

The acquisition and preservation activities of the Department were highlighted in an unusual quarter when the asking of an 'Unstarred Question' in the House of Lords (the second chamber of the United Kingdom's Parliament) on 28 April initiated a brief but very complimentary discussion of the Museum's role in preserving official film records. This was also referred to in the *Westminster* programme on BBC television the following morning.

Preservation

Preservation work has been seriously disrupted by two events in the latter half of 1993, which have spoiled a year that started with good news.

On the evening of 4 July, a fire broke out in the nitrate storage vaults of Henderson's, one of the laboratories used by the Department for film

printing and processing. We were fortunate that none of our film was lost, but the resulting temporary closure of the laboratory - Henderson's are now in operation again - had an inevitable effect on our work.

In September, a routine survey by the managers of the site at Hayes, Middlesex where our preservation section is located discovered the presence in our nitrate vaults of asbestos dust. In accordance with health and safety procedures, the vaults were closed to all staff while the situation was investigated. Further study showed that the quantities of asbestos present were very small. While discussion continued over ways to eliminate the problem, temporary procedures for safe staff entry to the vaults were implemented, and by November we could again have access to our film for testing, examination and preservation work.

The cumulative effect of the two events just outlined has been significantly to restrict the amount of nitrate film copying which we have been able to carry out in the second half of 1993: we shall aim to rectify this by an accelerated programme in the early part of 1994. During 1993, work was carried out on some 340 reels of nitrate film, approximately 85,000 metres. 230 reels, or 57,500 metres, of safety film have also been processed.

The Museum received for expenditure during financial year 1993/94 the second instalment of the grant which the National Heritage Memorial Fund has agreed to make for the preservation of the film of the Second World War work of the London Fire Brigade - a very welcome measure of support mentioned in last year's annual report.

Contractors completed work on the conversion of a fourth building at the Museum's Duxford, Cambridgeshire site for use as a store for acetate film, and the building was formally handed over during March 1993.

Cataloguing

New catalogue records have been completed for 350 titles, and work has continued on the consolidation of data from old systems, as reported last year. We have started to convert this data to a software package called INMAGIC+: Imperial War Museum policy is that all IWM departments use INMAGIC+ for cataloguing while the Museum continues, as a member of a consortium of UK museums in a project called LASSI, to take part in the development of a new system for collections management.

The Department of Film has also extended the scope of its usage of the text-retrieval package EXTRACT (also described last year) to include all the 8,000 titles that have to date been fully catalogued.

A major commitment during 1993 has been the preparation for publication of a catalogue to our collection of actuality films of the First World War period. These are films which were transferred to the Museum shortly after the war, from 1919 onwards. They therefore constitute the oldest part of the Imperial War Museum's film archive - the Museum was taking advice about their long-term preservation as early as 1920. The catalogue, which will cover some 1,200 items, will be published during 1994.

Work continues on the development of an in-house system (based on dBASE IV software) for the processing of data relating to the technical and preservation records of the archive.

Film Showings

The Museum continues to screen films to the general public on Saturdays and Sundays throughout the year and on every day during school holidays. During 1993 the Museum showed 45 film titles in 580 screenings to a total audience of 15,394 people. Screenings of feature-length films are included in the year's programme but the normal pattern is of frequent screenings of short programmes, a pattern appropriate to a cinema located inside a museum.

One major element reflected in public film shows was the cycle of *Turning Points*, key events in the Second World War, such as the Battle of Stalingrad or the opening of the Italian campaign, reflected in contemporary documentaries programmed as the fiftieth anniversary of each event was reached. Other strands in the film programme complemented exhibitions in the Museum's galleries: an exhibition with the title *Forces Sweethearts* was matched by a season of romantic feature films with a wartime setting ranging from *Casablanca* (1942), *Millions Like Us* (1943), *Waterloo Road* (1944) and *The Way to the Stars* (1945) to *Yanks* (1979) and *For the Boys* (1992). Also included in this programme were examples of the *Calling Blighty* series of messages home from British servicemen, filmed where they were posted in Asia towards the end of the Second World War and screened in cinemas near their homes. Special exhibitions on *Toys* and *The Wartime Kitchen and Garden* were complemented by programmes of contemporary short documentaries.

Public Services

Material from the archive was in demand for television and video documentary programmes both interpreting the history of past events and providing a historical context to current affairs. Material was supplied to 356 productions world-wide.

Stories about "previously unknown" footage coming to light in film archive vaults are frequently untrue and thus a cause of annoyance to us. In 1993, however, there was a genuine example of such an occurrence at the Imperial War Museum. Brad King of the Department discovered, among our collection of aviation development film, footage of bombers testing the Barnes Wallis bouncing bomb just before the RAF's "Dam Busters" raid on the Ruhr in May 1943. The film attracted a great deal of media interest during the fiftieth anniversary of the event.

In addition to researchers working on behalf of television productions, the Department is also consulted by historians (whether they are concerned with some detail of their own family history, the rise and fall of great powers, or illustrations of some social trend) and other students. In all, the Department was visited by over 1,500 researchers during 1993, over 1,000 of whom viewed film. Almost 4,000 enquiries by letter, telephone and fax were answered.

The Museum has installed in the foyer of the Main Cinema a display on the history of combat filming and the work of the Department, a modest but still welcome step to promote the work of the film archive in the eyes of visitors to the Museum. Exhibits include two decorations awarded to combat cameramen, cameras and projectors from the period of the First World War to the 1980s, the 'Oscar' awarded to the British Government for the film

The True Glory, promotional material and memorabilia. Panels illustrate the Department's preservation work, its interest in amateur film, and other themes.

The Department facilitated the organisation of two film-related events in the Museum. The first, held on 19 June, was a "screening and discussion" of *British Wartime Food Films*, organised by Kay Gladstone of the Department in partnership with members of the Wellcome Unit for the History of Medicine at Glasgow University and Nuffield College Oxford and the Curator of Public Health at the Science Museum. The event attracted an audience of over 110 people, including former staff of the wartime Ministries of Food, Agriculture etc and contemporary students of nutrition and public health. The second, held on 8 December, was a day conference with the title *History or Legend ? The Use and Abuse of the Visual Record*. Both events illustrate the Department's interest in extending the use made of its collections.

Film screenings form a prominent part of the Museum's regular education programme for school-age children, with the Cinema in use every day during school terms. Film shows are occasionally complemented by lectures, either by outside speakers or by members of Museum staff.

The Department continues its "Loan Scheme" which makes available 16mm prints of a range of films (with some titles also available on video) to educational establishments. In addition, the Department makes a number of loans each year to other organisations (local history or film study groups, service or veterans' associations, etc). Members of the Department's staff occasionally present programmes in person to such organisations. During 1993, we loaned a total of 165 films and 57 videos; there were 93 loans to colleges, societies and other bodies and 72 to service organisations.

International Relations

The Department was represented at the FIAF Congress in Mo i Rana by the Keeper, Roger Smither, who took part in (having previously assisted Wolfgang Klaue to organise) the Symposium on Newsreels. He was elected to the Federation's Executive Committee in the elections held during the General Assembly, and attended the EC meeting held in Paris in November.

Roger Smither also attended the meeting of the Cataloguing Commission hosted by the Narodni Filmovy Archiv of the Czech Republic in Prague in September.

Kay Gladstone attended the annual meeting of Inédits, the European amateur film association, held in San Sebastian in May. While in Spain he was also able to visit and view film at the Filmoteca Española.

Roger Smither and Kay Gladstone both attended the 1993 meeting of IAMHIST (the International Association for Media and History) which took place in Amsterdam in July with the theme *Film and the First World War*. Mr Smither presented three screenings of Imperial War Museum film at the Nederlands Filmmuseum, and Mr Gladstone gave a paper at the Conference.

The Department lent twenty films for the Festival *Il Cinema Ritrovato* in Bologna in November.

London

FIAF ACTIVITIES REPORT 1993
NATIONAL FILM AND TELEVISION ARCHIVE - LONDON

1. ACQUISITIONS OF THE YEAR

Perhaps the most important factor affecting film acquisitions this year was the decision to reduce to zero all acquisition budgets for the financial year 93/94, in order to protect the level of the Archive's preservation monies. This necessary constraint meant that we began the year thinking that lack of funds would at least create an opportunity for a period of 'housekeeping' and the formal accessioning of some large collections still awaiting attention. In fact, the rate of acquisition remained unabated through a constant flow of donations - an indication of the good relations built up between the NFTVA and the film industry in the UK over the years. The lack of funding in this area is, nonetheless, a real problem, because it denies the Archive's acquisition sections the option of purchasing material unobtainable by any other means, particularly from the independent sectors where many companies cannot afford to donate.

1.1 Feature and Fiction Films

The final figure of titles selected/identified, formally acquired and fully documented by the section was 1,828, only a few less than in 1992. Particularly rewarding was the acquisition of the Metro Pictures/Other Cinema Library, undoubtedly the most important source of radical film and television material in the UK; a vast amount of safety pre-print material from Rank Film Laboratories containing many rare titles; and the belated but final clearance of all existing nitrate material from the Rank Film Archive, filling some important gaps in the NFTVA's collection.

The 360 Classic Feature Films initiative at the Museum of the Moving Image (MoMI) has benefited from our acquisition of ten new high-quality prints for this special collection, despite the severe shortage of funds during the year. The search for "missing" British films - formalized and much publicized in 1992 in our book "Missing Believed Lost" - continues apace; several titles previously thought irretrievably lost have now been located and secured.

1.2 Documentaries and Non-Fiction Films

A total of 1,964 titles were formally acquired during the year.

The most striking feature of the year has, however, been the number of important large collections donated. Much of the time has been spent in working on listing these collections in a first step to acquisition. Of these large intakes, the negative and pre-print material from British Petroleum (BP) is in many ways the most significant, but among the other collections still awaiting formal acquisition is material from United Distillers, Concord Film Council, The Royal Ballet, The Leonard Cheshire Foundation, and the Britten Pears Library.

Important titles from London Transport were added to the collection, as was Winston Churchill's collection from Chartwell House, which was passed to us by the National Trust. We were able to use the last of the budget from the year 1992/93 on the purchase of Northern Newsreel from Trade Films.

Work continues with the Public Record Office in the selection and acquisition of Government films. We also continue to acquire British Movietone News on a regular basis.

1.3 Television

A total of 14,482 television programmes were acquired during 1993, an increase of 19% on the previous year's figure. Of these, 6,555 were acquired by direct recording off-air, an increase of 11%. Over 27% of the output of ITV and about 25% of Channel 4 was recorded, including a complete day's output from the latter every month. This was the first year of statutory funding of the Archive's television recording operation for commercial TV, under the terms of the 1990 Broadcasting Act. In addition, over 400 BBC programmes were recorded and a further 250 acquired by borrowing and dubbing master tapes. The only area which saw a decline in acquisitions in 1993 was satellite television, because most channels are now encrypted and we are not legally entitled to record them.

A total of 7,677 titles were acquired by donation, an increase of 27.4% on 1992. Donations of 2" material from the Independent Television companies and master 1" tapes from Channel 4 continued. Meanwhile, the BBC has begun to transfer its collection of over 40,000 2" tapes to a digital format and is depositing the originals with the Archive, together with VHS cassettes for access purposes.

The Archive continued to expand its video replay and transfer capabilities, including the purchase of two digital D3 machines.

A major initiative to recover lost television programmes, called MISSING BELIEVED WIPED, was launched with considerable publicity and some early success.

2 PRESERVATION

2.1 Administration

Despite further delays in construction work, Phase III of the building development at the J Paul Getty Jnr Conservation Centre was completed during the summer. The new development, consisting of 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 and materials from the Stills Posters and Designs collection, was formally opened on 23 June by Peter Brooke, the Secretary for State for the Department of National Heritage, who was making his first visit to the Archive.

In July, a serious nitrate fire occurred at Hendersons Film Laboratories, a facility used by the NFTVA for access work and by a number of other UK archives for preservation printing. Fortunately, very little unique material was lost as a result of the fire, but it did mean that for a time Hendersons were unable to continue to function until essential repairs to their premises had been carried out. Accommodation was therefore provided at the J Paul Getty Jnr Conservation Centre for a few months at the end of 1993 so that Hendersons could continue operating as one of the few remaining laboratories in the UK able to handle nitrate film.

2.2 Film Preservation

Work on restoration of the NFTVA's holdings of Technicolor feature films continued during the year, all the final work being carried out by the Archive's expert colour consultant, Paul de Burgh. They included London Films' OVER THE MOON (1939), Frank Launder's THE BLUE LAGOON (1948), Korda's JUNGLE BOOK (1942) and Alfred Hitchcock's UNDER CAPRICORN (1949). Colour preservation work was also completed on J Stuart Blackton's THE GLORIOUS ADVENTURE (1922), a film produced using the red-green subtractive colour system Prizmacolor, a process which was uneven but capable of strikingly beautiful effects, faithfully reproduced in the Archive's new print. In something of a departure for the NFTVA, a colour negative and print were produced from our tinted and toned and stencil-colour nitrate print of the English language version of Gallone and Palermi's film GLI ULTIMI GIORNI DI POMPEI (1926). The results were striking and the nitrate print will now be made available to our colleagues at the Cineteca Nazionale in Rome in order to assist them in completing their colour restoration of the longer Italian original.

During the year improved preservation masters were also produced for the silent version of Hitchcock's BLACKMAIL (1929) by returning to the original nitrate negatives and reprinting. As a result of this work, an improved print was added to the BFI's Piper-Heidsieck Classic Film Collection programme of early Hitchcock titles and it has now been shown in a number of venues around the world.

The NFTVA also began exploring the possibility of improving the quality of damaged soundtracks, particularly for presentation purposes, by using digital re-recording techniques. Tests carried out on sections of Carol Reed's THE THIRD MAN (1949) and Maurice Elvey's THE WANDERING JEW (1933) achieved significant improvements and new soundtracks for both films are currently being produced.

Preservation film copying statistics for 1993 are as follows:

Nitrate duplication : 1,660,717 feet
Acetate processed as a result : 2,657,147 feet

2.3 Video

The NFTVA's first digital video unit (D2) was installed and is now

fully operational. It can be interlinked with 2" Quad, 1", Betacam SP and U-matic video formats. In addition, the Bosch telecine machine has been enhanced with a digital grading and editing system, providing a full scene-to-scene grading facility for all film-to-tape transfers carried out on behalf of users.

The telecine operation assisted access in a wide range of different ways over the year. It produced 1" videotapes plus VHS viewing copies for over 300 Topical Budget Newsreel items (previously held only as original nitrate negatives) for use in a forthcoming television series; video copies for donors, including Esso and the Boy Scouts Association; alongside individuals such as Johnny Wardle (Home movies of a Test Cricketer) and Miss Winston (George Bernard Shaw). Videocassettes were also produced for use in the composition of original scores for a number of silent films, and we were also able to supply the director Frank Launder with a video copy of the NFTVA's restoration of his film THE BLUE LAGOON.

3. CATALOGUING

3.1 Statistics This year saw a marked increase in the numbers of people using the cataloguing section, as the figures which follow below indicate. There was also an increase in the number of films fully shotlisted, reflecting the fact that the section is back at full strength. The previous year's figures are given in brackets with the percentage increase at the end.

Personal enquirers 723 (525) 26%
Enquiries by letter/fax/telephone 2,491 (1,618) 54%
Films shotlisted 327 (231) 41%.

3.2 Publications Editorial work was completed on two major publications, 'A for Andromeda to Zoo Time': The Television Holdings of the National Film and Television Archive 1936-1979, and 'Walking Shadows: Shakespeare in the National Film and Television Archive', an annotated catalogue with accompanying essays. Both will be published early in 1994 and the Shakespeare catalogue will be complemented by an extended season of Shakespeare films and television drama at the National Film Theatre.

3.3 The section was also busy with a wide range of other activities. For the Centenary of Cinema, cataloguing/shotlisting of some of the Archive's more important collections of early cinema was made a priority, among them our Josef Joye holdings and the Schulze collection of 68mm Biograph and Mutoscope material. In addition, as one of the Media '95 LUMIERE projects, research was carried out on the Cinémathèque Française's collection of Will Day material and a comparison made with the NFTVA's own holdings, to enable a full restoration to take place.

4. ACCESS AND PROGRAMMING

4.1 Access

As always, the three sections of the Archive which handle access to the collection had a demanding year. The Viewing Service supplied a total of 3,299 prints, the majority for research purposes on Archive premises, but a substantial number also loaned for public screenings at the National Film Theatre, MoMI, the BFI's Regional Film Theatres and other UK venues, as well as material for events and festivals overseas, including 265 prints sent to FIAF colleagues. The Production Library serviced 166 film and television productions, among them many cinema and arts programmes, as well as historical documentaries. The Donor Access section, which has a contractual obligation to supply copies back to donors and to authorised third parties, supplied a total of 1,104 film copies, also including a number of exchange prints to FIAF colleagues, for which this section is also responsible.

4.2 Programming

In addition to the many films supplied to the National Film Theatre via the Viewing Service during the year, the Archive continued to programme two British feature films from its collection every month in its own regular NFT slot, 'The Archive Presents', alongside its monthly documentary programme, 'In Fact'. Titles continued to be added to the Archive's enormously successful repertory programme of mint-condition prints of classic features screened exclusively at MoMI, and these ran throughout the year, as did the Archive's repertory programme of British cinema, 'Made in London', at the Museum of London.

In April, Kevin Brownlow and David Gill, known for their restorations of silent cinema ranging from Gance's NAPOLEON to Rex Ingram's FOUR HORSEMEN OF THE APOCALYPSE, jointly presented the annual Ernest Lindgren Memorial Lecture on the theme 'The Film about the Film', using rare and fascinating footage from contemporary films made during production.

As always, the Archive made a strong contribution to the London Film Festival. Two of its Technicolor restorations were presented: Korda's JUNGLE BOOK, which helped to mark Alexander Korda's centenary; and Hitchcock's UNDER CAPRICORN, screened as a tribute to the late Lord Sidney Bernstein. In a salute to earlier colour processes, the restoration of the Prizmacolor print of THE GLORIOUS ADVENTURE was also shown. A fine black-and-white print of THE CARD (1952) was screened as a salute to the British cameraman and director Ronald Neame, who attended the screening, as did its star Alec Guinness. Finally, our colleagues at the Cineteca di Bologna and the Danish Filmmuseum enabled us to present MACISTE ALL'INFERNO (1926), the first archival restoration to be completed with funding from LUMIERE, the European community's MEDIA 95 initiative aimed (among other objectives) at funding restoration work between co-operating European archives.

5. BUDGETARY MATTERS

As was signalled last year, 1993 has been a difficult year financially for the NFTVA, with a number of our expenditure budgets reduced to zero

in order to protect the key area of preservation. We are, however, happier to be able to report that the BFI's funding body, the Department of National Heritage, has honoured its commitment to provide a substantial increase to the NFTVA's film preservation funding in 1994/95, and it has also been possible to re-instate small operational budgets in other areas. Government funding for the future is likely to be at cash standstill, nevertheless, and sponsorship and other means of funding will have to be actively sought. We also hope that the forthcoming National Lottery will provide additional funding for capital projects.

6. INTERNATIONAL RELATIONS

6.1 FIAF

Clyde Jeavons and Henning Schou attended the FIAF Congress held in Mo I Rana in Norway in late May. Clyde Jeavons was re-elected to the Executive Committee, this time as Treasurer. Henning Schou presented a report on the activities of the Preservation Commission of which he is Chair, and Clyde Jeavons gave two illustrated talks during the two-day Newsreel Symposium. In the wake of considerable interest in training issues generated by the successful FIAF Summer School held at Berkhamsted in 1992, Clyde Jeavons was also asked to set up an investigatory FIAF Training Group. In the same context he (together with Sam Kula) also visited Hong Kong at the invitation of the City Council to assist in developing a policy for the embryonic Hong Kong Film Archive.

In November, Clyde Jeavons also attended the FIAF Executive Committee Meeting held in Paris, accompanied by Henning Schou in his capacity as Head of the Preservation Commission.

In August, Anne Fleming visited Taipei at the invitation of the Film Archive to attend a festival of film restorations from FIAF Archives organised by the Film Archive in Taipei to mark their acceptance as provisional members of FIAF. The NFTVA contributed its recent Technicolor restoration *BLANCHE FURY* to this event.

6.2 FIAT

Steve Bryant, the NFTVA's Keeper of Television, attended the FIAT Executive Council meeting in Baden-Baden in May, where he was appointed chair of the new FIAT Programming and Production Commission. In September, he attended the FIAT General Assembly in Sofia, Bulgaria, where he introduced the plans of the new Commission and participated in the Seminar.

6.3 EUROPE

Clyde Jeavons played an active part on the Executive Committee of LUMIERE throughout the year, attending all the meetings held to decide which film restoration projects should receive funding. Among the LUMIERE projects in which the NFTVA was actively involved during 1993 were the restoration of the Will Day collection held at the Services

des Archives du Film at Bois d'Arcy, restorations of the films on the great Polar explorations early in the century in collaboration with the Nederlands Fimmuseum and the Norwegian Film Archive and, also with the Nederlands Filmmuseum, the copying of the Biograph and Mutoscope 68mm collections.

Clyde Jeavons, Anne Fleming and a number of other NFTVA staff attended the Pordenone Silent Film Festival, to which we contributed a number of titles, and Tony Cook attended the Bologna Festival and assisted in the presentation of the results of the FORCE programme aimed at establishing common training in preservation techniques both in European film archives with their own laboratories and commercial film laboratories closely associated with archival preservation work.

A.F.
February, 1994.

Los Angeles

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Annual Activities Report to FIAF: 1993

ACQUISITIONS

Motion Pictures: The Archive's motion picture collection received numerous contributions in 35mm and 16mm formats during 1993, along with video format copies of many films acquired for use in the Archive Research and Study Center. As in previous years, the most important film format contributions for both research and preservation came directly from U.S. production and distribution companies and prominent individuals in the U.S. entertainment industry.

Universal and Twentieth Century Fox continued to deposit 35mm prints of their most recent releases, including, from Universal, Edward James Olmos's controversial AMERICAN ME (1992), Martin Scorsese's CAPE FEAR (1991), and Spike Lee's JUNGLE FEVER (1991). Films received from Twentieth Century Fox included the Coen brothers' BARTON FINK (1991), Michael Mann's THE LAST OF THE MOHICANS (1992), Tim Burton's EDWARD SCISSORHANDS (1990), and Bill Kroyer's animated feature FERNGULLY--THE LAST RAIN FOREST (1992).

Columbia contributed new 35mm prints of a number of classic titles, including John Ford's THE WHOLE TOWN'S TALKING (1935) and THE LAST HURRAH (1958), Frank Capra's MR. DEEDS GOES TO TOWN (1936) and MR. SMITH GOES TO WASHINGTON (1939), Robert Rossen's ALL THE KING'S MEN (1949), Fred Zinnemann's FROM HERE TO ETERNITY (1953), and Stanley Kubrick's anti-war comedy, DR. STRANGELOVE; OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1964). All of these prints were originally struck for the series Turning Points: Columbia Pictures and the Social Film, presented by the Archive in late 1992.

Another large collection of older, predominantly American films was received from Paramount and Films, Inc., a leading U.S. non-theatrical distributor. Through the agency of the American Film Institute, Paramount and Films, Inc. together contributed almost 500 16mm prints of features released over the last 40 years, ranging from Byron Haskin's science fiction classic THE WAR OF THE WORLDS (1953), through GUNFIGHT AT THE O.K. CORRAL (John Sturges, 1957), ALFIE (Lewis Gilbert, 1966), THE DAY OF THE LOCUST (John Schlesinger, 1975), and Steven Spielberg's RAIDERS OF THE LOST ARK (1981), to Albert Brooks' Academy Award-winning TERMS OF ENDEARMENT (1983).

Twentieth Century Fox also contributed a number of older features in 16mm, including Henry King's THE SUN ALSO RISES (1957), Sam Peckinpah's THE OSTERMAN WEEKEND (1983), John Avildsen's W.W. AND

THE DIXIE DANCEKINGS (1975), and Brian De Palma's PHANTOM OF THE PARADISE (1974). While the Archive does not usually consider 16mm prints part of its preservation collection, these contributions have greatly expanded the Research and Study Center's collection of historically important American films.

The Archive's most important individual contribution came from publisher Hugh Hefner, who donated the late Richard Brooks' personal collection of 35mm and 16mm prints of his films. (Hefner and Brooks were friends, and Brooks left his collection to Hefner in his will. Hefner, realizing that this important resource should be housed where it would be available to scholars and others with an interest in film history, in turn donated it to UCLA.) The collection includes, in addition to a number of early films for which Brooks had screenwriting credit, every one of his films as a writer-director, from CRISIS (1950), through such recognized classics as ELMER GANTRY (1960) and IN COLD BLOOD (1967), to his final film, WRONG IS RIGHT (1982).

In addition to the fiction films listed above, two interesting documentary collections were added in 1993: a series of anti-war films distributed in the 1980s by The Video Project, including the Academy Award-winning short WOMEN--FOR AMERICA, FOR THE WORLD (Vivienne Verdon-Roe, 1986); and, from the '70s, short subjects and features dealing with the Ford Foundation's work in the fields of criminal justice, job creation, housing, urban conditions, the environment, and minority rights.

Television: The television collection continued to expand with contributions from previous and new donors:

The Academy of Television Arts and Sciences, in continuation with of its partnership with UCLA, contributed the 45th Annual Prime-Time Emmy nominees and winners (188 programs, 3/4"); the 45th Los Angeles Area Emmy nominees and winners (152 programs, 3/4" and Betacam); the 20th Annual Daytime Emmy nominees and winners (414 programs, 1/2" VHS); and 3/4" copies of both the 44th and 45th Annual Prime-Time Emmy Awards telecasts.

KCET, Los Angeles contributed 375 programs (2", 1", and 16mm) produced and broadcast by that PBS station between 1964 and 1982, including multiple programs from such series as HOLLYWOOD TELEVISION THEATRE, MEETING OF MINDS, VISIONS, and CITYWATCHERS.

The University of Southern California's School of Journalism gave 16mm prints of 41 documentaries produced by Los Angeles area station KNBC and broadcast between 1962 and 1973.

Frank and Arlene Goodman Associates continued their association with UCLA by adding to the Archive's collection of MASTERPIECE THEATRE and MYSTERY programs, including such programs as "A Doll's House," and "Prime Suspect."

Mrs. Herman Harvey contributed 21 SUM AND SUBSTANCE programs produced by her late husband and broadcast in 1963 over KNXT in Los Angeles. These 16mm kinescopes feature conversations with, among others, Aldous Huxley, Jean Renoir, Upton Sinclair, Clifford Odets, and Jimmy Durante.

Actress Esther Williams gave original 2" color videotapes of her 1960 special ESTHER WILLIAMS AT CYPRESS GARDENS.

Director Delbert Mann continued his association with UCLA by contributing seven programs, including the PRODUCER'S SHOWCASE production of "Darkness at Noon" (1955) and the FORD STAR JUBILEE production of "The Day Lincoln Was Shot" (1956).

Director George Schaefer continued his association with UCLA by providing a 3/4" copy of his 1981 television movie THE PEOPLE VS. JEAN HARRIS.

Producer Coffee Walker donated 77 kinescopes of the pop music show SHINDIG (1964-66) and 24 kinescopes of the pop music show SHIVAREE (1964-65), as well as a 16mm print of THE YOUNG MAN FROM BOSTON, a 1965 documentary on John F. Kennedy.

The John Daly Collection: 18 programs, donated by newsman John Daly's widow Virginia, including the ABC documentaries THE INVESTIGATORS AND THE LAW (1959), REPORT CARD 1958 (1958), and THE SPLENDID AMERICAN (1959); three programs from the BELL AND HOWELL CLOSE-UP documentary series (1960); and THIS IS ROBERT TROUT, a 1965 tribute to the longtime CBS newsman.

The ATAS/Robert Hoffman Collection: 16mm kinescopes and prints of 19 programs, including GENERAL ELECTRIC THEATER: "I Am A Fool" (1954), PLAYHOUSE 90: "The Jet Propelled Couch" (1957), STUDIO ONE: "1984" (1953), and SUSPICION: "Four O'Clock" (1957).

Florentine Films donated 3/4" copies of all 9 episodes of the documentary series THE CIVIL WAR (1990).

Blackside, Inc. donated VHS copies of all 7 episodes of the documentary series THE GREAT DEPRESSION (1993).

Writer/director David Swift continued his association with UCLA by contributing 3/4" copies of JAMIE (4 programs, 1953-54) and BARNEY MILLER (4 programs, 1977).

Other programs received include a 16mm kinescope of the PLAYWRIGHTS '56 production of "Adam and Evening" (1956) donated by William F. Klages; 3/4" videotapes of 6 episodes of the comedy cooking show AT HOME ON THE RANGE donated by Venezia Productions; episodes of MYSTERIES OF CHINATOWN (1950) and MAMA ROSA (1953) donated by actor Vito Scotti; a 3/4" copy of BUTT OUT! THE LIFE AND DEATH OF CIGARETTEE ADVERTISING ON TV by Weller-Grossman Productions; 16mm prints of 22 episodes of the MARY TYLER MOORE SHOW (1970-77) donated by Aubrey Solomon; and 16mm prints of 11 episodes of THE ERROL FLYNN THEATRE donated by Ronald Shedlo.

PRESERVATION

Motion Pictures: Short subjects and feature films copied by the Archive from nitrate onto safety stock during 1993 included:

AND TO THINK THAT I SAW IT ON MULBERRY STREET (Paramount, 1944) d. George Pal; a puppet animation film, photographed in Technicolor; one reel.

A silver image 35mm safety master positive was made from the original nitrate sequential exposure camera negative. From this master, an Eastmancolor internegative was produced. A new optical soundtrack negative was re-recorded from a 1944 nitrate positive copy (the original track negative no longer exists). An Eastmancolor answer print was also produced for reference purposes.

BECKY SHARP (Radio Pictures/Pioneer, 1935) d. Rouben Mamoulian. With Miriam Hopkins, Nigel Bruce, Cedric Hardwicke. Photographed in Technicolor; 9 reels.

The quality of the picture and the sound has been upgraded for this film, through the cooperation of the Nederlands Filmmuseum in Amsterdam. A rare original 1935 nitrate Technicolor print, with Dutch subtitles, was made available to the Archive which enabled us to further improve picture quality on the final reel of the film. Also, because this print has an English language soundtrack, we were able to substitute superior 35mm quality sound for sections of the film which had previously been re-recorded from a poor 16mm copy.

LA CUCARACHA (Radio Pictures/Pioneer, 1934) d. Lloyd Corigan; with Steffi Duna, Don Alvarado, Paul Porcasi; photographed in Technicolor; 2 reels.

UCLA is pleased that this historic short subject in early three-strip Technicolor, has now been archivally preserved in 35mm directly from the original camera negatives and soundtrack. UCLA now holds a set of YCM silver separation master positives, an Eastmancolor reference print and an Eastmancolor interpositive made directly from the camera negatives, as well as soundtrack materials.

EAST LYNNE (Fox, 1931) d. Frank Lloyd; with Ann Harding, Clive Brook, Conrad Nagel; 11 reels.

Preserved from a 1931 nitrate print. The Archive has made a 35mm composite dupe picture negative, a re-recorded optical soundtrack negative, and a reference print.

THE GUNS OF NAVARONE (Columbia, 1961) d. J. Lee Thompson; with Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Irene Papas; Eastmancolor; CinemaScope; stereophonic sound; 20 reels.

Under the supervision of the Archive's Preservation Officer Robert Gitt, this film was restored from surviving reels of the original camera negative, as well as sets of interpositive materials. The soundtrack was re-recorded to a Dolby Stereo optical track negative from a surviving acetate magnetic four-track sound master. A set of YCM silver separations was produced, along with an Eastmancolor internegative, and Eastmancolor interpositive, a re-recorded Dolby stereo soundtrack negative, a re-recorded four-track magnetic stereo sound copy on polyester stock, and two Eastmancolor reference prints were produced, with elements stored by Columbia and by UCLA.

MICKY ONE (Columbia, 1965) d. Arthur Penn; with Warren Beatty, Hurd Hatfield, Alexandra Stewart, Franchot Tone; 10 reels.

In collaboration with Columbia Pictures, the Archive has made two composite master positives from the original camera negative, a soundtrack master positive, a re-recorded optical track negative, a picture dupe printing negative, and two reference prints. Separate sets of these materials are being held by the Archive and by Columbia.

MURDER IN TRINIDAD (Fox, 1934) d. Louis King; with Nigel Bruce, Victor Jory, Heather Angel; 8 reels.

Preserved from a 1934 nitrate print. The Archive has made a 35mm composite dupe negative, a re-recorded optical soundtrack negative, and a reference print.

PHANTOM OF THE OPERA (Universal, 1943) d. Arthur Lubin; with Claude Rains, Nelson Eddy, Susanna Foster; photographed in Technicolor; 10 reels.

Preserved from the original nitrate 3 strip Technicolor camera negatives. A set of silver separation master positives, an Eastmancolor internegative, an Eastmancolor interpositive, a re-recorded optical soundtrack negative, and two Eastmancolor reference prints were produced, with separate sets of elements stored by Universal and by the Archive.

THE PLAINSMAN (Paramount, 1936) d. Cecil B. DeMille; with Gary Cooper, Jean Arthur, Charles Bickford; 12 reels.

Preserved from Cecil B. DeMille's personal nitrate print, in cooperation with Universal Pictures. Two dupe picture negatives, two re-recorded soundtrack negatives, and two reference prints were produced, with separate sets of elements stored by Universal and by UCLA.

THE PLASTIC AGE (B. P. Schulberg/Preferred, 1925) d. Wesley Ruggles; with Clara Bow, Donald Keith, Henry B. Walthall, Gilbert Roland, Clark Gable (unbilled); tinted; 8 reels.

Preserved from a tinted nitrate print in collaboration with The Stanford Theatre Foundation; additional footage supplied by The Library of Congress. A 35mm dupe picture negative was produced, as well as a tinted 35mm reference print on Eastmancolor stock (tints re-created by flashing with colored light). Materials jointly held by The Stanford Theatre Foundation and UCLA.

PURSUED (Warner Bros., 1947) d. Raoul Walsh; with Robert Mitchum, Teresa Wright, Judith Anderson; 11 reels.

Preserved from the original nitrate camera negative, with damaged sections replaced with pieces from a nitrate dupe negative. A composite picture master positive was manufactured, along with a soundtrack master positive, a re-recorded optical soundtrack negative, and a reference print.

SHANGHAI EXPRESS (Paramount, 1932) d. Josef von Sternberg; with
Marlene Dietrich, Clive Brook, Anna May Wong; 9 reels.

A joint preservation project with Universal Pictures.
Preserved from an acetate composite master positive, with
printed-in damaged sections replaced by copying portions of a
1950's vintage 35mm acetate projection print. The Archive
produced two dupe picture negatives, a re-recorded optical
soundtrack negative, and two reference prints. Sets of
separate elements are being stored by Universal and UCLA.

THE SPIDER (Fox, 1931) d. William Cameron Menzies; with Edmund
Lowe, Lois Moran; 8 reels.

Preserved from a 1931 35mm nitrate positive print.
Preservation elements manufactured include a composite dupe
negative, a re-recorded optical soundtrack negative, and a
reference print.

THE STRANGE AFFAIR OF UNCLE HARRY (Universal, 1945) d. Robert
Siodmak; with George Sanders, Geraldine Fitzgerald, Moyna
MacGill; 9 reels.

With the cooperation of The National Film and Television
Archive (U.K.), the Archive has upgraded the picture and sound
for this film, which was originally preserved a decade ago.
Portions of the film derived from 16mm materials have now been
replaced with 35mm quality picture and sound.

VITAPHONE SHORTS:

ALWAYS FAITHFUL (Vitaphone #3334, 1929) with Blanche Sweet

THE INGENUES, THE BAND BEAUTIFUL (Vitaphone #2573, 1928)

JOSEPH E. HOWARD, AMERICA'S POPULAR COMPOSER (Vitaphone #2596,
1928)

OHMAN AND ARDEN (Vitaphone #553, 1927)

The above four shorts were restored by The Library of Congress
in cooperation with UCLA. The Archive transferred the sound
for these subjects from its collection of original Vitaphone
16" 33 1/3 RPM discs to a re-recorded 35mm optical soundtrack
negative. These newly created track negatives were then sent
to LOC to be married with their picture preservation

materials. A joint set of reference prints was produced for both institutions.

THE WILD ONE (Columbia, 1954) d. Laslo Benedek; with Marlon Brando, Mary Murphy, Lee Marvin; 9 reels.

Working in collaboration with Columbia Pictures, the Archive has made two composite master positives from the original camera negative, a soundtrack master positive, a re-recorded optical soundtrack negative, a dupe picture negative, and two reference prints. Separate sets of these materials are being held by Columbia and by UCLA.

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1993. Funding was received from the Joseph P. Drown Foundation and the National Endowment for the Humanities. The NEH grant was for a three-year-long project entitled "The 1930s: Prelude to War," which deals with national and international events leading up to World War II. Among the complete newsreels which were preserved and restored were issues containing stories covering Japan's invasion of Manchuria, Nazi book burning and Babe Ruth taking a pay cut. Unreleased vault material preserved in 1993 included footage of Marian Anderson's concert on the steps of the Lincoln Memorial in 1939 and a meeting between Henry Ford and George Washington Carver.

Television: Television preservation projects included the production of 1", 3/4" and D2 video masters of 8 speeches and special programs from the John F. Kennedy presidential campaign (1960), including Kennedy's historic appearance before the Houston Ministerial Association. Preservation work continued on early color videotape programming, notably THE GEORGE BURNS SHOW (1960) starring Burns, Jack Benny and Betty Grable; the 1963 pilot to the long-running game show LET'S MAKE A DEAL; and THE DANNY THOMAS SHOW (1965), featuring Mary Tyler Moore, Andy Griffith and Mel Brooks. Other 2" videotapes preserved during 1993 were the HOLLYWOOD TELEVISION THEATRE production of Jean Renoir's "Carola" (1973) starring Leslie Caron; BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (1968); a 1960 PONTIAC STAR PARADE production entitled "Spirit of the Alamo" featuring stars from the motion picture THE ALAMO, among them John Wayne, Richard Widmark, and Lawrence Harvey. Also preserved from the original 2" videotape, and screened during the Archive's Festival of Preservation was an August 1965 installment of THE BIG NEWS, produced by KNXT in Los Angeles and featuring coverage of the Watts riots.

CATALOGING

The Archive has all of its film and television holdings in ORION. As of January, 1994, the Archive had 89,909 USMARC format records for titles, including 40,435 motion picture titles and 49,564 television titles, in its private file on ORION, the UCLA Libraries' on-line information system. Many of these entries are full cataloging records, but most are "minimal level" inventory records; however, most inventory records for feature films have been enhanced to add full credits, and to do authority work on the director. These credits are all now searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes over 105,000 USMARC format authority records for names and titles. The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the fruits of our cataloging work are shared with other archives and library systems around the country. ORION itself is available online to anyone who wishes to open an account with the Office of Academic Computing at UCLA. It can also be searched from terminals all over the UCLA campus. This year, we will be loading all of our records into MELVYL, the University of California's online union catalog, which is available free over the Internet.

RESEARCH AND STUDY

The Archive Research and Study Center (ARSC) is open to faculty, students and staff of UCLA as well as non-university clients conducting a variety of film and television research. ARSC provides viewing of 16mm and 35mm film formats, 1/2" and 3/4" videotape and laserdisc video formats. In every year since it opened, ARSC has increased access to the collections. Before the Center was developed, approximately 800 viewing appointments were handled each year. In 1993, 3,841 individual viewing appointments were held for clients viewing 12,992 titles -- a substantial increase over the previous year.

ARSC serves an international constituency of researchers in academic and production fields. In 1993, international researchers traveled from Australia, France, Israel, Italy, Norway, Poland, Russia and Spain. The Center also serves faculty and students from a wide range of American universities including Harvard, Princeton, Yale, University of Wisconsin, Emerson College and many campuses of the University of California system.

Early in the year the Archive's Research and Study Center organized an international symposium on the work of Michelangelo Antonioni. The director himself was feted at a gala reception following the day's discussions and presentations.

ARSC organized a three-day workshop of the Advisory Committee for "The 1930s: Prelude to War" newsreel preservation and access project. Historians, media experts and filmmakers joined the Archive in inaugurating this three-year landmark project, which marks the first time the National Endowment for the Humanities has directly funded motion picture preservation in the United States.

In collaboration with the British Film Institute, the Archive organized a conference on the relationship between European and Hollywood cinemas in the post-war period. Research papers were delivered by many notable scholars including Geoffrey Nowell-Smith, Thomas Elsaesser, Laura Mulvey, Ian Jarvie, Gian Piero Brunetta, Pierre Sorlin, Chris Wagstaff, Jean Pierre Jeancolas and Anne Jaeckel. Following up on research questions opened at this initial working conference, the Archive will host a similar event in Los Angeles in September 1994. A selection of the papers will be edited by Nowell-Smith and Steven Ricci for publication by the British Film Institute.

In the fall, ARSC initiated regular quarterly meetings of scholars, journalists and media watchdogs to discuss issues of television news. These informal meetings draw key examples from the Archive's extensive collection of news and public affairs programs.

INDUSTRY ACCESS

During 1993, the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News Collection to over 500 productions in a wide array of broadcast, theatrical and educational media. The income derived from license fees and service charges is used to augment support for the Archive's preservation and access programs.

Productions served included features such as "That's Entertainment III," "Swing Kids" and Rob Reiner's "But...Seriously." Feature length documentaries for commercial television included a film on Jean Harlow for Turner Network Television and an ABC film marking the 30th anniversary of the assassination of President Kennedy.

Television continued to be the dominant accessor of newsreel footage, with "MacNeil/Lehrer Newshour"; "ABC Prime Time Live"; "Eye to Eye with Connie Chung" and all the major national network news programs accessing footage. Public television made most of

the requests. Among the many productions were: "The American Experience" (Eisenhower) and "Frontline" (Lee Harvey Oswald and J. Edgar Hoover). Three programs whose historical themes relied heavily on Hearst newsreels were "American Masters" (Benny Goodman); "Malcolm X" and Blackside Productions' multi-part series, "The Great Depression."

The Commercial Services Division provided archival footage to many international clients for use in productions originating in countries such as France, Great Britain, Germany, Japan, Mexico and Israel, as well as others throughout the world.

PUBLIC PROGRAMMING

During 1993, 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 began 1993 with early Soviet Cinema and a program entitled "Lumiere's Century," which was a round-up of French documentaries. Next was "Dear Antonioni..., The Complete Works of Michelangelo Antonioni." Also in the winter we had a series which examined "Multicultural Europe." The spring saw our annual Festival of Preservation, this year focusing almost entirely on UCLA's restorations. The annual Los Angeles Asian Pacific Film and Video Festival focused on both Asian-American and Asian film and videomakers for two weeks in May. During the summer we had a two-month retrospective of Greek films, a series on early Alfred Hitchcock and a program of the work of Herman and Joseph Mankiewicz. In the fall the Archive continued its multi-year Mexican Cinema Project with the presentation of "Classic Mexican Cinema." The Human Rights Watch Festival and "Bombs, Babes and Beasts: A 'B' Movie Sampler" rounded out the year. Throughout the year, there were many other smaller programs and series as well.

INTERNATIONAL RELATIONS

In May, Archive Director Robert Rosen and Head of Research and Study Steven Ricci attended the 49th FIAF Congress in Mo i Rana, Norway, with Rosen attending the Executive Committee Meeting in Oslo a few days before. Ricci was elected to a two-year term on the FIAF Executive Committee at the Congress, attending the Executive Committee meeting in Paris in November. In June, Rosen visited Japan to share information with Japanese colleagues on the development and implementation of state-of-the-art multi-media centers. In August, Rosen introduced several UCLA-preserved films at a classic film festival at the National Film Archive in Taipei,

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Taiwan. In September, Steven Ricci delivered a paper at the joint BFI/UCLA Study Seminar on the relationship between American and European cinema. In November, Rosen delivered the keynote address at the Sixth Australian History and Film Conference at La Trobe University in Melbourne, Australia.

Luxembourg



R A P P O R T D ' A C T I V I T E S 1993

notre nouvelle adresse:
Cinémathèque Municipale
Rue Eugène Ruppert 10
L-2453 Luxembourg

notre nouveau no de fax:
(352) 40 75 19
les nos de téléphone restent
inchangés

Acquisitions de l'année

nombre de longs métrages 35 et 16 mm: 800 copies
nombre de courts métrages 35 et 16 mm: 200 copies

Progrès dans le domaine de la conservation

Comme nous l'avions déjà annoncé l'année passée, l'aménagement de nos nouveaux locaux a été mené de bon train et c'est ainsi que nous avons pu occuper les lieux dès octobre 93. Une préparation logistique minutieuse a précédé l'acheminement des 10.000 copies de films et des tonnes de documentation qui ont été ensuite classés dans les nouveaux rayonnages mobiles. Nous disposons actuellement d'une surface de plus de 1000 mètres carrés dont 500 pour les archives avec une température constante de 8 degrés et une hygrométrie contrôlée de 50% Environ 20.000 copies peuvent y être stockées.

Tous les services de la Cinémathèque Municipale sont réunis au même endroit: administration, service technique, bibliothèque, salle de vision.

Restaurations

Dans le cadre du Projet Lumière de l'Union Européenne, la Cinémathèque Municipale, en collaboration avec la Cinémathèque Royale de Belgique, a participé à la restauration d'un certain nombre de films muets "perdus".

Catalogage, documentation, recherche

"Der deutsche Film: Aspekte seiner Geschichte von den Anfängen bis zur Gegenwart" est le premier volume d'une nouvelle collection consacrée à l'histoire du cinéma publiée par la Cinémathèque Municipale. Tous les détails concernant cette publication seront annoncés dans la Bibliographie/Publications des membres de la FIAF.

Projections

Dans notre salle de projection du centre-ville, nous avons assuré environ 400 séances publiques avec projection de quelques 300 films différents provenant presque essentiellement de nos propres collections.

Rétrospectives: ALFRED HITCHCOCK (années américaines)
JOSEPH L.MANKIEWICZ / FRANK BORZAGE / DANA ANDREWS /
EDDIE

CONSTANTINE / ARLETTY / AUDREY HEPBURN / VINCENT PRICE
DINO RISI

Divers: CINEMA DANOIS / DRACULA au CINEMA / adaptations
cinématographiques d'après EMILE ZOLA / DETECTIVE STORY
les plus grands personnages de détectives de séries B
américaines / soirées HAL ROACH animées par William
K.Everson / SUMMER FOLLIES comédies et musicals

Administration et budget

Le budget global pour l'année 1993 s'élevait à 55 mio. de
Luf, l'aménagement des nouveaux locaux y compris.

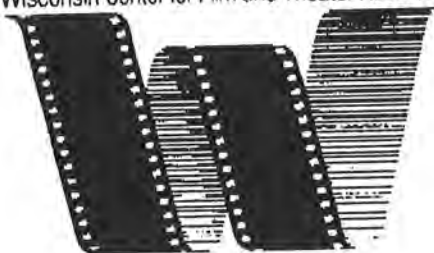
Divers

Dans la série de nos spectacles "Live Cinema" (orchestre
symphonique sous la direction du compositeur Carl Davis)
nous avons montré "The four horsemen of the apocalypse"
de Rex Ingram.

Pendant les mois de juillet/août nous avons organisé,
comme tous les ans, des séances de cinéma en plein air.

"Show People" était le titre d'une collection de
portraits photographiques de célébrités du cinéma que le
photographe Wolfgang Osterheld a exposé à la Cinémathèque
Municipale.

Madison



THE WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
1993 ANNUAL ACTIVITIES REPORT
FOR THE INTERNATIONAL FEDERATION OF FILM ARCHIVES

I. ACQUISITIONS OF THE YEAR

Moving Images

Two hundred ninety-six films were received from the Madison Public library; forty-three titles from Dermot Myrick; nineteen television episodes from UCLA; several boxes of film additions to the collections of Emile de Antonio and Richard Kaplan were also received.

Still Photographs

Several small donations of stills totalled two cubic feet of additions to the General Stills Archive after appraisal and weeding of duplicates.

Documentation

Additions to the manuscripts collections of Watson Barret, Jerry McNeely, Eugene Mailles, Terrence McNally, Douglas Marland and Gore Vidal totalled more than one hundred cubic feet of manuscripts material. George Simkowski donated seventy-seven scripts from recent American feature films.

II. PROGRESS IN THE FIELD OF PRESERVATION

Several short films and two features on nitrate stock were transferred to the Library of Congress for preservation. A pilot preservation project between the Wisconsin Center and a local film collector is currently being planned pending funding from the NEA.

The Wisconsin Center and the State Historical Society of Wisconsin are working with a team of architects to plan new off-site storage space and remodel existing storage space. Both planning projects call for new nitrate, color and b/w acetate vaults.

III. CATALOGUING -- DOCUMENTATION -- RESEARCH

The NAMID cataloguing project is in its final year, with cataloguing work concentrating on the Warners-Vitaphone short subjects, Warner Looney Tunes and Merrie Melodies, the Popeye cartoons and the film and video collection of Shirley Clarke. We plan to continue to donate data to NAMID and contribute to cooperative cataloguing projects.

An updated listing of feature films from all our collections is now available on diskette in WordPerfect 5.1.

Over seventeen hundred patrons researched our manuscripts collections in 1993. Additions and/or extensive reprocessing has improved access to the collections of United Artists, Alvah Bessie, Herbert Biberman and Gale Sondergaard, and The Playwright's Company.

Six hundred and twenty three researchers watched fourteen hundred films at the Film Archive in 1993. An additional one hundred thirty-seven films were shown off-site for study purposes.

Several hundred photo requests resulted in over twenty-five hundred photo files being pulled. An additional four hundred seventy-five mail, telephone and fax requests were answered.

IV. FILM SHOWINGS -- EXHIBITIONS -- PUBLICATIONS

In addition to our annual film series held in cooperation with the Elvehjem Museum of Art and the Madison Civic Center, the Wisconsin Center sponsored two special film events.

"The Silent Films of Frank Borzage", curated by Lea Jacobs and Ben Brewster, showed for six weeks in October and November 1993. Ten films were screened with live piano accompaniment.

The film series "The Films of Ginger Rogers", curated by Maxine Fleckner Ducey, was held in conjunction with Miss Rogers' week-long visit to Madison. Miss Rogers lectured, signed books and answered questions at a benefit luncheon and dinner. All proceeds went for film preservation. A catalogue, brochures, reading list and commemorative poster, were all produced for the event, as were a photo show and several exhibits of museum artifacts and manuscripts.

V. INTERNATIONAL RELATIONS

Eighty-seven Wisconsin Center films were loaned to our FIAF colleagues for public screenings at film festivals.

VI. SPECIAL EVENTS -- MISCELLANEOUS

Archivist Maxine Fleckner Ducey presented papers at the Association of Moving Image Archivists annual meeting, the Midwest Archives Conference, the SHSW Founder's Day conference, and meetings of the Friends of the State Historical Society and Museum Docents Group.

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 POUR 1993

1. ACQUISITIONS DE FILMS

265 titres de longs métrages espagnols (150 en 35mm, 115 en 16mm)

dont,

43 provenant du Dépôt Obligatoire pour les nouveaux films subventionnés
170 reçus en don ou dépôt , majoritairement sous forme de positifs 16mm
50 positifs 35mm et 8 matrices de base par voie de tirage.

345 courts métrages espagnols en 35 et 16mm

dont,

62 copies 35mm du Dépôt Obligatoire pour les nouveaux films
230 reçus en dépôt, majoritairement en 16mm par des Ministères.
53 positifs et négatifs, par voie de tirage.

243 titres de longs métrages étrangers dont,

225 positifs 35 et 16mm déposés par une dizaine de distributeurs
18 positifs par voie de tirage et d'échange (Fonds Luis Buñuel, Jonas
Mekas, Cycle William Wellman...)

500 titres de courts métrages étrangers , environ, ont été déposés par une
ambassade et un ministère.

D'autre part, nous avons acquis 45 copies 9,5mm de films d'origine diverse
et ,en ce qui concerne les films acquis en vidéo:

93 cassettes BETACAM (dont 37 correspondent aux coupures de censure)

300 cassettes VHS, environ.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION DES FILMS

Métrage de films nitrate copiés sur acétate: 25.000 m.

Métrage de films acétate recopiés: 225.000 m.

Métrage de films transférés sur vidéo : 180.000 m.

Métrage de films nettoyés à notre site: 300.000 m.

Métrage de pellicule sonore recopiée: 35.000 m.

Inventaire général - révision systématique des fonds nitrate:environ 45% du
métrage nitrate existant a été soumis à des travaux intensifs de vérifica-
tion au cours du dernier trimestre de l'année, consistant en l'identification
des matériaux, suppression de toutes les collures, et séparation des matériaux
en décomposition avancée: une équipe de 3 personnes a révisé 297.000m , cor-
respondant à 1477 bobines et 719 éléments de titres de films espagnols et
étrangers. Environ 90% des fonds nitrate de production nationale ont été
antérieurement recopiés sur acétate, les 10% restants correspondent à des
traylers et courts métrages exigeant une restauration délicate.

Nous prévoyons de terminer la révision complète du fonds nitrate en Mars 94-

D'autre part, nous avons invité deux collègues de la Filmoteca Municipal de Zaragoza, à continuer les travaux d'inventaire entrepris en 1992 sur leur fonds nitrate, pendant le mois de Juillet sur notre site.

Nous avons également reçu, courant Août, la visite de Gian Luca Farinelli et de Vittorio Martinelli, qui ont contribué à l'identification d'un nombre important de films européens de notre fonds nitrate, dans le cadre du projet de recherche des films perdus, mis en place par le projet Média LUMIÈRE.

Construction d'un nouvel entrepôt pour le fonds nitrate

Les travaux d'édification se sont déroulés, dans les délais prévus, au cours du deuxième semestre, sur les terrains de la Cité de l'Image réservés au nouveau siège de la Filmoteca Española. L'inauguration et le transfert de tous nos dépôts nitrate y est prévu pour Avril 94, une fois réalisés les essais de mise en marche du système de climatisation.

Superficie construite: 337m² pour un volume de 1.011m³

Superficie de l'entrepôt: 253m² avec une capacité pour 20.000 boîtes, divisé en 20 cellules de 4,5m² et de 13,5m³ chacune.

Conditions prévues: température: 6C±1 C

Humidité rel.: 50% HR ± 3%

Sécurité : Système de détection automatique individualisé et centralisé
dispositifs anti-incendie pour chaque cellule et l'ensemble des installations du complexe.

Parallèlement à la construction de cet entrepôt, notre architecte, Javier Feduchi, a avancé dans ses recherches concernant le projet de notre nouveau siège (dépôts acétates et autres dépendances de la Filmoteca) dont la construction semble reportée pour l'année 1995.

Principales restaurations et/ou reconstructions:

MADRID; LAS TARDES DEL RETIRO(1915) et AVIACION EN VALENCIA(1910-15) .deux reportages anonymes.

CARMEN O LA HIJA DEL BANDIDO (Ricardo de Baños, 1909)

LAND O'LIZARDS (Frank Borzage, 1916) En collab. avec la Filmoteca de Valencia

LA REVOLTOSA (Florian Rey, 1924) copie flamme inc. et matériel acétate.

LAS BARRACAS (Mario Roncoroni, 1925) Fragment flamme restauré.

MALVALOCA(Benito Perojo, 1926) . Copie flamme retrouvée et restaurée.

EL NEGRO QUE TENÍA EL ALMA BLANCA(Benito Perojo, 1934). Reconstruction à partir d'éléments recopiés et de copies acétate.

DON JUAN TENORIO (Ramón de Baños, 1936) restauration du négatif nitrate

CARMEN LA DE TRIANA(Florián Rey, 1936) .A partir du matériel reçu du SAF/CNC

EN PIE LA JUVENTUD (1937) Film de propagande républicaine. A partir des éléments nitrates prêtés par le SAF du CNC.

ESPAÑA AL DIA (Laya Film, 1936-39). Actualités ; métrage recopié de 873m.

LA CANCIÓN DE AIXA (Florian Rey, 1938) Versions espagnole et franco-arabe restaurées à partir du matériel nitrate prêté par le SAF.

LA CASTA SUSANA (Benito Perojo, 1944) Film argentin sauvegardé à partir du matériel reçu du SAF

EL PIRATA BOCANEGRA (Ramón Barreiro, 1946) Restauré à partir du négatif flamme image et son d'origine

LA COPLA DE LA DOLORES (Benito Perojo, 1947). A partir du matériel incomplet reçu du SAF. Un autre film argentin de Perojo.

BRIGADA CRIMINAL (Ignacio F. Iquino, 1950) A partir du nitrate reçu du SAF.

POLVORILLA (Florian Rey, 1956) A partir du négatif original.

LOS JUEVES MILAGRO (L.G. Berlanga, 1957) Reconstructions du son et des 2 versions

Recherche sur la conservation des supports tri-acétate : l'Institut des Polymères du Conseil Supérieur des Recherches Scientifiques (C.S.I.C) à

Madrid avec lequel nous collaborons depuis 1991, nous a présenté les résultats des tests réalisés en 1992 sur 106 échantillons de négatifs et positifs de films exploités entre 1955 et 1990. La disparité de ces résultats nous a conduit à poursuivre ces recherches en 1994 et 1995, en concentrant d'avantage l'attention sur les effets dûs aux variations de l'Humidité Relative sur les films stockés dans nos dépôts.

Le Département Vidéo a réorganisé l'entreposage de ses stocks et a incorporé à la salle de post-production un générateur d'effets-mixeur de vidéo, un VTR Betamax et un moniteur degré 1.

Environ 700 heures de film ont été transférées pour raison de conservation et référence.

3. CATALOGAGE DES COLLECTIONS FILM

Le projet "NEPTUNO" pour l'informatisation des fonds filmiques grâce au renouvellement du contrat de l'équipe des 5 personnes engagées depuis 91, a beaucoup progressé: en 1993, 16.395 matériaux et 10.213 nouveaux titres de films ont été introduits dans le système informatique, ce qui portait à la fin de l'année à un total de 35.395 matériaux et 22.324 titres déjà introduits. Ces chiffres ne portent pas sur le fonds d'actualités NO-DO qui consistent en 6.033 titres et 66.577 bobines de 35mm.

Le catalogage des coupures de censure (1953-1977) a été achevé; il porte sur 1050 titres de films espagnols et étrangers

4. COLLECTIONS MUSÉE

Les collections se sont enrichies de 228 pièces de divers appareils anciens, par voie d'achat. Nous avons aussi reçu sous forme de don quatre projecteurs et les costumes du film "La Celestina" (César Ardavin, 1968).

Le catalogage et l'informatisation des fonds se sont poursuivis.

Le département a collaboré à la préparation de deux ouvrages sur l'histoire de la photographie et les lanternes magiques et a autorisé l'accès aux collections aux organisateurs des expositions de Salamanca et Sevilla.

5. DOCUMENTATION

Acquisitions bibliothèque :

816 livres (dont 490 provenant de dons)

427 périodiques par voie d'abonnement

709 périodiques reçus en don

635 revues anciennes achetées à des particuliers

45 Ciné-romans

600 brochures aprox.

110 scénarii

93 disques vinyle achetés à un particulier

Acquisitions photothèque

1210 photographies dont 980 provenant de dons.

1400 diapositives (dons)

550 négatifs (dons)

320 photos cartonnées (dons)

1075 images (dons)

550 affiches (dons)

1500 press-books aprox.

Nous avons restauré 11 affiches au cours de l'année.

Informatisation: Nous avons renouvelé le contrat avec l'équipe des 3 personnes engagées l'an passé pour l'informatisation du catalogue de la bibliothèque et avons commencé à étudier celle de la photothèque.

Le transfert sur microfilm des coupures de presse s'est poursuivi.

Filmographie Espagnole/Filmographie Européenne :

Le premier volume du Cinéma espagnol (années 20) a été publié fin 1993, et les travaux des différentes équipes chargées des décades des années 40, 50 et 60 se sont poursuivis. Les années 50 étant la responsabilité de l'équipe de Filmoteca Española.

Nous avons également participé aux travaux préparatifs pour la confection de la filmographie Européenne, dans le cadre du PROJET LUMIÈRE. Dolores Devesa et Alicia Potes ont assisté aux réunions de travail d'Amsterdam en Mai et de Madrid (sur notre site) en Décembre. Afin de pouvoir intégrer les données de la Filmographie Espagnole au projet Européen, nous avons initié le transfert de données à partir de la banque de données PIC du Ministère de la Culture, ce qui facilitera beaucoup notre travail et évitera une duplicité des tâches.

Documentation sur le cinéma d'Amérique Latine: l'expertise de Teresa Toledo nous a permis d'élargir nos fonds bibliographiques des différents pays et d'actualiser la collection de publications périodiques. En outre, une base de données concernant les films, les biofilmographies et la bibliographie du cinéma latino-américain a été mise en marche.

Accès public

La salle de lecture a accueilli environ 950 visiteurs qui ont consulté environ 3500 documents. Nous avons répondu par téléphone et par courrier à plus de 3.500 demandes.

Le laboratoire photo a fourni 1200 photographies noir/blanc et 1400 diapositives.

6. ACCES AUX COLLECTIONS FILM

180 chercheurs ont pu visionner (table-vidéo-projection) 1166 films sur notre site.

Le Département de Coopération a répondu, par téléphone et courrier, à près d'un millier de demandes de renseignements divers.

Prêts et sorties temporaires de films : Près de 500 copies ont été prêtées, 96 à la demande des ayants-droits pour usage TV, vidéo,...

119 aux Cinémathèques des Communautés Autonomes: Barcelona, Valencia, Córdoba, Salamanca, Galicia, Canarias, Zaragoza, San Sebastián

211 à des festivals nationaux et autres organismes culturels

47 films à l'étranger (dont 40 à des archives FIAF)

Cessions de droits: 112 contrats de cessions de droits pour l'utilisation de métrage de films de notre archive ont été souscrits avec 47 programmes des télévisions publiques d'Espagne, 8 avec des télévisions étrangères, 8 avec des organismes publiques ou culturels, et les autres avec des productions cinématographiques et vidéo, ou de spots publicitaires.

7. PROJECTIONS PUBLIQUES

Toutes les séances se sont déroulées au "Cine Doré", 2 salles de 318 et 119 places et une terrasse en plein air (100 chaises) ouverte entre le 1er Juillet et le 15 Septembre, à raison de 4 séances par jour (sauf les Lundis) et 3 séances en Été.

Nombre de séances:	1.157
Nombre de spectateurs:	111.751
Moyenne d'assistance par séance:	96,5
Nombre de titres présentés:	745 (41 cycles)
Nombre de séances avec traduction simultanée:	450
Nombre de copies provenant de notre archive:	131 (17,5%)

MOIS	CYCLES	PRINCIPAUX	SÉANCES	FILMS	SPECTATEURS	MOYENNE
1-12	AMERIQUE LATINE		83	44	6.251	73
1-2	RESTAURATIONS RECENTES		19	10	912	48
1	JACQUES TATI		14	7	2.190	156
1-2	CINÉMATHÈQUE QUÉBÉCOISE		19	10	1.036	55
1-3	HOMMAGE A SERGE DANÉY		59	35	8.164	138
1-3	Rétro. CINEMA ALLEMAND		68	65	4.324	64
2	ALAIN TANNER		24	13	4.297	179
3	CINETECA NAZIONALE/CINECITTÀ		21	12	2.912	139
3	RAYMOND DEPARDON		16	8	575	36
4-6	LE DERNIER FILM		80	60	9.052	113
4-5	JESUS FRANCO		34	30	2.333	69
4	AVANT-GARDE AUTRICHE		5	5	334	67
5-6	EDGAR G. ULMER		63	34	2.390	38
5	FRITZ LANG		21	16	2.333	111
5	H.J. SYBERBERG-E. CLEVER		13	12	719	55
5-6	CINEMA TURC		17	8	922	54
5-12	COURTS-METRAGES ESPAGNOLS		11		1.458	133
7-9	JAZZ&FILM		127	67	13.598	107
8-9	BLACK CINEMA		30	16	3.722	124
8-9	ARTHUR FREED		28	14	2.012	72
10-12	WILLIAM WELLMAN		100	48	6.707	62
11	IX FESTIVAL DE FEMMES		18	17	3.360	187
11-12	PRIX GOYA 1993		34	34	6.870	202
11	ABBAS KIAROSTAMI		14	6	1.169	84
12	JEAN-PIERRE MELVILLE		27	13	2.721	101
12	ROSA VON PRAUNHEIM		5	5	1.040	208
12	CINEMA HINDOU		11	6	1.348	123
11	PAUL NASCHY		20	14	1.171	59

IN MEMORIAM 1993: Luis Alcoriza, Dana Andrews, José María G. Sinde, Carles Mira, Audrey Hepburn, Joseph L. Mankiewicz, Lillian Gish, Franco Brusati, Eddie Constantine, Ann Todd, Mario Moreno "CANTINFLAS", Manuel Summers, Jean Negulesco, Lola Gaos, Juan Estelrich, Stewart Granger, José María Palacio, Gordon Douglas, Vincent Price, River Phoenix, Julian Llinas.

Les personnalités suivantes ont présenté des séances :

ESPAGNE: Miguel Bosé, Fernando Fernán-Gómez, Alberto Elena, Victor Erice, Miguel Marias, Marc Recha, José Luis Rado, León Klimosky, Jesús Franco, Celestino Coronado, Paul Naschy, Cecilia Barriga

AMERIQUE LATINE:

Oscar Lucien et Margot Benaceraff (Venezuela), Manuel Barbachano Ponce (México), Román Chalbaud (Venezuela), Iván Trujillo (México)

FRANCE: Dominique Païni (Hommage à Daney), Raymond Depardon, Bartabas, Robert Kramer (Hommage à Daney), François Joseph Ossang

ALLEMAGNE: Edith Clever, Hans-Jürgen Syberberg, Rosa von Praunheim, Helke Misselwitz, Jutta Brückner

ITALIE: Angelo Libertini

SLOVENIE: Jure Mikuz (Fritz Lang)

AUTRICHE: Peter Tscherkassky

IRAN: Abbas Kiarostami

TURQUIE: Sinan Cetin, Fikreet Kuskam

NORVEGE: Maria Kvalheim, Berit Nesheim

CANADA: Robert Daudelin

USA. : Sharon Rivo Pucker (National Center for Jewish Film)

SUISSE: Alain Tanner

8. PUBLICATIONS

Outre les programmes mensuels (12 numéros) et les feuilles informatives distribués au public du Cine Doré, ce Département a édité les volumes suivants:

-CATÁLOGO DEL CINE ESPAÑOL 1921-1930. Películas de Ficción, de Palmira González et Joaquín Cánovas. Il s'agit du premier tome de la filmographie générale du cinéma espagnol, réalisé par une équipe de chercheurs sous la coordination des auteurs, inclut des fiches complètes des films, une bibliographie et des index. 232 pages sans illustrations et reliure à couverture rigide.

-CUADERNOS DE LA FILMOTECA : nouvelle collection, format DIN-A 5, dont le tirage est réduit à 1.000 exemplaires par numéro, destinée à un public spécialisé (études et rapports techniques ou critico-historiques).

Nº 1 NO-DO : EL TIEMPO Y LA MEMORIA, de Vicente Sánchez-Biosca et Rafael R. Tranche est paru à l'occasion du cinquantième anniversaire de la création du Noticiario (actualités) Cinematográfico Español NO-DO. Ce cahier, de 58 pages et 54 illustrations est l'esquisse d'une exhaustive publication pour 96.

Nº 2 CARNE DE FIERAS de Ferrán Alberich, reproduit un texte de l'auteur sur la reconstruction du film du même titre, réalisée par Ferrán Alberich pour la Cinémathèque Municipale de Zaragoza, ainsi que le scénario du film. 168 pages avec des photos originales du film et des photogrammes reproduits.

Co-éditions:

WILLIAM A. WELLMAN, de Frank T. Thompson. Co-édité avec le Festival International de San Sebastián à l'occasion de la rétrospective organisée par les deux institutions. 281 pages avec 251 photographies noir/blanc. Il s'agit d'un texte bio-filmographique, traduit de l'anglais et publié en 1983 par Scarecrow Press.

ORSON WELLES EN ESPAÑA. Coffret de deux volumes dont le premier ORSON WELLES. UNA ESPAÑA INMORTAL est signé par Esteve Riambau et le deuxième ORSON WELLES. ESPAÑA COMO OBSESIÓN est dû à Juan Cobos, ami personnel et collaborateur de Welles lors de ses séjours en Espagne. Co-éditée avec la Filmoteca de la Generalitat Valenciana, cet ouvrage fait partie de la collection "Documentos" de cet organisme. 218 pages pour le premier tome et 224 pages pour le second.

Collaborations:

Filmoteca Española a également collaboré, par des apports économiques et documentaires plus ou moins importants, aux publications suivantes:

FERNANDO FERNÁN-GÓMEZ. EL HOMBRE QUE QUISO SER JACKIE COOPER. Edition à la charge de Jesús Angulo et Francisco Llinás, publiée para la Municipalité de San Sebastián. 300 pages avec illustrations n/b

EL CINE EN LA ESPAÑA REPUBLICANA DURANTE LA GUERRA CIVIL, de Ramón Sala Noguera. Editions Mensajero. 520 pages.

DEZINE Nº 4: JESUS FRANCO. FRANCO TIRADOR DEL CINE ESPAÑOL. Revue périodique monographique, éditée par la Municipalité de San Sebastián à l'occasion du cycle dédié par les deux institutions au cinéaste. 95 pages.

Filmoteca Española a également confectionné un dossier JESUS FRANCO, recueillant les feuilles informatives distribuées à la salle lors de la rétrospective en Avril-Mai.

Recherches et publications en cours :

LAS HUELLAS DEL TIEMPO. CINE ESPAÑOL 1951-1961 de Carlos Her edero, en collaboration avec la Filmoteca Valenciana.

WILLIAM DIETERLE, d'Hervé Dumont, en collaboration avec le Festival de San Sebastián.

CINEASTAS LATINOAMERICANOS, nouvelle collection monographique en co-édition BENITO PEROJO, de Román Gubern. A paraître en 1994

EL GUIÓN EN EL CINE ESPAÑOL dont la parution est prévue pour 1996 comme pour l'étude concernant le NO-DO
EL CINE DE ANIMACIÓN EN ESPAÑA en deux volumes (1994-95)
CATALOGO DE PELICULAS SOBRE LA GUERRA CIVIL ESPAÑOLA (1995)
FILMOGRAPHIE DU CINEMA ESPAÑOL-longs métrages (début du muet, années 30, 40, 50 et 60) A paraître entre 1994 et 1996.

9. ADMINISTRATION ET BUDGET

Personnel en 1993:

82 employés permanents et fonctionnaires au siège (dont 20 au Cine Doré)
12 chômeurs (5 mois seulement)

Dépenses pour 1993:

(en milliers de dollars U.S.)

	1 \$ = 130%
CONSTRUCTION ENTREPOT NITRATE	538,-
ACQUISITIONS ET TIRAGES DE FILMS	720,-
EQUIPEMENT SERVICES TECHNIQUES	46,-
RECHERCHE/CONSERVATION DES FILMS	138,-
INFORMATISATION	147,-
APPAREILS ANCIENS/MUSÉE	22,-
DOCUMENTATION	58,-
PROJECTIONS/RELATIONS EXTERIEURES	257,-
PUBLICATIONS/RECHERCHES CINEMA ESPAGNOL	154,-
FRAIS GENERAUX	758,-
SALAIRES(Employés permanents)	1.431,-
SALAIRES (Chômeurs)	97,-
Total.....	4.366.000 \$ U.S.D.

10. RELATIONS INTERNATIONALES

Des échanges de films en prêt illimité se sont poursuivis avec nos collègues de Buenos Aires, México(UNAM), Montréal, Torino, Stockholm., Washington(LOC) et de Paris (CF) à la demande du Fonds Luis Buñuel et de la Cinémathèque de la Danse.

Nous avons prêté temporairement 40 films à Bruxelles, Lisboa, London(NFTVA), México (CN), Paris (CF/CinéMémoire)et à l'Institut J.Vigo de Perpignan.
Nous remercions tous nos collègues qui nous ont prêté des copies qui nous ont permis de compléter de nombreux cycles du Cine Doré: Berlin(SDK), Bologna, Bruxelles, Koblenz, Lausanne, Lisboa, London(NFTVA), Montréal, München, Los Angeles(UCLA), Madison, N.Y(MOMA), Ottawa, Paris(CF), Rochester, Roma, Washington(LOC), Wiesbaden et Toulouse .

Par ailleurs, les cycles dédiés à Edgar Ulmer, Syberberg-Clever, et William Wellman ont été programmés simultanément à Madrid et Lisbonne.

Des projets de restauration, dans le cadre du PROJET LUMIERE, ont été initiés ou conclus avec nos collègues d'Amsterdam, Bois d'Arcy, Bologna, Kobenhavn, Lisboa, et Wiesbaden.

Outre les personnalités mentionnées auparavant, dans le cadre de nos séances publiques, nous avons reçu aussi les visites de Fabiano Canosa, Jonas Mekaş, Otar Ioseliani, Christian Belaygue, Santiago Alvarez, Norman Allen, José Manuel Costa, João Bénard da Costa, Gian Luca Farinelli et Vittorio Martinelli, et les membres du groupe travaillant à la filmographie Européenne sous la coordination de Geoffrey Nowell-Smith.

José María Prado a participé au Congrès de Mo i Rana et à la réunion du Comité directeur de la FIAF à Paris; il a également assisté au Festivals de Rotterdam, Berlin, Guadalajara, Cannes, Taormina et Venise.

Catherine Gautier a participé aussi au Congrès de Mo i Rana, aux réunions de la Commission de Programmation de Locarno et Bologna et aux réunions du Comité directeur du Projet Lumière de Bruxelles et Bologna; elle a aussi assisté aux Festivals de Pordenone et de CinéMémoire (hommage à Mur Oti).

Valeria Ciompi a participé aux réunions du Conseil de l'Europe à Strasbourg en Avril et Novembre.

Cecilio Vega a participé à la réunion du projet FORCE de Bologna qui regroupe les techniciens de laboratoires européens.

11. FORMATION PROFESSIONNELLE

Les 28 et 29 Juin, Filmoteca Española a organisé sur son site un séminaire-atelier sur la Restauration, reconstruction et conservation des films auquel ont participé, outre ses propres techniciens, des collègues des cinémathèques de Canarias, Valencia, Barcelona, Andalucía, Baleares, Galicia, Salamanca, Zaragoz et des Universités de Bellaterra et de Madrid.

Mexico

**CINETECA NACIONAL DE MEXICO
ACTIVITIES IN 1993**

1. Acquisition of the year.

Throughout 1993, 5 124 new prints were registered, 4 000 of them were mexican (16 mm) and were donated by the Asociación de Productores y Distribuidores de Películas Mexicanas (The Producers and Distributors of Mexican Cinema Asociación), 935 belong to a share of Azteca Films (a distribution company) and 189 were acquisitions of the institution.

The National General Archive (Archivo General de la Nación) donated the Garrido Canaval Collection, a documental serie filmed during the period of this Tabasco State Government in the 20's. The collection (30,000 feet in nitrocellulose based material) has been restored at 80% and will be copied in security material.

By the end of 1993 the mexican film archive reached 10, 813 films: this number does not include nitrocellulose based material, or special collections.

2. Progress in the field of preservation.

The activities in the field of preservation during 1993 included the copying of 35 films: Tristana, El bruto, El ángel exterminador, Susana y Una mujer sin amor by Luis Buñuel. Also La noche de los mayas (Chano Urueta), Tarahumara (Luis Alcoriza) and El gendarme desconocido (Miguel M. Delgado), for example.

Finally, during 1993, 1 462 inspections of archive films and main credit cards were elaborated.

3. Cataloguing - Documentation - Research

Cineteca Nacional's Documentation and Research Office, which has under its control areas of library, graphics collections and reserching, has offered in 1993, (until november) 6 090 services in benefit of the library's customers.

In this year 4 015 new materials were acquired including books periodical issues, unpublished scripts, posters, stills and lobby cards.

Acquisitions by the library and graphic collection:

1993		Total Acerve
84	Books	9 538
70	Scripts	6 315
178	Periodical Publications	11 903
541	Posters	8 033
2 765	Stills and Lobby Cards Files	16 995

Research Archives

	1993	Total Acerve
197	Files on National Productions	5 079
528	Files on Foreign Productions	8 578
314	Files on Personalities	5 452
959	Press Books	68 906

During 1993 the computer area were indexing 550 files of National Production and 627 files on Personalities. Also computed the information of 3 150 scripts and 1771 press books.

The Cineteca Nacional's Documentation and Research Office has offered 22 services in benefit of foreign costumers: Producers Representaion (NY), Filmarchiv (Germany), Unique Black and White (Australia), Fons Luis Buñuel, Palais de Tokio (Paris), Fundación Cinemateca Argentina (Argentine), for example.

4. Film Showings - Publications - Exhibitions

Throughout 1993 more than 880 titles were programmed (only distributors, embassys, festival 's copies and protected copies of Cineteca Nacional's archive). There was an average of 15 daily exhibitions with more than 550 000 spectators.

In this period Cineteca Nacional presented more than 50 thematic cycles dedicated to differents subjects: film personalities such as directors, performers, producers, cameramen, scripts writers, countries, etc. Among these cycles we ought to mention:

Fecimex (Trust for the Mexican Cinema) Winners
New Italian Cinema
Marlene Dietrich, The First Years
Small Towns
Germany After The Wall
Chicanos 93
Indian Cinema
R.W. Fassbinder Retrospective
Homage for Federico Fellini
A Decade Without Buñuel

Cineteca Nacional organized, like every year, The Foro Internacional de la Cineteca as well as the Muestra Internacional de Cine, Mexico's most important movie festival (non-competitive). The mains films showed in the XXVI Muestra Internacional de Cine were Goodbye My Concubine (Chen Kaige), The Crying Game (Neil Jordan), Orlando (Sally Potter), The Age of Innocence (Martin Scorsese), Bitter Moon (Roman Polanski), Principio y Fin (Arturo Ripstein) and Damage (Louis Malle).

In the 12 Foro Internacional de Cine we can mention Kafka (Steven Soderberg), El mariachi (Roberto Rodríguez) and Totó, le héro (Jaco Van Dormael).

5. Issued Programs

Monthly programs numbers 109 to 121 and the dossiers Foro Internacional de la Cineteca, Pier Paolo Pasolini: A Cinema of Poetry, A decade Without Buñuel and Rainer Werner Fassbinder.

Special program for the XXVI Muestra Internacional de Cine

Promotional poster of 13 Foro Internacional de la Cineteca (Plan Concourse Winner)

Promotional poster of XXVI Muestra Internacional de Cine (Plan Concourse Winner)

Luis Buñuel: La trama soñada by Daniel González Dueñas

The Preserved Image (Latin American and Iberian Film Archives Catalogue)

Calendar 1994 "Mexican Stars of 50's"

6. International Relations (FIAF and others).

Cineteca Nacional represented by the Director, Guadalupe Ferrer attended at the 49 Congress of the FIAF which was held in 1993 in Moi Rana, Norway, with the participation of more than 100 film archives.

Furthermore Cineteca Nacional has been in contact with the General Archives and with independent institutions.

Cineteca Nacional participated in the Europalia Festival (Belgium). At the Huelva Festival (Spain) was an homage for Ignacio López Tarso (a Mexican actor) and most of the films exhibited there were sent by Cineteca Nacional of Mexico.

7. Special Events (Miscellaneous)

Several special events were programmed in 1993 (with an alternative expositions of stills, personal objects, scripts, etc.):

National Homage to Mario Moreno "Cantinflas"

Homage to Federico Fellini

Pier Paolo Pasolini, A Cinema of Poetry

A Decade Without Buñuel, Rainer Werner Fassbinder, Luis Alcoriza (Retrospectives)

One of the most important events was the ceremony of conceding the Salvador Toscano Medal, for the highest cinematographic labour. In 1993 this medal was conceded to Gloria Schoemann, who was edited films like *Distinto amanecer* (Julio Bracho), *Las abandonadas* (Emilio Fernández), *Gran Casino* (Luis Buñuel), *La perla* (Emilio Fernández) and *Macario* (Roberto Gavaldón).

During 1993 the Cineteca Nacional de México continued the construction of adequate vaults for film under the security, humidity, and temperature standards recommended by the FIAF. This vaults take into account:

Vault A 308 m2 (Color prints)
Vault B 265 m2 (Posters and stills)
Vault C 265 m2 (Video movies)
Vault D 308 m2 (Color prints)
Vault E 308 m2 (Black and white prints)

Office Building 295 m2
Machines Building 141.68 m2
Lobby Access and Halls 287.30 m2
Nitrat Vault 40 m2
Vigilance Room 60 m2

In december 31th, these vaults were in 95 % with respect to the final construction.

Mexico



UNIVERSIDAD NACIONAL
AUTÓNOMA DE MÉXICO

DIRECCION GENERAL DE ACTIVIDADES CINEMATOGRAFICAS
FILMOTECA
San Ildefonso #43, Centro
06020 México, D.F.



FIAF REPORT FOR 1993

1. ACQUISITIONS OF THE YEAR

1.1 Films

The increment of films respect to our previous total is more than 10%.
The reasons are several:

- a) We received from Los Angeles, USA almost 400 titles from the Distributive **PELICULAS MEXICANAS**. This Company went on bankruptcy.
- b) We received more than 300 titles of 9.5 mm from **BUIL** family.
- c) We received from the largest Distributive of Mexican films in the country, on bankruptcy too, more than 500 titles.
- d) From the **ASOCIACION DE PRODUCTORES DE PELICULAS NACIONALES**, we received more than 150 titles of Mexican films. In 1992 report we announced the acquirement of the Italian film **LA MASCARA Y EL ROSTRO**, directed by Luigi Chiarelli with the diva Manzini and copied at 16 mm. We found the negative in 35 mm. But our best acquirement of the year is **LA MANCHA DE SANGRE** directed by Fito Best in 1937. We considered this film as the lost Mexican film more searched. One image roll and one sound roll are missing.

1.2 Videos

We got 336 videotapes, most of them feature films, 52% foreign, 48% national.

1.3 Library

We bought 738 books, received 555 posters, 100 scripts of Mexican films and 843 periodical publications.

1.4 Photo Archive.

We received 16,808 stills (8x10 inches) of Mexican Films.

2. PRESERVATION.

With funds from several Institutions we transferred 300 titles from 9.5 mm. to 35 mm. of the 20 to the 40 years.

We began the restoration of FERROCARRILES NACIONALES DE MEXICO collection with films from the 20th to the 60th years. In this collection we found a singular film MEXICO ANTE LOS OJOS DEL MUNDO, directed by the Chilean Miguel Chejade in 1925 with scenes in black and white, dyed toned and others seemingly to be in a two color system.

We transferred 66,040 meters of NITRATE to ACETATE copying important films like AHI ESTA EL DETALLE, 1940, directed by Juan Bustillo Oro; DONA BARBARA, 1943, directed by Fernando de Fuentes and BUGAMBILIA, 1944, directed by the Indio Fernández, etc.

We copied 196,086 meters of security film.

3. CATALOGUING - DOCUMENTATION.

3.1 Cataloguing.

The principal work of this item is to have the FILMOGRAFIA NACIONAL up to date, this was at the end of 1992 of 8,457 titles. In 1993 we catalogued 473 titles that includes the national production of the year -- and of previous years.

We are increasing our data base of 12 items on two more for all the data base. It's name is FILNA.

We catalogued 430 books; 843 magazines, 100 scripts; 13,945 posters -- and lobby cards, 17,626 stills (only of national cinema) and 5,596 news paper clippings.

3.2 DOCUMENTATION.

This Department attended in the library of the FILMOTECA 1,605 investigators, 27 investigations by mail and telephone.

We bought a "SERVER" for an installation of a LOCAL NETWORK to be -- enable to feed our data base FILNA (National Filmography), which will serve us for the control of our collections (films, old apparatus, lo-by cards, stills, etc.)

4. EXHIBITIONS, PUBLICATIONS, EXPOSITIONS.

4.1 Exhibitions.

Our film exhibitions were considerable increased in the different -- halls we have. We had 4,981 shows, 432,419 attendances and were showed 1,083 titles. We had retrospectives of Andrei Tarkovsky, Francois Truffaut, Piere Paolo Pasolini, Claude Charbrol, Yoko ONo, Rainer Werner Fassbinder. We had also fifteen days of the New British Cinema and New Italian Cinema, cycle about "Twelve years of coproduction France-Latin America". The Second Journey of Experimentl Cinema with the American filmamaker Kenneth Anger, a cycle of "Spanish Hollywood" with Robert Dickson and homages to the Spanish-Mexican Luis Acoriza and to Derek Jarman.

4.2 PUBLICATIONS.

We published four books:

- a) "El cine antes de Lumiere" of Virgilio Tosi.
- b) "Con Villa en México" of Aurelio de los Reyes.
- c) "Norman Foster y los otros" of Gabriel Ramírez.
- d) "Indice cronológico del cine en México" of Moises Viñas.

4.3 EXPOSITIONS.

THE TRAIN INTO SCREEN.	Photographs, posters and apparatus.
TREASURERS OF MOMA.	Photographs.
FRANCOIS TRUFFAUT	Posters and pictures.
NEW BRITISH MOVIE	Posters.
CHOPO VAMPIRES	Photographs.
DIER PAOLO PASOLINI	Photographs.
HOMENAGE TO CANTINFLAS	Photographs, lobby cards, posters and drawings.
DEATH OFFERING.	
HOMENAGE TO LUIS ALCORIZA	Photographs and posters.
IMAGES OF 1968 "EL GRITO"	Photographs.
JOURNALS OF EXPERIMENTAL MOVIE.	Photographs.
MEXICAN CINEMA IN FOREIGN POSTERS.	Posters.
XXVI INTERNATIONAL SAMPLE OF CINEMA.	Posters.
THE CUBAN VIDEO	Posters.

5. BUDGETARY MATTERS.

The number of permanent employees during the present year was 124, eventuais 4. Our annual budget is \$1,490,315 (U.S. Dlls.) including salaries.

The 15% of this amount is for conservation expenses, 12% for preservation and 18% for restauration.

6. INTERNATIONAL RELATIONS.

We received the visit of Gabrielle Claes, Director of the Royal Film Archive of Brussels, Belgium, with whom we interchanged experiencies. She gave to our Archive the films:

COMBAT DE BOXE, of Charles Deke Ukeleire, 1001 FILMS Y MISERE
AU BORINAGE.

Isaac León Frías, Director of the Cinemateca of Peru, he was
reviewing Mexican Classic Films.

Werner Sudendorf, Director of the collections of the
Foundation Germany Film Archive of British, he gave lectures
about MARLENE DIETRICH.

Iván Trujillo Bolio, our Director, attended to the FIAF
Congress in MO I RANA, where the FILMOTECA OF THE UNAM, was
reconfirmed as member of the FIAF. He also attended to the
Executive Committee Meeting in Paris.

We collaborate for the exhibition at MOMA (Museum of Modern
Art in New York) within the cycle "A sight to the Latin
American Film Archives"; also we lent a serie of filmsto the
"Mexican Cinema of the Golden Age, 1933-1959" to the Library
of Congress in Washington, U.S.A., with the collaboration of
IMCINE (Mexican Institute of Cinematography) we lent to the
UCLA (University of California, Los Angeles) 14 Mexican
classic films.

We lent a copy to the Cinemateca of Chile for the 1st. Festival of Silent Movie of the Serena. For The Royal Film Archive, of Brussels, Belgium, we lent 37 titles.

For the FONDS LUIS BUÑUEL, of Cinematheque Francaise we copied in our own laboratory 9 titles of Lluís Buñuel, from which we keep the negatives of four of them in our Film Archive.

To the Film Archive of Zaragoza, España, we copied 180 stills of Buñuel.

7. SPECIAL ACTIVITIES.

We finished the building of two vaults to store NITRATE that we began in 1992. Each one contains 2,500 plates of 305 mts, these vaults are completely full. In 1993 we began the building of another one of the same dimensions of the others. Finishing with this we will have 6 vaults in total and all of them will be in its total capacity.

Milano

CINETECA ITALIANA

Presidente Onorario: Alberto Lattuada

ARCHIVIO STORICO DEL FILM

Filmoteca, Laboratorio restauro
Milano Greco

MUSEO DEL CINEMA

Collezioni di storia del cinema
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one roll (restored and printed in colour) of the film *QUO VADIS?*, that is being restored in collaboration with the Amsterdam Film Archive.

For the film exhibition "*Napoletana, Images of a City*" that has taken place in New York from the month of December at the Museum of Modern Art, the Cineteca Italiana has sent the following films: *ASSUNTA SPINA* by Gustavo Serena (in collaboration with Bologna), *VOGLIO A TTE!* by Roberto Roberti, *NAPOLI E NIENTE CCHIU'* by Eugenio Perego, *FILUMENA MARTURANO* by Eduardo De Filippo.

During the exhibition "*Il cinema ritrovato*" that has taken place in Bologna, the Cineteca Italiana has also allowed the show of the film *IL CAMPO DEL DIAVOLO* by F.W. Murnau, film that has been found and restored by the Cineteca Italiana. A show has also taken place in Biefield (Germany) with a colored copy printed by the Kolbenz Film Archive from the original copy of the Cineteca Italiana.

Film Museum

The "*Museo del Cinema*" of the Cineteca Italiana has continued his activity during 1993 with the presentation of a large number of films. In comparison with 1992 the number of visitor has significantly increased, many of them were foreigner and schools. During 1993 the Office for the Promotion of Tourism in Milan has decided to sell a special "Museum Card" which allows the access to twelve museums in the city of Milan. The Museo del Cinema has been included in this group of museums. The museum has also reprinted his catalogue (italian and english) with new colour plates.

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This year we have to end our report with the sad news of the sudden death (December 13, 1993) of the Curator of the Cineteca Italiana: *Walter Alberti*.

From 1953 to 1993 Walter Alberti has been the Curator of the Cineteca Italiana and contributed to its growth and development in an exemplary way. The death of Walter Alberti is a very great loss for the Cineteca Italiana. The activity of the Cineteca Italiana goes on as Walter Alberti would have wanted it to be, and his precious work will not be lost.

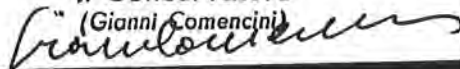
We thank again the film archives from all over the world that sent us their messages of simpaty.

CINETECA ITALIANA

Il Conservatore

(Gianni Comencini)

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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
C.A.P. - Sp. A. - 00140170150 - Postale IVA - 10265310155 - Conto corrente postale 50804207

CINETECA ITALIANA

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1994; only by that time we will be able to produce a list of the films.

The collaboration between the Cineteca Italiana and the *French Film Library at Bois d'Arcy* is still going on. The identification work of over 13,000 meters of french silent films has been almost completed, among these we found works by Julien Duviver and Louis Feuillade that were considered lost.

During 1993 new films were added to our archives, made by the following directors: David Mamet, Mario Monicelli, Alan Parker, Pedro Almodovar, Bertrand Tavernier, Gianni Amelio, Paolo and Vittorio Taviani, Federico Fellini, Giuseppe Bertolucci, Marco Bellocchio, Woody Allen, Steven Soderberg, Ron Shelton, Kevin Costner, Sir Richard Attenborough, Bruce Beresford, Michael Ritchie, Oliver Stone, Tony Scott, Mike Nichols, Sidney Pollack, Andrej Michalkov-Konchalovskij, Eric Rohmer, Pál Gábor, Alain Corneau, Jerzy Schatzberg, Marco Risi, Alain Resnais, Mira Nair.

Presentations - Programs

From February 23 to March 3, at the "De Amicis" Cinema, the Cineteca Italiana has presented an exhibition entitled "*Mille lire al mese*" dedicated to the italian films of the thirties. This exhibition was promoted by the municipality of Milan and has been carried out with the collaboration of the Cineteca Nazionale of Rome.

In Reggio Emilia the Cineteca Italiana participated, during the month of April, in the "*Cinema e Resistenza*" festival.

In Pesaro, *Mostra Internazionale del Nuovo Cinema* (11-19 June) the Cineteca Italiana collaborated in the realization of a special exhibition of the works of Dino Risi by sending unknown works and reprints.

At the *Mostra Internazionale del Cinema di Venezia* The Cineteca Italiana presented in a special section RAPSODIA SATANICA by Nino Oxilia (1915). The show was accompanied with the music written for the film by Pietro Mascagni, whose score has been found and played by the *Orchestra della Radio Televisione della Svizzera Italiana*.

During the "*Giornate del cinema muto*" in Pordenone the Cineteca Italiana presented a restored copy of "*MA L'AMOR MIO NON MUORE*" by Mario Camerini (1913) and



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FIAF ANNUAL REPORT 1993

Acquisitions and progress in the field of preservation

In 1993 the Cineteca Italiana has continued to increase its archives with new material and, as in 1992, a new section in the Greco deposit area had to be constructed.

This new section is in use since the month of October 1993 and will contain up to 400,000 meters of film.

During 1993 the Cineteca Italiana also carried on the revision and control of a very large amount of italian short-films of the years 1930-1950, all copies are nitrate negatives. Some of these copies have been printed and will be presented in film exhibitions and festivals. Of these films it is worth mentioning: LA DIGA DI GHIACCIO by Ermanno Olmi, DESTINO D'AMORE by Luciano Emmer, AMALFI by Guido Guerrasio, RITMI DI STAZIONE by Corrado D'Errico, VENEZIA MINORE by Francesco Pasinetti, AVE MARIA by Fernando Cerchio, CANZONI TRA DUE GUERRE by Antonio Marchi, DIAVOLO by Virginio Sabel, VIA DEL RITORNO by Romolo Marcellini.

In collaboration with the Cineteca Comunale di Bologna has been carried out the complete restoration of the film ASSUNTA SPINA (1914) directed by Gustavo Serena with *Francesca Bertini*. The Cineteca Italiana "saved" the original negative copy of this film from complete destruction. From this original copy many others were printed and sent to other film archives.

From the copy sent to the Cineteca Comunale di Bologna it was possible to print a new colored copy that was sent to the MOMA in New York for the Neapolitan Films Exhibition.

Of all the works that the film archive of the Cineteca Italiana has accomplished this year it must be pointed out the reprint of a series of Lumière's newsreel, all about italian events. This work has allowed the Cineteca Italiana to produce a programme that will circulate all over Italy on the occasion of the celebrations for the centenary of cinema.

During 1993 were also found over 500,000 meters of nitrate silent films. The identification of these films is still in progress and it will be completed by the end of



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C. U. N. E. S. C. O. - Partita IVA: 10765310155 - Conto corrente postale 50804707

Montevideo



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULO

ARCHIVO NACIONAL DE LA IMAGEN
1993 Activities Report

1. Acquisitions of the year

No acquisitions were made during 1993 because of financial restrictions which affected all the archive's areas. Donations or exchanges are the only ways to incorporate new materials for our collections of film, videos and photos.

2. Progress in the field of preservation

We continue to preserve our collections in reasonable temperature and humidity conditions. We have a special design vault for acetate materials with two separate sections for black and white and colour films, Although we could not reach the ideal temperature for color is the lower we could reach with the air conditioner available.

Our nitrates are deposited in the nitrate vaults of the Cinemateca Uruguay.

No laboratory work were made during 1993 but we are planning to establish our own lab. We are dependent on the only commercial laboratory which exists in the country but they are about to close. They have made a generous offer to the SODRE's authorities, for which they will process 45.000ms of dup negative and positive film of the most urgent nitrate we possess, and by the end of that work they will give all the machines and equipment including the chief technician that will work for one year for us and will train our personnel.

Our authorities found difficult to assume all the financial burden and we are planning to ask UNESCO some funding help. We hope during 1994 to accomplish this very important project.

3. Cataloguing. Documentation. Research

The normal work of this areas continue during 1993. In cataloguing we are expecting computer equipment to start the automatization of the work already done.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

4. Film showings. Exhibitions. Publications

To celebrate the 50 Anniversary of our archive a special TV programme was broadcasted to all the country. A brief presentation explained the history of Cine Arte del SODRE, later Archivo Nacional de la Imagen, and the basis of the archives work, later was broadcasted "The cabinet of Dr. Caligari" which was restored by our archive in colour from the original print.

We continue with our Film loan Service for all cultural societies, clubs, schools around the country. It is a free of charge service of 800 films deposited by embassys and cultural services in Uruguay.

5. Budgetary matters, relations with governmental authorities

The archive is a department of a national institution SODRE (TV, Radio, Spectacles, Official Service) which is part of the Ministry of Education and Culture and, therefore, depends financially on the political directions of the government. These recent years were of drastic cuts of budgets for all national institutions in order to lower the inflation rate. This politics has affected greatly not only our archive's work but all the cultural areas in general.

The relation with the authorities are good but they are severely limited by the restricted budget aproved each year.

In 1995 there will be a change of government and therefore a new change of orientation might occur, we hope positive for our work as well.

6. International relations

We could not attend the Moirana Congress because of the financial problems already explained, but we keep in touch with FIAF associates and continue to collaborate, whenever possible, to the differents projects underway.

We participate in La Serena Silent Film Festival (Chile) with several restored prints of national and international classics, as a way to support the effort to stablish a national film archive in that country as well.

Montevideo

the 1990s, the number of people in the UK who are employed in the public sector has increased from 10.5 million to 12.5 million, and the number of people in the public sector who are employed in health care has increased from 1.5 million to 2.5 million (Department of Health 2000).

There are a number of reasons for the increase in the number of people employed in the public sector. One reason is that the public sector has become a major employer in the UK. Another reason is that the public sector has become a major employer in the health care sector. A third reason is that the public sector has become a major employer in the education sector. A fourth reason is that the public sector has become a major employer in the social care sector.

The increase in the number of people employed in the public sector has led to a number of challenges for the public sector. One challenge is that the public sector has become a major employer in the health care sector, and this has led to a number of challenges for the health care sector. Another challenge is that the public sector has become a major employer in the education sector, and this has led to a number of challenges for the education sector. A third challenge is that the public sector has become a major employer in the social care sector, and this has led to a number of challenges for the social care sector.

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CINEMATECA URUGUAYA

F I A F R E P O R T 1 9 9 3

With no fundamental changes in the institutional orientation and criteria, the Cinemateca kept up in 1993 a steady activity with the usual emphasis on programming and documentation and in the acquisition of films. Also the limitations were the usual ones, particularly those of financial order, a consequence of the characteristics of the institution, which sustains itself with its own resources with no external subventions or contributions whatsoever.

1. Acquisitions of the year.

231 feature films (eight less than in 1992) were acquired during the year, and also around one hundred old Uruguayan documentary and news films, which had been considered definitely lost.

A thorough and definitive inventory of the film archive has been made, from which there results that by the end of November 1993 there were 7.610 different titles in stock, some of them in several negative and original prints.

2. Preservation, restoration.

Four preservation works of Uruguayan materials were achieved, making use for it of the only commercial laboratory in Montevideo, which is still functioning but in the process of closing.

The air conditioned equipments were received during the year, a donation of the Federal Government of Germany (with the great help and advice of our German colleagues, particularly of Eva Orbanz and Harald Brandes), which will start full work in March-April 1994. These equipments will ensure climatization of the two major vaults (the third one counts already with air conditioned system). The construction of the fourth vault for color materials (the third one is of large dimensions) has already started during 1993.

3. Cataloguing, Documentation.

The Centro de Documentación Cinematográfica (Film Documentation Center) added during this year 355 books, 535 periodical publications and 1.673 fotos and posters, to which around two thousand Uruguayan and international press clippings were also added.

The Head of cataloguing stayed several days in São Paulo, in order to carry out works of compatibilizing informatic programs between Cinemateca Brasileira and Cinemateca Uruguaya, with the aim of establishing a network between both archives. There will another visit with practical work in February.

4. Screenings and Publications.

For the third consecutive year the total amount of audiences in the screening theatres of Cinemateca Uruguay has increased. It arrived to 287.248 in 1993, which represents 21.884 more than in 1992 and 34.677 more than in 1991.

1.355 programs were publicly screened (eight more than in 1992), in 4.392 shows. From those, 178 feature films were premiered in Uruguay, and 17 out of them were screened uninterruptedly for several days.

The programming was adjusted to the usual lines: three International Festivals during the year (the International Film Festival of Uruguay, the Film Festival of the European Community and the International Film Festival for Children, in collaboration with the "Instituto Interamericano del Niño" of the OAS). Furthermore, there were weeks devoted to individual filmmakers, to film periods, to national filmmakings, to different shows and weeks from twenty different countries together with the National Film Institutes.

Twelve issues of the monthly critic bulletin were published, plus four special catalogues and two video catalogues.

5. International Relations.

There were 69 visiting personalities during 1993, including delegations to the Festivals and the different shows, filmmakers, film critics, writers, actors and actresses, and colleagues of the region. The list looks too long to quote it in detail.

On the other hand, the Cinemateca has been represented in seven international events, including the FIAF Congress, plus festivals and one seminar. To all this, there should also be mentioned visits to colleagues of the regions to present film series or for cataloguing works.

6. Administration and Budget.

Resources come from the members' fees, and are therefore fundamental. In 1993, the number of members remained steady (5.250), after the decrease of previous years. An increase was also registered in the incomes coming from general audience.

7. Various.

The activities related to the Courses on Film and Video (there were three of them, plus two workshops with foreign experts), to Cultural Extension (around a hundred screenings exclusively devoted to students from secondary schools and from the University), art exhibitions (around seventy in two art galleries), and the activities of Cinemateca Video (a specialized area which has published a collection on the History of Film in one hundred chapters, at the rate of two per month, and which has a stock of 2.100 titles for members), complete the services offered by the institution.

8. In general terms.

The situation, without being at all easy, is at least steady. The social insertion of the institution continues being very strong and its presence is a cultural reference point in Montevideo.

Since December the Directive Board of Cinemateca is integrated by Israel Lubliner, Maria del Rosario Moyano, Eloy Yerle, Luis Elbert, Eugenio Hintz, Mario Maglia, Olga Pareja, Nelson Pita, Carlos Reherman (as main members). Manuel Martínez Carril is Director/Coordinator.

Montréal

CINÉMATHÈQUE QUÉBÉCOISE
Musée du cinéma

1. ACQUISITIONS DE L'ANNÉE

Films: 855 longs métrages
 3 025 courts métrages
 250 vidéocassettes
 140 séries de télévision

Ont également été déposés les éléments de tirage de 240 productions québécoises récentes.

Les restrictions budgétaires exceptionnelles qui ont marqué l'année 1993 nous ont forcé à limiter le tirage de copies positives de conservation à trois longs métrages québécois.

Des échanges en prêt illimité ont été conclus avec les archives de Londres (NFTA), Toulouse, Milan, Bologne et Madrid.

Photos et affiches: 5 200 photos et 600 affiches ont été acquises, principalement de productions étrangères.

Appareils anciens: Même si l'année 1993 n'atteint pas le niveau exceptionnel de l'année précédente, elle a quand même été marquée par le don de tous les appareils et films appartenant à une petite compagnie de production active pendant les années 40 et 50. Au total nous avons reçu cette année 152 pièces, dont 8 caméras et 18 projecteurs en 16mm et 8mm, et une table de montage Arriflex BTM-16.

Collections diverses: Un fonds, aussi volumineux que diversifié, constitué d'objets divers (livres, photos, dessins, instruments de musique, etc.) liés à la carrière du cinéaste Arthur Lipsett nous a été remis par ses héritiers. Plus de cent costumes ayant été utilisés dans des films québécois récents ont également été acquis.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

La transformation accélérée du marché du film (disparition progressive du format 16mm, édition vidéo, rapidité des sorties commerciales) est le principal facteur d'augmentation du nombre de dépôts, ce qui, avec le même personnel limité, ne nous permet plus qu'une vérification sommaire et un inventaire incomplet.

Malgré ces contraintes, nous avons néanmoins réussi à amorcer l'informatisation de la collection d'animation, un travail qui se poursuivra durant plusieurs mois. Une grande partie de la collection de photos a également été saisie au cours de cette année.

Enfin, les collections non-films, et principalement les collections d'appareils anciens et de costumes, bénéficient des bons offices d'une personne à temps plein: plus de 350 éléments ont été dûment décrits et saisis au cours des derniers mois.

Signalons enfin que la photothèque inclut désormais un secteur télévision et que quelque deux cents photos de plateau de téléromans québécois ont été acquises au cours de 1993.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation, en 1993, a accueilli plus de 5 400 visiteurs. 2 655 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que quelque 823 recherches ont été effectuées pour des clients demeurant à l'extérieur du pays. Signalons parmi les visiteurs venant de l'extérieur, des chercheurs universitaires de Stirling (Écosse), Buenos Aires, Paris, Taïwan, Inde, États-Unis et Espagne.

La vidéothèque de consultation a été utilisée par 395 visiteurs.

Les acquisitions pour l'année 1993 se présentent comme suit:

- 747 livres (achats en librairies et dons)
- 32 nouveaux abonnements à des périodiques
- 125 cassettes vidéo
- 1 818 nouveaux dossiers de coupures de journaux.

Une acquisition plus particulièrement importante est à signaler cette année: suite à une opération d'élagage d'une partie de ses collections, La Warner Bros. Library du Canadian Film Centre de Toronto a vendu à la Cinémathèque pour un prix symbolique plusieurs dizaines de cartons de revues et livres sur le cinéma d'animation.

Nous avons reçu en don au cours de la même période 70 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.

1 675 monographies ont été cataloguées en 1993, 113 numéros de périodiques ont été indexés pour le PIP (comparativement à 45 en 1992) et 268 pour nos propres besoins. L'augmentation du nombre de numéros indexés pour le PIP est due au fait que désormais les notices sont extraites directement de notre base de données bibliographiques.

L'année 1993 a marqué le début de la références automatisée. Un terminal pour consulter notre base de données est maintenant disponible pour les usagers.

Nous avons également acquis trois bases de données sur CD-ROM: FORMAT, une base de données répertoriant les films canadiens; DAVID, qui répertorie les documents audiovisuels (films et vidéos) en distribution au Canada; INTERNATIONAL FILMARCHIVE CD-ROM, le CD-ROM de la FIAF édité par Michael Moulds.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

553 séances régulières ont été présentées au cours de 1993. En plus de l'arrêt traditionnel pour les fêtes de fin d'année, la Cinémathèque a fait relâche pour accueillir les événements suivants: Festival international du nouveau cinéma et de la vidéo, Festival international du film sur l'art, Journée du cinéma africain et créole, Rendez-vous du cinéma québécois. La Cinémathèque est également responsable du volet cinéma du Festival international de Jazz de Montréal.

Tableau statistique des projections régulières en 1993

<u>MOIS</u>	<u>CYCLE PRINCIPAL</u>	<u>SÉANCES</u>	<u>SPECTATEURS</u>	<u>MOYENNE</u>
01/93	Journal Voir	52	4 630	89
02/93	Arletty	35	2 147	61
03/93	Russie pré-Révolution	42	1 360	33
04/93	Pialat	39	2 057	53
05/93	Artaud	52	3 041	59
06/93	Pays de l'Est	56	2 252	40
07/93	Laurel & Hardy	36	4 079	113
08/93	L'année 63	53	3 601	68
09/93	Taviani	56	2 973	53
10/93	Animation	39	2 499	72
11/93	Fassbinder	50	3 968	79
12/93	Bogart/Brel	43	2 985	69
		<hr/>	<hr/>	<hr/>
		553	35 592	64

À l'occasion des célébrations du 30^e anniversaire de fondation de la Cinémathèque, nous avons institué une carte d'Amis de la Cinémathèque qui, pour une somme très modeste (50\$ can.) permet l'accès gratuit à toute nos projections régulières durant douze mois, plus certains autres avantages (abonnement à la Revue de la Cinémathèque, réductions pour notre soirée-concert, réduction en librairie, etc.).

Cet abonnement, d'ores et déjà fort populaire, a profondément modifié la fréquentation de notre salle, en nombre comme en qualité: un auditoire nouveau s'y retrouve très régulièrement, heureux de ses découvertes et curieux d'en savoir davantage sur le cinéma et la Cinémathèque.

Cette initiative s'inscrit dans une préoccupation plus large de mise en valeur de notre fonction de présentation des oeuvres et de préservation du spectacle cinématographique. Avec la disparition spectaculaire des salles de répertoire et la timidité des rares salles art et essai qui survivent à Montréal, la salle de la Cinémathèque a un rôle de plus en plus important dans la diffusion de la culture cinématographique.

La séance hebdomadaire «cinéma muet en musique» recrute également un public de plus en plus nombreux qui se retrouve également dans la salle de l'Orchestre symphonique pour notre projection-concert annuelle. La plus récente de ces grandes soirées était consacrée au cinéma muet français avec la projection de LA CHUTE DE LA MAISON USHER d'Epstein, servi par une partition originale pour orchestre de chambre de Gabriel Thibaudeau et PARIS QUI DORT de René Clair accompagné par une musique improvisée du clarinettiste Robert Lepage et du bassiste Michel Donato.

La salle d'exposition attenante à notre salle de projection est utilisée maintenant de façon permanente. Au cours de 1993 on a pu y voir les expositions suivantes:

- DEREK MAY: l'oeuvre picturale (dessins, tableaux, collages) du cinéaste montréalais récemment décédé;
- PORTRAITS DE CINÉASTES: les cinéastes québécois mis en portrait par une vingtaine de photographes;
- L'ENVERS DE L'ÉCRAN: photographies de Claude-Philippe Benoit;
- COLLECTION MOULATLET: la collection d'appareils de format réduit d'un passionné du cinéma amateur;
- CINÉASTES-PHOTOGRAPHES/PHOTOGRAPHES-CINÉASTES: les photos de treize cinéastes célèbres qui sont parfois aussi photographes rassemblées par la revue Positif pour célébrer son 40^e anniversaire;
- NE PAS TRAVAILLER - JE NE SAIS PAS AU JUSTE CE QUE CELA SIGNIFIE: le travail de Fassbinder à travers les photos de plateau de Peter Gauhe.

La Revue de la Cinémathèque a maintenu son tirage à 40 000 exemplaires et est parue six fois au cours de l'année. 60% des articles avaient un rapport avec notre programmation et le reste portait sur divers aspects du cinéma et de nos activités.

Nous avons également publié deux ouvrages :

- *Annuaire du cinéma québécois 1992*. 456 pages, couvre l'année cinématographique : 63 longs, et 481 courts et moyens métrages, 279 prix et mentions, 118 notices chronologiques et une bibliographie comptant 821 notices.

- *Répertoire des séries, feuilletons et téléromans québécois de 1952 à 1992*. 692 pages. Un répertoire illustré complété de sept index, de grilles-horaires et d'une bibliographie. Entrepris pour célébrer le 40^e anniversaire de la télévision canadienne, l'ouvrage illustre en outre l'implication de la Cinémathèque dans le champ de la télévision.

5. ADMINISTRATION ET BUDGET

À la suite des recommandations du comité de travail chargé de faire le bilan de l'expérience de direction bicéphale, le conseil d'administration de la Cinémathèque québécoise a procédé à l'embauche, en août dernier, d'un directeur à la gestion.

Au début de son mandat, Charles-Mathieu Brunelle a procédé à la réouverture de la convention collective. L'entente intervenue entre la direction et les employé(e) implique que tous les employés permanents à temps plein ont un jour par mois de congé sans solde jusqu'en mars 1995.

Compte tenu de la situation économique qui prévaut à la Cinémathèque, une révision du projet de Musée de l'image en mouvement s'imposait. Cette révision a donné naissance à un nouveau projet qui permettrait à la Cinémathèque québécoise de s'adapter aux réalités de l'évolution technologique de l'image en mouvement, en s'ouvrant à la conservation comme à la présentation publique de la production télévisuelle et des nouvelles images.

De plus, cette orientation transformerait progressivement l'actuel centre de documentation cinématographique en véritable médiathèque interactive et multifonctionnelle, permettant aux usagers de tous ordres un accès plus facile, plus rapide, étendu et efficace à ses importantes collections, sur place comme à distance.

En outre, ce projet fournirait aux industries et à l'ensemble des professionnels de l'image en mouvement un lieu de ressourcement, de partage, d'informations et de préoccupations face à une effervescence technologique qui les sollicite toujours davantage: un lieu qui incite à l'innovation, favorise la créativité, l'expérimentation, la réflexion et la recherche.

Enfin, la réalisation de cette cinémathèque de l'an 2000 doterait Montréal, le Québec et le Canada d'une nouvelle institution muséale, unique au monde en ce qui a trait à son champ de spécialisation (animation et nouvelles images) et ayant un potentiel d'attrait considérable tant aux plans culturel, pédagogique que touristique.

D'autre part, la direction à la gestion a produit plusieurs demandes de subventions pour des projets ponctuels concernant l'informatisation et la transmission des données (afin de rendre les collections plus accessibles) le développement et la mise en marché de la Cinémathèque et la présentation d'oeuvre d'arts médiatiques.

6. RELATIONS INTERNATIONALES

Le conservateur de la Cinémathèque, Robert Daudelin, a participé au congrès de Mo i Rana et aux réunions du Comité directeur de Mo i Rana et de Paris. En janvier, à l'invitation de la Filмотека espanola, il s'est rendu à Madrid pour y présenter une sélection de films faisant partie des collections de la Cinémathèque. Au cours de cette année Robert Daudelin a également rendu visite aux archives de Bologne, Lisbonne et New York. Il a assisté à l'inauguration du Filmmuseum de Dusseldorf et participé au symposium sur les musées du cinéma qui avait été organisé à cette occasion. Il fut enfin l'invité du Festival du Film de San Sebastian.

Le directeur du centre de documentation, René Beauclair, demeure très actif au sein de la commission de documentation: du 22 mai au 4 juin, il a participé à la réunion annuelle de la Commission à Mo i Rana. En plus de continuer à assumer la rédaction de la *Bibliographie: publications des membres de la FIAF*, il a complété en 1993 la rédaction de la nouvelle édition du *Directory of Film and TV Documentation Collection*.

Louise Beaudet, conservateur du cinéma d'animation, a préparé la sélection des films d'animation pour la grande rétrospective canadienne à Beaubourg et s'est rendue à Paris à cette occasion. Elle a également participé au Festival international du cinéma d'animation d'Annecy et a profité de ce voyage pour visiter le Museo nazionale del cinema de Turin.

Le conservateur des photos et affiches, Alain Gauthier, a participé au colloque de Pordenone d'AVICOM, comité international d'ICOM qui s'intéresse aux questions reliées à l'audiovisuel et aux nouvelles technologies de l'image et du son.

Le pianiste de la Cinémathèque, Gabriel Thibaudeau, était l'un des musiciens invités des Giornate del cinema muto de Pordenone; il a également reçu la commande d'une partition pour STRAIGHT SHOOTING de John Ford qui a connu sa première à l'occasion du festival Il cinema ritrovato de Bologna.

Pierre Véronneau, responsable des recherches historiques et des publications, et Pierre Jutras, conservateur du cinéma québécois, ont participé au Festival du cinéma québécois de Blois qui soulignait le trentième anniversaire de la Cinémathèque. Pierre Jutras a également participé au Festival de Cholet et au Festival du court métrage en Seine Saint-Denis dont il a préparé les programmes québécois.

Moskva

R A P P O R T

DU GOSFILMOFOND, MEMBRE DE LA FEDERATION
INTERNATIONALE DES ARCHIVES DU FILM (FIAF),
DE SES ACTIVITES EN 1993

1. ACTIVITE NATIONAL

D'après le Décret, signé par M. Boris Eltzine, Président de la Russie, le Gosfilmofond est considéré comme "une institution d'extrême valeur faisant partie du patrimoine culturel de la Russie". C'était l'événement le plus important dans l'histoire du Gosfilmofond que lui a donné le même statut celui de l'Ermitage ou du Théâtre Bolshoi.

D'après ce Décret la collection du Gosfilmofond devient la propriété fédérale conservée sous la gestion et dans les locaux du Gosfilmofond. Telle forme de propriété ne pas peut être changée. L'état se charge de la conservation de la collection.

Malheureusement en 1993 le Gosfilmofond éprouvait les considérables difficultés financières, en premier lieu, à cause de la grande inflation du rouble en Russie.

En 1993 les collections du Gosfilmofond se sont complétées par le nombre considérable des films. En total on a pris en conservation illimitée 13.853 bobines de films.

On a effectué un tirage actif pour le passage du nitrate à l'acétate. On a tiré pour ça 162.250 mètres de films.

Pour les besoins du Gosfilmofond et des autres institutions (distribution, studios de production, la TV etc.) nos laboratoires ont tiré 2.780.100 mètres de films.

On a restauré 5.391.100 mètres de films.

On a renouvelé la bande sonore - 47.850 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: LES MISERABLES, LA TRAGEDIE ET LA FARCE, LE CHEVAL BLANC, LA VOIX DU SANG, L'EFFET DE DORIAN, L'EVANGELIE SELON L'HOMME, LE CINEMA BLANC ET NOIR SUR L'EPOQUE, LE BLOCUS(LA BATAILLE DE LENINGRADE), AGATURK, DALAI-LAMA, OLGICH, SOUS LA SIGNE DE ZODIAC et les autres.

En 1993 les cinéma d'archives du Gosfilmofond (ILLUSION à Moscou et SPARTAK à St. Petersburg) continuaient les projections des films programmées en cycles thématiques et précédées par allocutions.

Pour la popularisation de l'art cinématographique le Gosfilmofond a prêté 128.077 bobines de films à l'Union des cinéastes, à l'Institut des recherches cinématographiques, le VGIK et les autres. En 1993 les archives du Gosfilmofond ont établi 69 nouveaux dossiers y compris 9 dossiers sur les films de fiction soviétiques, 60 dossiers sur les films de fiction étrangers, 125 dossiers personnels sur les cinéastes soviétiques et 18 dossiers sur les cinéastes étrangers. Ils ont reçu 953 dossiers de photos des films soviétiques, 9 dossiers de photos des films étrangers et aussi 12 affiches pour les films soviétiques et étrangers.

En 1993 le Gosfilmofond a continué à mettre toute sa information filmographique dans un ordinateur.

Le Gosfilmofond a organisé la réunion de travail avec les représentants des archives du cinéma et des autres institutions de plusieurs républiques de l'ex-URSS et a signé avec eux un accord de l'activité commune. Suivant cet accord les négatifs des tous les films soviétiques vont être conservés au Gosfilmofond indépendamment de la date et du lieu de leur production. Mais ces fonds sont ouverts aux chercheurs, aux étudiants et aux cinéastes des nouveaux états.

Nous avons passé à la future Cinémathèque d'Ukraine, qui est en train d'être créée, les copies des 71 films ukrainiens pour la conservation illimitée. Sur la commande de l'Archive Nationale du cinéma de l'Arménie on tirent

régulièrement les nouvelles copies des vieux films arméniens. Malgré des certaines difficultés nous sommes en train de créer les bases de la collaboration et des contacts fructueux avec les autres archives du cinéma des républiques du ex-URSS.

2. ACTIVITE INTERNATIONALE

En 1993 le Gosfilmofond a continué ses relations actives avec 43 archives du film, membres et observateurs de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échanges et en pret illimité 49 films et en pret limité 63 films. On a obtenu des Cinémathèques étrangères en pret illimité 115 films.

On a aussi effectué les échanges des livres du cinéma, des affiches, des photos et des matériaux d'information.

Le Gosfilmofond a assuré par les copies des films les projections aux cinéma d'archives de l'Allemagne, de l'Hongrie, de l'Italie; une part de ses films a été projeté aux festivals internationaux.

Le Gosfilmofond a commencé à réaliser une serie des actions à la célébration du premier centenaire du cinéma.

München

FIAF Activities Report, Fiscal Year 1993

1. Acquisitions

During 1993 the Munich Filmmuseum acquired prints of 28 long and 19 short films. Several institutions deposited prints on indefinite loan of 5 long films.

Among the films acquired or deposited were the following German productions:

BIS ANS ENDE DER WELT
DAS CASANOVA-PROJEKT
DEMONTAGE IX: UNTERNEHMEN STAHLGLOCKE
DIE DREI KAMMACHER
ENDE EINER KOMMUNE
FASSBINDER PRODUZIERT: FILM NO. 8
FRANKIE, JOHNNY UND DIE ANDEREN
DAS GOLDENE VLIES
ICH BIN DA, ICH BIN DA
KARAGANDA
DER MENSCHENFORSCHER
ROTE SONNE
STEP ACROSS THE BORDER
SUPERMARKT
WODAABE: DIE HIRTEN DER SONNE

2. Restoration

On the field of film restoration the Munich Filmmuseum continued to work on several German film classics, especially on DAS CABINET DES DR. CALIGARI, GENUINE, VON MORGENS BIS MITTERNACHTS, NOSFERATU, DAS INDISCHE GRABMAL, DR. MABUSE DER SPIELER, DER BRENNENDE ACKER, SCHATTEN. 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 1993 the Filmmuseum showed about 660 different programs in 796 screenings.

The main series shown in 1993 were:

Films from the Twenties / Thirties / Forties
Films on Architecture
Aboriginality
First Contact - First Look
Hollywood on Hollywood
Jewish Film Week
München - "Hauptstadt der Bewegung"
Russian Film Club
Slapstick - Screwball - Sophistication: American Comedies
Fremde Heimat Deutschland
Tafelfreuden
Victoriana
Documentary Film Festival
Fantasy Film Fest

Retrospectives with films by or with:

Herbert Achternbusch
Henri Alekan, cinematographer
Michelangelo Antonioni
Dario Argento
Christian Boltanski
Wilhelm (William) Dieterle
Clint Eastwood
Alfred Edel
Werner Herzog
Jean-Marie Straub / Danièle Huillet
Romuald Karmakar
Olga Tschechowa
Shiro Toyoda
Karl Valentin

4: Budgetary matters

Apart from the salaries paid by the city of Munich to the staff of the Filmmuseum (4 plus 3/2 employees) and the assistance granted by the Munich City Museum the Filmmuseum had at its disposition:

For screenings and other events	390.500 DM
For acquisitions and restoration	225.000 DM

New York

THE MUSEUM OF MODERN ART DEPARTMENT OF FILM AND VIDEO

11 West 53 Street

New York, NY 10019

Founded 1935, founding member of FIAF

ACQUISITION

Statistics: A total of 330 films and videos (new titles) were added to the collection. National features acquired in original gauge totalled 290 titles, and of these 50 titles were in the form of original pre-print materials. Short films from the national production in the original gauge totalled 26 titles, 11 of them pre-print materials.

Narration: The department acquired prints of contemporary titles by American independent filmmakers, including 10 films of Stan Brakhage and HARLAN COUNTY USA directed by Barbara Kopple, as well as a gift from Columbia Pictures of AGE OF INNOCENCE directed by Martin Scorsese and a gift from Warner Bros. of four films of Clint Eastwood, including BIRD and UNFORGIVEN. We also acquired the Harry Mamas-Roy Malmstrom Collection of 35mm nitrate prints of American films of the teens through the 1920s, including the feature THE WOMAN ABOVE REPROACH (1920) from Aywon Pictures, as well as acetate prints of 1950s feature films.

PRESERVATION

Statistics: 138,300 feet of nitrate, 12,200 feet of early acetate, and 31,112 feet of 16mm were copied. The amount of new acetate materials manufactured was 311,770 feet in 35mm and 137,483 feet in 16mm. The total amount spent on direct laboratory costs was \$273,055, of which \$16,500 was restricted funds for special projects.

The fiscal year ending in 1993 was a significant year for the amount of work accomplished in film preservation. Among the films preserved this year, work was completed on RUMPELSTILTSKIN of 1915, written and produced by Thomas Ince and directed by Raymond West, and DON QUIXOTE (1933), directed by G. W. Pabst and starring Chaliapin. Collections of American slapstick comedies returned from Europe continued to be preserved, and work advanced on ALICE IN WONDERLAND (1950), the puppet animation/live action film in color, made by Lou Bunin, and HAIL THE WOMAN (1921), directed by Ince. Preservation was completed on the important American independent film THE PROJECTIONIST (1970), written and directed by Harry Hurwitz. Biograph films found to be decomposing were copied, including THE UNSEEN ENEMY of 1912, in honor of Lillian and Dorothy Gish. Work resumed on the preservation of Andy Warhol films, working from the artist's

original materials, in the ongoing project supported by the Warhol Foundation, and THE MORE THE MERRIER (1943), directed by George Stevens, was restored with support from Columbia Pictures.

Architectural and engineering plans were completed for our new Film Preservation Center in Pennsylvania, and following the signing of the contract with builders, construction began in October 1993. By the end of the year, a substantial portion of the concrete walls and floors of two vault buildings had been successfully poured on the site.

CATALOGING - DOCUMENTATION - RESEARCH

- 1) Cataloging: We continue to perfect the accuracy of our inventory and filmographic databases. Entering our 16mm inventory into the databases has been completed, and we are attempting to classify all our prints as viewing and/or lending copies. With the upcoming move to our new storage facilities, we are looking forward to bar-coding our inventory, since movement will then be tracked through our STAR system. A copy of the FIAF Treasures Project Database at the National Center for Film and Video Preservation is now on our STAR system, making it possible to search online throughout the database. In addition, we will soon be accessing Internet, the largest computer network in the world, providing online access to such resources as the American Film Institute Catalogs.
- 2) Documentation: Approximately one-fifth of the clipping files in the Film Study Center were put on microfiche. We acquired the Phil Lang Collection, which included the complete Kalem Kalendar of 1911-1915, in excellent condition.
- 3) Research: Approximately 1500 films in the collection were made available in the Celeste Bartos International Film Study Center to more than 1100 researcher, scholars, and filmmakers who also did research among the documentation and photographic materials of the Study Center.

FILM SHOWINGS

The Titus Theaters 1 and 2 held four to five daily screenings, six days a week, with an average daily attendance of about 1500. The following special series were organized:

MICHAEL CURTIZ: FROM HUNGARY TO HOLLYWOOD, November 27, 1992 - January 21, 1993
 RECENT FILMS FROM GERMANY, December 18, 1992 - January 10, 1993
 THIS FILM IS FROM CANADA, January 5, February 9, March 9
 AFRICAN-AMERICAN PIONEERS, January 16 - 18

FROM THE ARCHIVES: CONRAD VEIDT, January 22 - 26
 FROM THE ARCHIVES: THE JANUS FILMS COLLECTION, January 24 -
 February 4
 BEST OF HIROSHIMA '92, January 29 - 31
 KEN RUSSELL IN THE 1980S, February 4 - 9
 MYRON WALDMAN, February 5
 KENDALL O'CONNOR, February 6
 ANIMATION OVER BROADWAY: DOUGLAS LEIGH / OTTO MESSMER, February 7
 FILM-MAKERS COOPERATIVE: THIRTY YEARS OF ARTIST CINEMA, February
 12 - 23
 RECENT ACQUISITIONS FROM THE CIRCULATING FILM AND VIDEO LIBRARY,
 February 19 - March 18
 FROM THE ARCHIVES: Midwinter Miscellany, February 11 - 18,
 April 5 - 22; June 17 - 29; March 6 - 18;
 Latin American Films, August 6 - 19;
 A Miscellany of Classic Films, July 1 - 8;
 Silent Feature Comedy, An International Selection, August 20
 - September 16;
 Max Ophüls, September 23 - October 3;
 Tales of Love, October 3 - 22
 Performers, Composers, and Songs: Musical Shorts, October
 8 - 10
 Clint Eastwood, November 7 - 20
 ACADEMY-NOMINATED FILMS, February 26 - March 9
 NEW DIRECTORS/NEW FILMS, March 19 - April 5
 CINEMYTHOLOGY: A RETROSPECTIVE OF GREEK FILM, April 23 - June 14
 LUMIERE'S CENTURY: THE ART OF REALITY, April 16 - June 8
 IN MEMORIAM: LILLIAN GISH, April 22
 DADA AND SURREALISM: FILMS FROM THE COLLECTION, April 6 - 27
 SHORT FILMS FROM LATIN AMERICA, June 10 - 14
 THE ART AND TECHNIQUE OF THE AMERICAN TELEVISION COMMERCIAL, June
 18 - 22
 TOGETHER AND ALONE: A TRIBUTE TO THE KANIN CLAN, June 24
 "THE SPELL OF THE PICTURE": ENVISIONING HENRY JAMES, June 25 -
 July 5
 VIEWS FROM LATIN AMERICAN ARCHIVES, July 9 - August 13
 MEXICAN FILM AND THE NARRATIVE TRADITION, July 9 - August 5
 THREE BY BLAKE EDWARDS, August 13 - 15
 ROMAN CHALBAUD: AN INTRODUCTION, September 5 - 7
 JULIE HARRIS, September 17 - 21
 MISERICORDS: HIDDEN MIRRORS OF MEDIEVAL LIFE, October 1 - 2
 LILLIAN GISH: FIRST LADY OF THE SCREEN, October 14 - 21
 BABA '93 - AWARD-WINNING BRITISH COMMERCIALS, October 15 - 25
 CARTE BLANCHE 1: SELECTED BY PIERRE RISSIENT, October 22 -
 November 16
 WARNER BROS. CARTOONS: FRIZ FRELENG, October 23 - 24
 NEW ACQUISITIONS: TEN YEARS OF CLINT EASTWOOD FILMS, October 28 -
 November 5
 NAPOLETANA: IMAGES OF A CITY, November 12, 1993 - January 27,
 1994

JOHN F. KENNEDY: DOCUMENTARIES BY ROBERT DREW, November 21 - 22
 ARNE SUCKSDORFF AND STEFAN JARL: PARTISANS AND POETS, November 26
 - 30

A DAY WITHOUT ART: FILM AND VIDEO, December 2 - 5

BEST OF ANNECY, 1993, December 11 - 12

RECENT FILMS FROM GERMANY, December 17, 1993 - January 4, 1994

N. B. (Nota Bene): December 21 Yevgeny Yevtushenko

The following were continuing series: CINEPROBE, VIDEO
 VIEWPOINTS, N.B. (NOTA BENE), WHAT'S HAPPENING?

EXHIBITIONS

A CENTURY OF CINEMA: SELECTIONS FROM THE MUSEUM'S SPECIAL
 COLLECTIONS, film stills, posters, documentation, set
 designs, April 22, 1993 - May 1994

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The New York State Council provides very limited support for
 video preservation, but no support in future for film
 preservation. The American Movie Classics first festival
 for film preservation resulted in contributions to MOMA among
 five American archives which cooperated in preparing
 the television series. Lillian Gish's estate included a Trust
 Fund for use by the department to preserve films in which
 Lillian and Dorothy Gish appeared as well as other films
 directed by D. W. Griffith. The AFI/National Endowment for the
 Arts grants continued to be a major source of support.

INTERNATIONAL RELATIONS

Film exchanges were made with the National Film Archive, British
 Film Institute; the Nederlands Museum; and the

A total of 290 films were lent from the archives to
 institutions here and abroad. These included loans to the
 following FIAF affiliates outside the United States:

Australian Filmmuseum; British Film Institute; Cinemateca
 Portuguesa; Cinemateca do Museu de Arte Moderna (Rio de Janeiro);
 Cinemateca Uruguayaya; Cinematheque Quebecoise; Domitor 2nd
 Colloquium (Cinematheque Suisse, Lausanne); Filmoteca Valencia;
 Filmoteca Espanola; Filmoteca de la UNAM (Mexico); Museo
 Nazionale del Cinema (Turin); Nederlands Filmmuseum; Pordenone
 Silent Film Festival (Cineteca dei Friuli);
 Svenska Filminstitut. Non-FIAF activities abroad included
 lending films to the Hong Kong International Film Festival, the
 Kunsthalle in Bonn, Barbican Centre, London, Film Festival in
 Koln.

Oslo

Det norske filminstituttet
The Norwegian Film Institute

Report to FIAF for 1993

The new Norwegian Film Institute

The new Norwegian Film Institute (DNFI) was established on 1 January 1993, following the merger of the Norwegian Film Institute and the National Film Board of Norway. The merger reflects the Government's determination to improve conditions for Norwegian film and to rationalize its contribution to the film industry. Key words relating to the Norwegian Film Institute's activities are film funding, conservation and distribution. The spectrum of activities is now greatly expanded compared with the old film institute.

1993 has been a year of transition for the institute due to this reorganization.

The new institution has a staff of about sixty. At present it operates from two premises in Oslo, Grev Wedels plass 1 and Schwensens gate 6, but in summer 1995 it will be relocated to a refurbished building in the center of Oslo. Erling Dale took up the position of managing director on 15 November 1993. Gunnar Johan Løvvik, director of the Norwegian International Film Festival at Haugesund, is chairman of the board.

The Norwegian Film Institute consists of three departments, with a common administration. They are the Department of Archives and Museum, the Department of Production and International Relations, and the Department of Acquisitions and Distribution.

The *Department of Archives and Museum* pursues the Norwegian Film Institute's traditional tasks of collecting and preserving film and film equipment which is of historic interest. The department includes a specialist library and an archive of documents, posters and stills. The cinematheque is also a part of the department. Head of the department from 15 November 1993 is Per Morten Løchsen (substitute for Nils Klevjer Aas who is on leave in 1994). The Department of Archives and Museum is responsible for the membership in and all relations with FIAF. The department has a staff of 13.

The *Department of Production and International Relations* administers the Government's financial support to the film industry, particularly funding for Norwegian feature and short film production, ticket subsidies and project development grants as well as presentation of Norwegian films abroad. The department is led by Jan Erik Holst, who was managing director of the former Norwegian Film Institute.

The *Department of Acquisitions and Distribution* performs most of the traditional tasks of the National Film Board of Norway. It purchases and distributes short films, children's films, documentary and educational films as well as feature films on video with educational institutions as the most frequent users. The Acquisitions and Distribution Department is led by Erlend Jonassen.

For the **film archive**, now a part of the Archives and Museum department, it has been a challenge to define its position in relation to the National Library Branch of Rana (NBR), Mo i Rana, and its archiving activities. The new leadership of the institute and the

department has at the end of 1993 met with the leadership at NBR in an initiative to ensure that the two institutions will work closely together in a joint effort to save the Norwegian film heritage. Efforts are now underway to streamline the cooperation between the two institutions to get maximum results from the considerable investment that has been made on a national level for film preservation. Both the institute and the NBR will have separate budgets for preservation and restoration. The institute will use as much of its budget for laboratory services at the NBR laboratory as capacity there allows. The NBR has applied for membership in FIAF and this is recommended by the DNFI.

1. Acquisitions of the year

The archive received altogether 276 copies of feature length films. 8 were master prints of new Norwegian features deposited under the statutes of the "Legal deposit act". 212 were foreign productions shown in Norway with subtitles (all in 35mm). 143 Norwegian short films were deposited, of these 17 productions according to the "Legal deposit act".

There are problems concerning the follow-up of the regulations in this act. Still material is being produced that is not sent to the archive, and further information efforts are needed to secure a complete deposit of each year's productions.

2. Preservation

Most of the restoration done by DNFI has been carried out in Swedish labs as has been the case in later years. In 1994 it is hoped that a considerable part of this work will take place in the new laboratory of the NBR. Altogether 19.225 meters of Norwegian documentary material has been fully restored in 1993 while 26.394 meters of copies were produced from previously restored negatives. About 90 titles were catalogued and entered as records in our database for free-text search. Some of the restoration projects have been carried out in cooperation between different organizations and institutions.

In cooperation with Nederlands Filmmuseum the silent film based on Knut Hamsun's novel "The Growth of the Soil" from 1924 was restored (shown at the FIAF congress in Mo i Rana). The musical score for the film has also been found, and performances with the Stavanger symphony orchestra were planned for Paris and the Norwegian Film Festival in 1994. This year also marks the 100-anniversary of Hamsun's publication of "Hunger" (filmed in a Norwegian, Swedish, Danish co-production in 1962). In 1993 and -94 the archive has also been planning for the 50-anniversary for the liberation of Norway in 1945 - an event that certainly will increase the demand for archive material.

The archive is still receiving film on nitrate base from around the country - most of this seem to be material commissioned by industrial enterprises at the time.

A growing interest for archive material has been noted during the later years and this peaked during the preparation for the Olympic Winter Games at Lillehammer -94. National and international media were especially looking for archive material on winter sports and daily life in Norway. The archive contributed with new copies of the official

film from the last olympic games hosted by Norway - 1952 in Oslo - which were shown in cinemas around the country.

3. Cataloguing, documentation and research

Our library now consists of about 17000 volumes of which 1155 were added during the year. As media education is gaining popularity throughout the country an increase in the interest for our library and documentation services is being felt here. Our documentation archives now hold material about 537 Norwegian and 19200 foreign feature films. There is still a considerable backlog of unregistered stills, posters, and documentation in storage. We hope to be able to organize a special effort for re-organizing and computerizing these archives in 1995.

4. Film screenings - Cinematheque

474 Cinematheque screenings were held (including 55 organized especially for children) with a total audience of approx. 16000 attending. Average attendance, 34, were slightly down from the year before (40). Membership stood at about 4300. Programmes included German expressionism, Vampire-classics, Truffaut and Bertolucci series, 100-year anniversaries of Mae West and Harold Lloyd and a special look at 3-D. In addition a Hungarian and a Mexican film week were arranged. Another 165 screenings were held by the archive for special groups during daytime for a total audience of about 3000.

Responsible personnel for different sectors are:

Arne Pedersen, Film archive, Chief Archivist

Kjell Billing, Cinematheque

Karin Hansen, Library

Tito Pannaggi, Documentation

Per Morten Løchsen
Director, Archives and Museum department

Arne Pedersen
Chief Archivist

Paris

**Rapport d'activités
pour le congrès de la FIAF
de Bologne/Italie (23 avril - 3 mai 1994)**

Président de la Cinémathèque française : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

Les grands axes de la programmation en 1993 :

- des hommages à des cinéastes : Shiro Toyoda, Otto Preminger, Jean-Daniel Pollet, Jean-Marie-Straub et Danièle Huillet, Frank Borzage, Sacha Guitry, André de Toth (en sa présence), Sam Peckinpah, Luc Moullet.
 - des programmations thématiques : "Entre la scène et la rue" : cinéma français des années 1905-1920 (janvier), un choix de films autour de l'exposition Georges Sadoul (mars), Maniérismes (avril).
 - L'organisation de nuits, consacrées au cinéma fantastique et à la série B.
 - Un panorama des cinémas de Taïwan et de Hong-Kong.
 - Une approche très complète d'un genre cinématographique : " le film d'espionnage" (été 1993).
 - Le troisième Festival CinéMémoire (28 octobre- 14 novembre)
 - et la présentation de classiques dans le cadre de l'" Histoire Permanente du Cinéma" : l'histoire du cinéma faite de rapprochements et d'échos entre les films.
- Pour rempacer la salle du Palais de Tokyo (fermée en raison des travaux du Palais à partir de fin juin 1993), la Cinémathèque française a ouvert sa nouvelle salle du cinéma Reflets-République (rue du Faubourg du Temple) au mois d'octobre.

**Fréquentation des salles Chaillot, Tokyo (jusqu'au
1/07/93 et République (depuis le 1/10/93) :**

spectateurs : 140 000

nombre de séances : 1 150

nombre de films projetés : 1 100

(compte tenu de la fermeture pour travaux de la salle du Palais de Tokyo le 1er juillet 1993 et de l'inauguration de la programmation au cinéma Reflets-République le 1er octobre 1993).

Diffusion extérieure

Environ 200 films ont été diffusés dans différentes institutions en 1993.

A l'étranger :

prêts aux cinémathèques FIAF, aux instituts culturels français en liaison avec le Ministère des Affaires Etrangères/bureau du Cinéma, en particulier avec l'Institut français de Munich pour une tournée dans 4 villes (présentation de 7 films restaurés par la Cinémathèque française), aux festivals tels que Berlin, Bologne, Florence, Locarno, Rimini, Rotterdam, Turin, Venise, ...

en France :

prêts aux festivals de Belfort, Brest, Dunkerque, La Rochelle, Cannes, Strasbourg, Quimper, Marseille, Valenciennes, Clermont-Ferrand, Créteil, Nantes... ainsi qu'à des institutions parisiennes telles que l'Institut du Monde Arabe, le Musée d'Orsay, le Centre Georges Pompidou, le Musée du Louvre, la Vidéothèque de Paris, l'Association ADAC 92, les Amis de la Cinémathèque Française;

décentralisation du Festival CinéMémoire en régions :

10 films dans 9 villes du 27 Octobre au 19 décembre 1993;

séances en régions : 26, nombre de films projetés : 10, spectateurs : 3500.

Collections Film

Restaurations :

parmi les 300 000 mètres sauvegardés, entre autres quelques titres importants ont été restaurés d'après le matériel tiré du Plan Nitrates 1992 :

- Profondeurs mystérieuses (G.W.Pabst) - The River (La Femme au corbeau) (F. Borzage) - Brave Heart (A. Hale) - Le Baiser mortel (R.Oswald) - Le Friquet (M.Tourneur) - Liebe (P.Czinner) - La Lutte pour la vie (F.Zecca et R.Leprince) - Das Stahltier (L'Animal d'acier) (W.O.Zielke) - Le Juif errant (Luitz-Morat) - Wild Oranges (K.Vidor) - Matinee Idol (F.Capra) - Nobody (R.West) - Le Chemin d'Ernoa (L.Delluc) - L'Enfant de Paris (L.Perret) - Le Mystère des roches de Kador (L.Perret)

plan nitrates :

Le plan nitrates est un plan national auquel participent la Cinémathèque française et les Archives du Film (tirage des éléments encore sur support "nitrates" sur support safety).

éditions/revue

Frank Borzage - Sarastro à Hollywood

par Hervé Dumont

Préface de Jean-Charles Tacchella

en co-édition avec les Editions Mazzotta

ISBN 88-202-1065-7, 1993

388 pages - ill - 340 F

Otto Preminger

par Gérard Legrand et Michèle Mardore

filmographie Jacques Lourcelles

en co-édition avec les Editions Yellow Now

ISBN : 2-87340-089-7, 1993

75 pages - ill- 69 F

Bonjour Cinéma(reprint)

par Jean Epstein

édité par les Editions Maeght

ISBN : 2-86941-227-4, 1993

132 pages - ill - 100 F

Fritz Lang "la messa in scena"

par Paolo Bertetto et Bernard Eisenschitz

édité par le Museo Nazionale del Cinema

Turin mars 1993

ISBN : 88-718005-08

Revue Cinémathèque

en co-édition avec les Editions Yellow Now
numéros 3 et 4 ; mai et novembre 1993

revue d'esthétique et d'histoire du cinéma

publication semestrielle en mai et novembre

tirage : 2 000 exemplaires

prix au numéro : 135 F

**Conférences du Collège d'histoire de l'art
cinématographique; Retranscription des cycles :**

- Le théâtre dans le cinéma; parution automne 1993, 236 pages,
90F

- Le cinéma français de la IV ème République;156 pages, à paraître

Activités d'enseignement

Sous la responsabilité de Jacques Aumont, directeur d'études et la présidence de Jean Douchet, la troisième année du Collège a débuté le 28 septembre 1993. Un cycle de 36 conférences est proposé dans la salle Lotte Eisner du Palais de Chaillot (100 places) ou dans la grande salle (300 places), chaque mardi de 18h30 à 20 h.

Trois cycles :

seconde année du collège :

- le théâtre dans le cinéma, (décembre 92-mars 93)
- le cinéma français de la IV^{ème} république (avril- juin 93)

troisième année du collège :

- le montage dans tous ses états (septembre -décembre 93)

Département Enfance/Jeunesse

Depuis novembre 1993 - date à laquelle a été mis en place un nouveau département spécifiquement consacré à l'enfance et à la jeunesse - la Cinémathèque française propose au jeune public une série d'activités pédagogiques, telles que :

- des ateliers pour les collégiens et les lycéens de la Ville de Paris (suite à la signature d'une convention avec son Rectorat)
- une programmation pour les centres de loisirs
- deux séances mensuelles à l'intention du jeune public, dans le cadre de sa programmation générale.

Musée Henri Langlois

Indépendamment des activités normales d'enrichissement du musée, l'année 1993 a été marquée par une fréquentation accrue du musée par rapport aux années précédentes.

Expositions

Emile Reynaud :

Pour le centenaire de la naissance d'Emile Reynaud, la Cinémathèque française a organisé une importante exposition à caractère scientifique, (Palais de Chaillot : 30 novembre 1992- 31 janvier 1993).

Itinérance du Théâtre Optique d'Emile Reynaud en 1993 :

Festival du Cinéma d'animation d'Annecy, Festival d'Odense /Danemark, Musée d'Orsay/Paris, Nederlands Filmmuseum /Amsterdam.

Participation par le prêt à des manifestations extérieures françaises et étrangères :

en particulier pour l'exposition Fritz Lang : La messa in scena au Museo del Cinema/Torino (19 février- 1er avril 1993).

Expositions au Palais de Chaillot :

Liées aux activités de programmation:

Georges Sadoul (3 mars-6 juin) - Cycle : Le Film d'Espionnage (juillet-août) - Sacha Guitry 15 septembre-10 octobre) - Alain Cuny (8 - 24 décembre, dans le cadre du festival d'Automne 1993).

Exposition au Palais de Tokyo :

Jean-Marie Straub et Danièle Huillet (avril-mai 1993).

Bibliothèque et Photothèque

consultation : 7762 personnes en accès libre pour les 7 premiers mois de 1993; et 40 personnes de août à décembre 1993 (accueil sur rendez-vous après autorisation préalable)

enrichissement/acquisitions : 4 098 affiches dont 1 don de 4 000 affiches; 1 393 photos et diapos; 132 scénarios; environ 230 périodiques.

Cinémathèque de la Danse

La Cinémathèque de la Danse, département de la Cinémathèque française, créée il y a 10 ans par Costa-Gavras et la Direction de la Musique et de la Danse du Ministère de la Culture et de la Francophonie, continue de remplir ses missions qui sont :

- constituer une collection de films de et autour de la danse, avec une douzaine de documents nouveaux acquis en 1993 ;
- diffuser ces images au cours d'une cinquantaine de manifestations au Palais de Chaillot, en France et à l'étranger, et toujours à l'Opéra de Paris pour la quatrième année (7 projections ont réuni 12 000 spectateurs).

Nombre de spectateurs en 1993 : 22 000 spectateurs (dont 12 000 pour l'Opéra).

Parrallèlement, l'activité de visionnage d'archives continue à se développer.

Assemblée Générale

L'Assemblée Générale annuelle a eu lieu au Palais de Chaillot le 19 octobre 1993.

Plérin

RAPPORT D'ACTIVITÉ 1993

Ce rapport constitue la synthèse des informations contenues dans les 5 numéros du bulletin d'activité "Fil à Fil" publiés durant l'année 1993.

1. Acquisitions

Un dépôt exceptionnel de 1474 documentaires et fictions (copies 16 mm) des années 50 et 60 fausse la statistique de nos activités en 1993.

Peu des films de ce fonds concernent la Bretagne et les pourcentages d'inédits et de films tournés en Bretagne dans nos collections chutent en conséquence.

Cependant, si l'on fait abstraction de ce dépôt, la progression et la continuité de notre quête de documents apparaissent clairement :

- 703 films en 1992 dont 338 inédits et 380 films tournés en Bretagne
- 549 films en 1993 dont 335 inédits et 317 films tournés en Bretagne

La Cinémathèque de Bretagne continue d'affirmer sa spécificité de recherche des films bretons et des documents inédits : une approche ethnologique et historique d'intérêt régional plutôt que d'art cinématographique.

Elle s'est ouverte en 1993 à d'autres besoins et a diversifié ses champs de compétences sans délaisser ses priorités.

Cette année, l'effort s'est porté sur les nitrates les plus anciens, en collaboration avec les cinémathèques qui sont nos partenaires habituels.

Plus de 600 films ont été identifiés comme nous concernant dans d'autres cinémathèques, et plusieurs ont été recopiés ou restaurés avec notre participation : notre travail a porté sur moins de films, mais des titres essentiels pour nos missions (Pêcheurs d'Islande, de Baroncelli, 1924 - La Bretagne, Jean Epstein, 1937 - Serment breton, Pathé, 1908...).

2. Conservation

Nous avons acquis début 1993 un magnétoscope Bétacam installé sur notre télécinéma. Près de 300 heures de copies vidéo réalisées dans l'année permettent de visionner les films sans recourir aux originaux.

3. catalogage

L'informatisation systématique de notre fonds date d'il y a quatre ans. Mais si tous les films sont effectivement répertoriés, il reste un travail très important d'analyse (résumés, codages par mot-clé...) sur un grand nombre de films.

Cependant , les dates et lieux de tournages nous paraissent suffisamment établis et nous avons pu commencer cette année à fournir des listings à la demande de chercheurs ou de réalisateurs.

Parallèlement nous faisons développer notre programme par une société spécialisée pour en accroître les potentialités.

La Cinémathèque participe étroitement à la conception de cet outil qui sera destiné aux cinémathèques ayant les mêmes priorités que nous.

4. projections

Pour la première fois, la Cinémathèque a participé à pratiquement tous les festivals de Bretagne comprenant une partie Cinéma.

Les derniers films restaurés ou tirés y ont été présentés en 35 mm.

Par ailleurs, la formule des diffusions par vidéo-projecteur se développe ; la Cinémathèque a présenté ainsi en plusieurs occasions plus d'une heure d'extraits de films divers concernant un lieu.

Enfin, après plusieurs mois de relative accalmie (la crise ?), le nombre des remises d'images pour des productions télévisuelles est en constante augmentation.

Une dizaine de films sont en cours. Ils sont bien souvent liés au cinquantenaire de la libération de la Bretagne.

5. administration

Les sources de subventionnement de la Cinémathèque se sont élargies et diversifiées : un troisième salarié permanent a été embauché.

Le problème majeur de la Cinémathèque reste la difficulté d'assurer des postes de salariés permanents avec une garantie d'emploi à long terme.

6 relations internationales

La Cinémathèque participe activement aux activités de l'Association Européenne des Inédits dont elle accueillera la rencontre annuelle à Brest en mai 1994.

Elle garde des liens étroits avec ses consoeurs des pays celtiques et souhaite la mise en place d'un réseau d'entr'aide pour les besoins spécifiques de formation et de fonctionnement des cinémathèques régionales.

7 Divers

C'est en 1993 que s'est effectué le choix du lieu d'installation définitive de la Cinémathèque qui devrait disposer d'ici un an de 400 m² de locaux et de 400 m² de locaux de conservation en centre ville à Brest.

L'affaire est entre les mains des pouvoirs politiques répartissant la charge de l'investissement entre la Ville, le Département , la Région et l'état.

Pune

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE - 411 004

FIAF Annual Report 1993

Acquisitions of the year

Budgetary cuts have severely restricted the Archive's acquisition programme in 1993. During the year 62 fresh titles (26 shorts and 36 features) and 69 duplicate prints (23 shorts and 46 features) were acquired.

Some significant donations and free deposits of Indian classics and newsreel material were made during the year. The most important of these were the deposit of 13 films by the late A.R.Kardar's family and 50 reels of newsreel and documentary material from the pre-independence era by another private organisation.

Among the other important Indian films acquired during 1993 are

THE CATECHIST OF KIL-ARNI (1923), BUDDU KI AKKAL (Silent/1931(?)), MAMTA (Hindi/1935), BEHRAM KHAN (Hindi/1946), MR. SAMPAT (Hindi/1952), GARAM COAT (Longer Version) (Hindi/1955) and NAAN PETRA SELVAN(Tamil/1956).

Also, 15 feature films and 19 shorts were copied as part of our archival exchange and preservation programmes and, in some cases, for use in the distribution library. The notable foreign acquisitions were three Miklos Jansco films acquired on an exchange basis from the Hungarian Film Institute and Film Archive, and three films by Krzyztof Kieslowski which were purchased from Film Polski, Warsaw for screenings in our own premises and the Archive's joint screening programmes.

We also acquired 87 video titles, 331 books, 576 stills, 309 song booklets, 32 pamphlets/folders, 6000 press clippings, 275 wall posters, 416 slides and 103 pre-recorded cassettes.

Progress in the field of preservation

Two major preservation and restoration projects were undertaken and completed by the Archive during the year. Fresh archival quality copies of all the surviving films of D.G.Phalke, the founder of the Indian film industry, were prepared. His RAJA HARISCHANDRA (1913) and KALIYA MARDAN (1919) which are among the cornerstone works of early Indian cinema, were restored and definitive versions brought out in both cases. Secondly, with the help of recently acquired used 16mm prints, two important Hindi feature films - BEHRAM KHAN and GARAM COAT (longer version)- were salvaged and restored.

Continuing our efforts to transfer all our nitrate material to safety base by the end of the decade we duped a further 57 reels (17,385 meters) this year. This included a number of rare short films made before 1950 and "Immortal Love" (1946)- a Persian language film made in India.

During the year detail checking was carried out in respect of 1212 reels in 35mm and 56 spools in 16mm. Similarly, thorough checking was carried out in respect of almost all preservation prints in order to identify the material to be copied or repaired.

Cataloguing - Documentation - Research

Our cataloguing is so far restricted to internal use only. However, computerisation of the basic data on the entire national production holdings of the Archive has been completed (approximately 4000 feature films). We hope to bring out printed catalogues of all our preservation and viewing copies on the occasion of the cinema centennial.

As part of our research programme, monographs on Ezra Mir (pioneering documentary filmmaker) and Raja Paranjpe (eminent Marathi filmmaker) were completed during the year.

Film showings - Exhibitions - Publications

NFAI's distribution library has more than 100 members throughout the country who borrow 16mm prints of important film classics for their screening programmes. We also continue to organise joint screenings on weekly, fortnightly or monthly basis in five important centres. With the inauguration of our new building complex and theatre on January 17, 1994 NFAI will have regular screening programmes and exhibitions in its own premises.

Apart from film showings, NFAI has an active teaching programme comprising of long and short term film appreciation courses. Our popular annual five-week Film Appreciation Course was conducted in collaboration with the Film and TV Institute of India in Pune in May and June '93. A number of shorter duration courses were also organised in different cities in association with film societies and other educational and cultural institutions.

The archive brought out one publication during 1993 - a monograph on L.V.Prasad, the veteran Madras-based film producer and director.

Budgetary Matters

As mentioned above our budget in 1993 was drastically reduced. This has seriously affected our acquisition, preservation and computerisation programmes. However, sanctions for a mobile storage system in our new film vaults has been received and a contract for this work has been concluded. This work is expected to be completed by March 1994.

As regards construction of specialised vaults for storage of nitrate and colour films, the Film & TV Institute of India was approached to jointly construct vaults in the new land acquired by them. This proposal has been accepted by FTII and we are awaiting financial allocation for this purpose from the Government.

International Relations

In 1993 NFAI made a very important addition to its collection due to international contacts. The Catechist of Kil-Arni(1923) made by the pioneering Tamil filmmaker Raghupati S.Prakash and T.G.Duffy was traced with the help of Paul Willemen, BFI, to the Irish Film Institute, and during the state visit of the Irish President to India a gift copy was presented to the NFAI. This film is now the oldest South Indian production in the Archive's holdings.

NFAI sent prints of two major Indian classics for important screening programmes abroad. D.G.Phalke's RAJA HARISCHANDRA (1913) was presented at the 12th Pordenone Silent Festival, Italy in October and MEERA (1946) was screened at the Nehru Centre, London in connection with the celebrations of the 77th birth anniversary of M.S.Subbalaxmi.

Three films were exchanged with the Hungarian Film Institute and Film Archive under our archival exchange programme.

A very significant development for NFAI was the acceptance by the Pordenone Silent Film Festival authorities of our proposal to present a major season of silent Indian films at the next festival in October 1994.

Director, NFAI along with representatives from other Asian archives participated in^{an} extremely useful training programme on film archiving: Conservation d'Archives organised by the Centre National de la Cinematographie at Bois d'Arcy from 18th October to 10th November 1993. For this, very special thanks

to Mme Michelle Aubert, Conservateur, Les Archives
du Film du CNC.

Important foreign visitors to the NFAI during 1993
included Mr. Stephen Bottomore (UK), film historian.

Praha

Národní filmový archiv Praha

Activity report for 1993

Národní filmový archiv was 50 in 1993. This important anniversary was celebrated 5.9.1993 at the National Theatre which saw the world première of the reconstructed and restored silent film of H. Fescourt - MONTE CRISTO - with the musical accompaniment of Sdružení českých symfoniků orchestra. This festive celebration took place under the auspices of the chairman of the Czech Parliament, Dr. Milan Uhde, who was present in person together with other representatives of the Czech cultural and political life, film-makers and archivists and many foreign guests.

It was for the first time in the history of the National Theatre that a film was shown there. This performance started the celebrations of 100 years of cinema thus contributing to the FIAF programme of special events.

Archive cinema "Ponrepo" was opened on the premises of NFA at Národní 40, Praha 1, on January 4th. Five months later a modern study room and a reading room with a reference library was opened at the same address.

1.1.93 NFA took over the publishing of the oldest Czech film magazine "Filmový přehled".

In the course of the year NFA took over several thousands of film prints and negatives from Komenium (producer of educational films), Czech TV, Ministry of Culture and FILMEXPORT.

All colour negatives (about 40,000 cans) were moved into a new depot. New types of plastic cans for 35 mm film (300 and 600 m reels) were designed and manufactured specially for NFA.

NFA published two books: "Filmový sborník historický 4" (Film History Studies) and Jan Žalman's "Umlčený film" (The Silenced Film). "Film Yearbook 1992" is ready for printing.

Archive cinema "Ponrepo" presented (in collaboration with the Korean Film Archive Seoul) a season of Korean films. We also had a season of Swedish and Canadian films.

NFA hosted the Prague meeting of the FIAF Cataloguing Commission in September.

In October 1993 the Parliament passed a new Film Act. It gives NFA the right to buy two copies of each film and video work that is produced in the Czech Republic (with the exception of those produced for TV). This Act also authorizes NFA to exploit economically all Czech films made before the end of 1964.

1. New acquisitions

- 1 554 new films were processed, classified and deposited, of which
 - 627 prints of full-length feature films,
 - 71 negatives of full-length feature films,
 - 734 prints of short films and
 - 122 negatives of short films.
- 423 video cassettes were classified and deposited.

2. Preservation and conservation of films

- a/ The transfer of nitrate films to acetate film stock and their preservation was continued. Film labs made
 - 68 prints of full-length feature films
 - 2 masters of full-length feature films
 - 63 negatives of full-length feature films
 - 61 prints of short films
 - 60 negatives of short films
 - 34 prints of news-reels
 - 37 negatives of news-reels
- 225 749 m of nitrate film was transferred to safety stock.
- b/ Moulds was removed from 130 films.
- c/ 31 prints were tinted.

3. Scientific processing of films

- a/ The work of the Identification and Archiving Commissions of NFA was continued,
- b/ Films acquired from private collectors, establishments and foreign film archives were identified,
- c/ 1 361 positive films and 193 negatives were identified in detail and catalogued,
- d/ complete filmographic data of 5 762 feature films were entered into computer format.

4. The use of films

- a/ In the archive cinema 309 films were shown,
- b/ NFA worked with Czechoslovak and Czech TV during which 52 ancient Czech films were broadcast in the programme "Films for Old-timers".

5. Foreign relations

NFA prepared a season of Czech films for Seoul, Toulouse, Katowice, Montevideo, Ankara, Amsterdam, Fribourg, Bonn, Budapest, Graz, London, Trieste.

NFA also took part in festivals where archive films were shown - Bologna, Pordenone, Paris.

Old Czech films were also shown at many foreign film festivals at their request.

- b/ NFA sent 2 prints of full-length films and 29 prints of short films to foreign film archives as indefinite loans and received 12 prints of full-length films, 1 prints of short films from them as indefinite loans.

NFA sent 106 prints of full-length feature films, 79 prints of short films to foreign archives as temporary loans and received 15 prints of full-length films from them as temporary loans.

- c/ In 1993 we received 73 quests from all over the world and our colleagues attended more than 10 film festivals, seminars and conferences abroad.

B. Documentation department

Acquisitions:

Stills	3 759 items
Posters (A0, A1 and special formats)	1 531 items

Slides of posters	100 items
Books	1 443 items
Scripts	73 items
Periodicals	76 items

Preservation:

Restoration of posters	48 items
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Restoration of glass negatives started (approx. 4 000 items).

Prague, February 1994

Pyongyang



조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the
Democratic People's Republic of Korea*

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Report on Activities for 1993

The Korean National Film Archive reviewed the year 1993 as a proud year which saw the successful completion of projects under the wise leadership and energetic support of both the Workers' Party of Korea and the Government of the Republic. The Archive made a great stride in the acquisition and scientific and technical management and preservation of historical documents of film, the mankind's cultural heritage of value, as well as in the activity to promote friendship and collaboration with FIAF and its affiliates.

The raised qualifications and ability of the staff effected the timely accomplishment of a large amount of work in every field of archival undertakings.

1. Acquisition

In 1993, too, as in the past, local film studios donated to us on the principles of legal deposit the respective original negatives and positives of 23 feature films, 38 documentaries and 62 science films.

Among them were parts 11-17 of THE NATION AND THE FATE series produced to be masterpieces under the personal guidance of Comrade Kim Jong Il, the dear leader of the Korean people.

They captured the hearts of audiences because they have as their themes the profound problem of the nation's fate being immediately its individuals' through the widely artistic portrayal of various characters.

Our collection has also been enriched by acquiring 41 titles through film exchanges with other film archives, based on the increased relations of friendship and collaboration with them.

2. Preservation

The Archive exerted great efforts for the long-term preservation of film materials on the scientific and technological basis in keeping with the advanced modern science and technology.

Last year refrigeration equipment and air-conditioners were maintained at a high level, and rational techniques introduced to raise the efficiency of refrigeration, which made it possible to keep the standard temperature and humidity in the storages. And stability experiments and other scientific researches were furthered for the stored films, which laid a scientific and technical foundation to detect base disintegration, vinegar syndrome, and restore affected films.

3. Cataloguing and Research

Last year we completed the entering of basic data of all our collections into a computer system, and new information is

being added now.

On the occasion of the centenary of cinema, researches into our national productions were extended, and symposiums held vigorously.

4. Film showings

Last year we organized more than 400 film showings with 230-odd titles of national and foreign productions, whose audiences reached some 43, 000. And about 440 titles were loaned out to film people and universities to serve them in their creative work and studies.

These services are offered free of charge including the screenings in our own cinema.

5. Budget

The Government of the Republic allocated the budget for 1993 to increase, preserve and properly manage the cultural heritage of value, and duly appropriated the funds quarterly. We expended 75% of the allocated 500,000 won (about 250,000 dollars) for film restoration, preservation installations and the renovation of storages and vaults, and the remaining 25% for international relations and salary of the staff.

6. International relations

The international activities were unfolded to develop film exchanges and relations of friendship and collaboration with

other film archives.

Last year we sent our delegations to Berlin International Film Festival and FIAF congress at Mo i Rana, received a delegation from China Film Archive, and furthered contacts with other national film archives.

7. Plan for 1994

Our plans for 1994 are rather huge, but they will be fulfilled without fail.

We will continue to promote exchanges of delegations and films as well as relations of friendship and collaboration with FIAF affiliates, and to share experiences in acquisition and preservation of films with them.

Extension work for color film storage will be completed, with its equipment augmented, on an up-to-date level so that color films are properly stored, and the automation expedited for the refrigeration facilities of the air-conditioning system now in use.

With new computers of large capacity now installed, we plan to enter into them indices of books and periodicals in our possession.

Reykjavik



Report to Fiaf for 1993

1. ACQUISITIONS OF THE YEAR

The acquisitions this year were rather scant and mostly consisted of film copies of little value. There were however a few interesting items that turned up unexpectedly. The most interesting one being a dramatised documentary about a tuberculosis patient, set in Reykjavík and at the TB sanatorium just outside Reykjavík. The film is a unique documentary, probably the first Icelandic docudrama.

2. PROGRESS IN THE FIELD OF PRESERVATION

Two short segments of nitrate were copied. Several 16mm documentaries dating from 1930- 1960 were also restored as well as one fictional film.

3. CATALOGUING - DOCUMENTATION - RESEARCH

Cataloguing work continues. Our computer cataloguing system is quite satisfactory for our needs.

Documentation is still neglected, because we are understaffed.

There is no actual research work carried out at the Archive

4. FILM SCREENINGS - EXHIBITION - PUBLICATIONS

Screenings of rare amateur documentaries, to celebrate the centenary of the Cinema were planned, but had to be cancelled when the filmmaker fell ill.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The total budget for 1993 was Ickr 8. 700.000,- (1 US \$ = 70 Ickr), which is a slight increase in Ickr from the year before. The Archive was however not free to spend all these funds, as the Ministry of Culture decided to take Ickr 2.000.000- to pay the deficit of



the Icelandic Film Fund. The Archive receives no funds in the government budget for 1994. The Archive is to be run with funds from the Icelandic Film Fund. This is unfortunate decision, because the Archive now has to compete with new productions for funds.

6. INTERNATIONAL RELATIONS

The Icelandic Film Archive made an agreement with the Film Archive in Oslo, where the Norwegians agree to safeguard our nitrate news-reel collection as there are no facilities to store nitrate films in Iceland. The collection has already been shipped to Norway.

7. SPECIAL EVENTS - MISCELLANEOUS

Guðmundur Karl Björnsson has gone away for a one year's leave and Böðvar Bjarki Pétursson has taken over the post as a curator for 1994.

March 1993

Guðmundur Karl Björnsson
Curator

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO

Annual activities report 1993

Preliminary remarks - 1993 was an atypical year in Brazil. After a growing chaos in all areas of public service and an increasing corruption among officials of the government, the Congress decided to impeach former president Collor de Mello. During his presidential period all official film structures has been desactivated. Financial aid to film preservation who always come to us through the late Brazilian Film Foundation has stopped. The closing of the Foundation also interrupted many others common projects in the field of research and publications. However, by the end of 1993 the new government decided to create new official bodys related to the film: a Secretary of Audio-Visual and Film, directly related to the Ministry of Culture, who fullfill the tasks of the late EMBRAFILM (production, diffusion and support to preservation) and, to replace the Brazilian Film Foundation, a Film Section was improved as part of the Art and Culture Foundation, also a structure within the Ministry of Culture. Such remarks are useful to understand the decease of some of our activities during 1993. The new government measures will be reflected - we hope - at the 1994 activities report.

1. Acquisitions of the year - Only brazilian films were rescued during the period (feature lenght and shorts). 50 titles and 400 titles for each item. Since it's a routine, by now, that all Rio producers deposit their materials (negatives and prints) at the archive, such amount of feature lenght fims reflects, once more, the low numbers of brazilian production.

2. Progress in the field of preservation - More 10.000 meters of nitrate film transferred to safety stock: on this area the preservation work flows as usual and totally dedicated to preserve brazilian films. Even with the lack of governamental financial support we had substantial help from private institutions and, mainly, the Banco do Brasil (Brazilian Bank) through their cultural branch.

3. Cataloging, Documentation, Research - At last the computarization has arrived to our archive. Preliminary cataloging has been done on this system; however, the hard work will start only in 1994 with a team who is now being instructed by specialists of the area. At the documentatyon section the year acquisitions of books, periodicals, posters, stills and scripts suffered no changes regarding previous years. The same as research - either internal and external - with a slight increasing in the interest to use archive documentation.

4. Film showings, Exhibitions, Publications - 11.551 persons attended 359 screenings during last year. Amongst the series performed at the archive theatre (120 places): Spanish Cinema, Peter Greenaway, DEFA'S Antifascist Films, Mexican Cinema, The Cinema goes to the Circus, Indian Cinema, Iranian Cinema, Louis Malle, Stephen Frears, Rio de Janeiro from Yesterday as seen by the Cinema, Garcis Marques in Films, 50 Years Ago: the Cinema in 1943,

Japanese Cinema, Ethnographic Films, Vincent Price, Federico Fellini, Treasures of the archives and the special retrospective series celebrating the 30 years of the "cinema novo" movement. The series included exhibitions of memorabilia from that period. The archive has directly collaborated with 30 publications (books and magazines) and co-edited some of them, as "30 Years of Cinema Novo" by Silvia Oroz. 12 programs with the monthly projection program of the archive were edited.

5. Budgetary matters, relations with governmental authorities - For the relation with governmental authorities please read our preliminary remarks. Even with the federal government crisis the archive received financial support for the preservation program through Banco do Brasil and some other private organizations. The main economic support comes, as usual, from the Museum of Modern Art, our umbrella organization.

6. International relations (FIAF and others) - As usual we had a very close contact with our Latin American colleagues. Members of our staff have travelled to Cuba, Mexico, Bolivia, Venezuela, Colombia.

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George Eastman House

FIAF ANNUAL REPORT 1993

The year 1993 was a year of retrenchment. With the loss of two staff positions, the workload for remaining staff became extremely burdensome, forcing the department to cut back on certain services. A restructuring of the museum's photography, film and technology departments into one large curatorial department, turning the film department into a film collection, also repositioned the film collection's priorities and demanded that film staff make the necessary adjustments.

However, there was also some good news, especially in the area of film preservation. Through a substantial grant from film director Martin Scorsese, the film collections were able to purchase and install new compact shelving in their negative vault. Mr. Scorsese also continued to support a staff position to catalogue and maintain the film collection. The Film Foundation's "Festival of Film Preservation" on the "American Movie Classics" cable television network, on the other hand, netted in excess of \$225,000.00, of which the Eastman House received \$44,000.00 for film preservation laboratory costs. Finally, Dr. Jan-Christopher Horak was appointed to the Sony-Columbia Film Preservation Committee, allowing Eastman House to become a recipient of film preservation funds from Sony.

ACQUISITIONS:

New acquisitions through gift included 580 film titles in 16mm and 35mm. As in the past year, the major donor of new films was Martin Scorsese, the Hollywood film director, who deposited a total of 384 films in the collection. At the end of the year, the director transferred ownership to the Film Collections of a total of 205 of these titles which had previous been on deposit. Films received included, 5,000 FINGERS OF DR. T (1953), A FACE IN THE CROWD (1957), THE ANGRY HILLS (1959), BADLANDS (1973), CENTENNIAL SUMMER (1946), DIRIGIBLE (1931), THE FOUR FEATHERS (1939), THE HANDS OF ORLOC (1960), IF I HAD A MILLION (1932), LADY IN THE LAKE (1947), MAD DOG AND GLORY (1992), NORTH BY NORTHWEST (1959), ON THE WATERFRONT (1954), PORTRAIT OF JENNIE (1948), THE ROBE (1953), STRATEGIC AIR COMMAND (1955), THUNDER ON THE HILL (1951), ULZANA'S RAID (1972), THE WHOLE TOWN IS TALKING (1935). Another private collector has donated over fifty 35mm films, including 1984, DIRTY DANCING, STORMY MONDAY, THE BOY FRIEND, DANCES WITH WOLVES, LITTLE MAN TATE, BILLY BATHGATE, THE MEN'S CLUB, THE LEMON SISTERS, BILLY BRONCO, and TESS.

PRESERVATION

The major film preservation project in 1993 involved a cooperative venture between the Gaumont Film Company and George Eastman House. Through financial support from the Gaumont Cinematheque, the George Eastman House preserved an extremely rare collection of Gaumont Chronochrome films. Chronochromes were an additive color process in a wide screen format (1:166), using black and white positive film when projected through color filters produced a color image. Through the expert work of the Haghefilm Laboratories in the Netherlands, the Eastman House was able to generate a 35mm color negative and prints of the following films.

LES BAINS (Gaumont, 1912),,IN THE ISLE OF MAJORCA (1912), AU PAYS DES LIONS (1912), KING ALFONS XIII (1913), LES ROSES (1913), ATHENS (1913), VENICE (1912), FEBRUARY IN PROVENCE (1913), ONESIME AUX ENFERS (1913)

Other titles preserved in 1993 involved both nitrate and acetate titles, including:

MEXICAN FILIBUSTERS (Kalem, 1911)

Shot on real locations in the American Southwest, this Kalem production is unexpectedly interesting, especially in its sympathetic view of Mexican revolutionaries and their helpers' helpers in the United States. This film was received Wellington as a part of the AFI/New Zealand Collection. A new liquid gate dupe, black and white negative and answer print were generated from the original nitrate projection positive.

THE GHOST (American Pathe, 1914)

A tale of two brothers, jealousy, murder, and revenge, this film features strong acting and interesting New England locations. The original 35mm nitrate, tinted and toned project print was recently donated to Eastman House by a private collector. A new 35mm color internegative and answer print were generated from the original material, after very major repairs (39 hours of labor) were undertaken, in order to prepare the film for an optical printer.

O MIMI SAN (Domino/Ince, 1914)

After preserving THE CHEAT and THE DRAGON PAINTER, this early Sesse Hayakawa film was very high on our list of priorities. Like THE DRAGON PAINTER, this film seems to have been shot in America, but probably for Japanese audiences, since its story takes place in Japan and much of the film is a mystery for a non-Japanese audience. The print was premiered in Tokyo in May 1993, as a part of a major retrospective of American cinema, co-organized by the Museum of Modern Art, George Eastman House, and the Museum of Modern Art in Tokyo. A 28mm di-acetate positive was used to produce a 35mm black & white negative and a tinted

(color) answer print.

THE EXPLOITS OF ELAINE (Eclectic, 1915)

THE EXPLOITS OF ELAINE may be one of the most important serials made in the silent period. It is certainly one of the most often quoted of the early serials, maybe because Pearl White was the "Queen of the Serials," while George B. Seitz had an extremely long Hollywood career as a serials director. Unfortunately the serial was previously known only to exist in dupey 16mm copies. The original 28mm projection print was sent to Bologna, where a new 35mm black & white negative and answer print were generated by slightly blowing up the 28mm image.

SNOW WHITE (Paramount Pictures Corp, 1916)

This early version of SNOW WHITE was based on a play in which Marguerite Clark starred on Broadway. The film was Paramount's first six reel film. It has excellent production values and striking tinting and toning. While it is probably not complete, given its original six reel length, its continuity seems whole. Rumor has it that it was one of Walt Disney's favorite films as a child, and eventually lead him to model his hist full-length animated feature on the Clark character. This 35mm nitrate projection print was discovered in the Nederlands Filmmuseum in Amsterdam.

HIS NINE LIVES (Triangle, 1918)

This unique film showed signs of severe decomposition and was preserved on last year's cycle. Only after preservation was completed, was an unidentified nitrate print from the Nederlands Filmmuseum, DE KATTENDOKTOR, ascertained to actually be HIS NINE LIVES. Given the poor quality of the American print, it was decided to preserve the Dutch version and cut it together with the American version to produce a relatively complete preservation print.

TINSEL (World, 1918)

Muriel Ostriche may have been one of the most important film stars of the early Teens. Known as the "Moxie Girl," thanks to her advertising campaign for "Moxie" drink, she also had a very successful film career at Thannhouser, although virtually none of her films are known to survive. TINSEL may be the only complete feature. The original 28mm projection print was preserved in Bologna.

THE SKIPPER'S FLIRTATION (Betzwood-First National Co. 1921)

Another in the Toonerville Trolley Comedies series, the archive has had repeated requests to preserve these films. There was a certain amount of decomposition on the title, but we were able to generate a new negative and 35mm answer print.

CAST ASHORE (ca. 1920s)

This tinted 35mm film is probably of French origin. It is unique

as an extremely early example of gay and straight pornography.

THE SPIELER (Pathé Exchange, 1928)

Released as a part-talkie with a musical score and sound effects (Photophone System), as well as silent intertitles, this is one of the few examples of a transition film made by a Hollywood independent. The circus story is a bit heavy on melodrama, but is certainly interesting, given the presence of Renée Adorée, who was heard speaking here for the first time.

MOON AND SIX PENCE (United Artists, 1942)

The Eastman House received two nitrate prints from the copyright holder of this independently produced film, starring George Sanders. Using these two prints and the original Technicolor in the last reel, a new 35mm black and white and color negative was generated, while the new projection print also included sepia tinted scenes, not seen since the film first had its American premiere.

Turner Entertainment decided to generate new color internegatives of some of their Metro-Goldwyn-Mayer classics. In accordance with the Museum's agreement with Turner, the company was given access to the original nitrate in exchange for first answer prints from the newly preserved master material on the following titles:
ANCHORS AWEIGH (1943), AN AMERICAN IN PARIS (1951), QUO VADIS (1951)

CATALOGUING - DOCUMENTATION - RESEARCH

In the Film Study Center 231 screenings were scheduled by researchers and 125 persons made use of the stills and paper ephemera collections.

In the cataloguing department a total of 720 records were added to the GEH database. We are presenting using an IBM 370 MB desktop system with a Minaret program. Our cataloguer, Ms. Ruth Kanner, has been working on the database with the help of student volunteers and interns to actually cull credits from the films themselves.

A major collection of over 600 new press books and 3,500 stills from the last several years was donated by the Gannett Newspaper Company. These stills were organizing and catalogued by graduate students during their Summer internship..

FILM SHOWINGS - EXHIBITIONS

The new year began with the continuation of an ambitious renovation and upgrading program for the Dryden Theatre. After spending \$25,000.00 last year to repaint and re-carpet the Dryden Theatre, as well as upgrade the sound system in that space,

another \$25,000.00 has been appropriated to renovate the lobby and comfort facilities of the Dryden.

The Film program also received another \$20,000.00 grant to continue advertising our Dryden and Curtis programs in the local media. This funding, which we received for the first time last year, was a major factor in increasing our attendance in both theaters, as well as a significant element in our outreach to the community at large.

Our 1993 film program began with a series dedicated to the silent films of Cecil, B. De Mille, Thank You, Mr. De Mille. The George Eastman House is the repository of all the silent films from the estate of Mr. De Mille. We felt it was time to present a complete retrospective here in Rochester. All films are accompanied by our house pianist, Mr. Philip Carli. Titles shown included: THE WHISPERING CHORUS (1918), MALE AND FEMALE (1919), THE GODLESS GIRL (1928), SATURDAY NIGHT (1922), WHY CHANGE YOUR WIFE? (1920), THE HEART OF NORA FLYNN (1916), THE KING OF KINGS (1927), THE KINDLING (1915). Another series involved films that transgress norms and conventions of Hollywood filmmaking, which we called No Genre. Among the titles presented were: RANCHO NOTORIOUS (1952), DEAD PIGEON ON BEETHOVEN STREET (1967), AVANTI! (1972), ANATOMY OF A MURDER (1959), MADAM SATAN (1929), LA LUNA (1979), THE BED-SITTING ROOM (1969). In the Spring we presented a Jonathan Demme retrospective, followed by a retrospective of many of the newly restored films of Andy Warhol, including EAT (1963), MY HUSTLER (1965), LONESOME COWBOYS (1967), and CHELSEA GIRLS (1968). In July, the Eastman House was one of the official sites for an international film festival, "Montage '93." In the Fall we had our annual Rochester Labor Film series.

As every year, the Dryden and Curtis Theaters attempt to bring in a host of filmmakers for our Visiting Filmmaker series. The guests welcomed to Rochester in 1993 include: Amy Harrison with GUERRILLAS IN OUR MIDST (1992), shown on a program with Clay Walker's POST NO BILLS (1992). Cheri Amarna with The Medicine Wheel Animation Festival. Martin Holly (Slovak filmmaker) with his anti-Stalinist Czech film, SILENT PAIN (1990). Paul and Menno de Nooijer (Dutch experimental filmmakers) with a selection of their work from the past ten years. John Greyson (Gay Canadian filmmaker) with URINAL (1988). For the Montage '93 film festival R. Bruce Elder, Andrei Zagdansky, Jana Sevcikova, Gordian Maugg, John Porter, Arpad Sopsits, and Ken Jacobs visited. Polish director presented SQUADRON (1993) in October. Barbara Hammer showed her newest work, NITRATE KISSES (1993), at the first Gay and Lesbian Film Festival. Experimental filmmaker Greta Snider also presented a program in Autumn. Finally, veteran documentary filmmaker, George Stoney showed a rough cut of his new film, UPRISING OF 1934 in November.

The Dryden has also begun to program Premieres of many films which would otherwise not be available to local audiences, because the single art theater in Rochester does not have enough screens to program the many foreign and American independent films opening in New York and other major metropolitan areas.

Among the films given a short run in Rochester at the Dryden are: YOUNG SOUL REBELS (Great Britain, 1991), MISTRESS (USA, 1992), SONG OF EXILE (Hong Kong, 1990), THE ADJUSTER (Canada, 1992), BARROCO (Cuba/Spain, 1989), CLOSE TO EDEN (Russia, 1992), SIMPLE MEN (USA, 1992), KORCZAK (Poland, 1990), SECOND CIRCLE (Russia, 1990), LONDON KILLS ME (England, 1992), VOLARE VOLARE (Italy, 1992), THE HAIRDRESSER'S HUSBAND (France, 1992), UTZ (England, 1992), LEOLO (Canada, 1992), and SOFIE (Sweden, 1992).

One of our most successful programs over the past half year has been our children's matinee program, Not Just for Kids. This program has filled a real need in the community, especially since so many divorced parents are looking for leisure activity suitable for their children on Sunday afternoons. Finally, we have continued such regular series, as New Acquisitions and History of the American Avant-Garde, which are on-going series, presented throughout the year.

BUDGETARY MATTERS

While government income from the National Endowment of the Arts for film preservation and exhibition remained stagnant at 1992 levels, as did limited funds from the New York State Council on the Arts, there was some good news from private funders. As mentioned above, the Film Foundation, the Gaumont Film Company, and Sony-Columbia Pictures made substantial financial grants for film preservation. Martin Scorsese donated another \$30,000 for the purchase of compact shelving to house his collection.

INTERNATIONAL RELATIONS (FIAF)

Eastman House film archive prints were sent out to over one-hundred national and international organizations for screenings, including the British Film Institute, Cinémathèque Française, Cinémathèque Royale de Belgique, Cinemateca Nacional di Venezuela, National Museum of Modern Art in Tokyo, Cineteca Portuguesa, the Cineteca di Bologna, Deutsches Filmmuseum, Filwerkstatt Essen, Österreichisches Filmmuseum, Nordisk Filminstitut, the Pordenone Silent Film Festival (Italy), Filmoteca Madrid, Stiftung Deutsche Kinemathek, Swedish Film Institute, Berlin Film Festival, San Sebastian Film Festival, Venice Film Festival, Biblioteca Nazionale (Roma).

Films were exchanged with Prague, Amsterdam, Lausanne, Canberra, and London.

Jan-Christopher Horak attended the FIAF Conference in Mo i Rana, as well as the EC meeting in Paris. Horak was also a guest of the Film Center in Tokyo, and attended the Berlin and Telluride Film Festivals.

Jan-Christopher Horak

Seoul

SEOUL

'93 ACTIVITIES REPORT Korean Film Archive (KFA)

1. Acquisitions

The KFA acquired films and film materials from various sources. Usually the main sources used to be the film production companies and film producers, who supported actively the preservation of the KFA. In 1993, however, the KFA developed its acquisition activity and made many duplicate copies of films and film materials in 1993 for archiving purposes.

The KFA had focused on mainly acquiring Korean feature films and film materials related to them. But, since 1992, the KFA tried to expand its activities of acquisition to some other film/moving image materials. As a result, many of documentary, experimental, short films and foreign films shown here in Korea have been acquired.

122 titles of negative feature films and 914 titles of positive feature films were acquired. 60% of them were prints of foreign films shown here in Korea. Also, 35 titles of short film negatives, 134 titles of short film positives were acquired as a donations or on a deposit basis. Besides films, 104 sheets of videodisk, 320 cassettes of videotape, 2,233 titles of screenplay, 1,792 books related to films, 901 sheets of film poster, and 1,113 still photos, etc. were also acquired.

2. Progress of Preservations

Our preservation system is still technically in the developing stage. But the KFA tried its best to keep the acquired films and film materials in safe storage. We had tried in various ways to locate lost films and film materials which were housed in various places in Korea and abroad, we had limited success. As a result, many people better understood that the preservation activities are important.

As a result, we located and acquired a film print and screenplay of "Home Town in My Heart" (produced in 1949) from the producer who resides in France. This was done via inquiry and tracing efforts. This film had been believed to be lost until we found it.

In addition, restoration/preservation efforts were conducted for the original negative films which were extremely damaged, or in danger of being worn away. Also, 42 titles of feature films were copied for cinematheque purpose. A system was developed to check the status of the negative films whenever it was necessary.

In Korea today, the market of Cable TV systems, and home video systems are expanding. By this trend, the negative films preserved in the KFA are often used and copied. We set up a plan to duplicate the master tapes to prevent the preserved films from wearing away completely.

3. Cataloging/Documentation/Research

According to the plan for the data computerizing system of 1991, all the Korean feature films have been gradually computerized. As a sub-filing system, the database for

screenplays, posters, still photos, slides, videotapes, books, etc. have been also gradually computerized by using the appropriate software.

Also, the database for the films acquired in 1993 have also been computerized. Film reference materials for the film specialists, professors, students, and non-film materials such as old cameras and old editing machines used in 1950's in Korea were also collected.

For the purpose of research, film production, TV program production and study, 3,536 persons visited the KFA to get the information, to do a review research, and to copy our film materials.

4. Film Showings/Exhibition/Publication

In 1993, the Cinematheque of the KFA screened 237 films in performing 27 film programs, in which Korean films were shown regularly on every Wednesday, Thursday and Friday. Foreign films were shown only occasionally.

Regular programs of Korean films were "Films for Youth" "Road Movies" "Films and Novels" "History of Korea through Films" "Family Film Show" "Films of War and Pains" "Films for Ordinary People" "Six Female Stars of Korean Cinema" etc. Five special programs for foreign films included "Czech Film Week" "New German Cinema I & II" "Film Week of Pupi Avati, an Italian Director" "Film Week of Losange, a French Film Producer" and "Raymond Depardon Cinema".

For the exhibitions, there were three programs, which were "Still Photo Exhibition for Film Masterpieces" "Mr. Chung Ki-sung's Still Photo Exhibition," etc. In particular, Mr.

Chung Ki-sung donated all the still photos to the KFA after his exhibition. We consider them important film materials to preserve.

*For the publications, two books were published in 1993. One of them is titled as *Moving Images as National Heritage and the Role of Korean Film Archive* which is also the subject of the Film Seminar which was held in April in 1993 by the KFA.*

The book was distributed to professors, film critics, government officials, public libraries, etc., so that they might better understand and enhance the importance of the preservation of films and film materials and the centralization of the preservation of films and film materials on a national basis. Furthermore, the role of the KFA in the future, the social functions of the KFA in the future and the KFA's problems and difficulties could possibly be solved by these individuals and institutions.

5. Budget/Relationship with Government

In 1993, there were many seminars for the new Motion Picture Act. At those seminars, the KFA emphasized the importance of enacting a law, i.e. that all the producers should deposit one copy of their products to the KFA under this law. The bill of the new Motion Picture Act is September 1994.

The KFA received 330,000,000 Won (about US\$ 412,500) from Government for the first time, and the KFA was raised to a higher status as one of the direct subsidizing organizations of the Government. This subsidy is just a part of our total budget. But the KFA will try to get a subsidy of more than 50% of our total budget from our Government in the future.

We have been trying to collect the films and film materials which were made by the government, the local governments, and the other organizations which are subsidized by government. The KFA wishes to preserve them for the archival purpose.

6. International Relations

The KFA's international relations in 1993 were active. Three representatives from the KFA participated in the 49th FIAF congress in Mo i Rana. On their return, they visited the Czech National Film Archive and observed its facilities. The KFA and Czech Film Archives exchanged five films with each other and showed them in Seoul and Prague. These exhibitions enhanced the cultural exchange and understanding between two members and two countries' audience.

The Korean Film Retrospective at the Georges Pompidou Center in Paris had been held from October 1993 to February 1994 with the joint support of the Korean Motion Picture Promotion Corporation and the KFA. Eighty five selected feature films from Korea film history had been shown there at Georges Pompidou Center.

7. Special Activities and Others

For the first time in Korea, the KFA held a seminar in April 1993 on the subject of "Moving Images as National Heritage and the Role of Korean Film Archive". In this seminar, the importance of film preservation and the importance of films and film materials as cultural assets were emphasized, and many film people including producers,

directors, film scholars, and film critics participated in the seminar. The officials from the Ministry of Culture & Sports were hopefully impressed with the raising the issue of film preservation at the seminar.

In addition, from the early part of 1993, we have tried to find the films and film materials which might have been housed in other member archives abroad. As a result, we have found and acquired three titles of films produced in 1930's from Gosfilmofond and they are very important as cultural and historical assets. We would like to express our sincere appreciation for the cooperation of the Gosfilmofond. Also our sincere appreciation to the all FIAF member archives who gave the kind responses for the KFA to locate the films and film materials related to Korea.

Skopje



КИНОТЕКА НА МАКЕДОНИЈА
CINEMATHEQUE OF MACEDONIA

PROVISIONAL MEMBER OF FIAF

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ANNUAL FIAF REPORT 1993

The activity and the work of the Cinematheque of Macedonia has been realizing according to the previously prepared and accepted Programme . As usual this report is a summery of the working results during the year 1993.

1. ACQUISITION

During 1993 The Cinematheque of Macedonia has acqisited various types of visuel holdings as well as various documenation. In June, 1993 our institution has acquired 800 cans from the production company "Vardar Film" with the archival film material (negatives) regarding the Macedonian documentary production, which means a completion of the Cinematheque's holdings and preserving of this type of national cultural heritage. Also, 1.100 cans with uncompleted, unedited materials of various types have been acquired and selected. In July, 1993, the Cinematheque has acquired films from the distribution company "Makedonija Film", particulary 56 already exhibited foreign films which licence was passed as well as 509 cans with preshowing commercials clips regarding both foreign and domestic films. In that occasion, 140 VHS video-tapes with foreign films from various genres have been bought too. In reference with the acquring of cinematographic exhibits, the Cinematheque has bought an old photo camera "Espy".

In the frames of acquisition of written documentation, the Cinematheque of Macedonia has collected personal funds of documentation regarding several distinguished film workers. Also, a great number of documentation has been provided and copied with the cooperation of the State Archive of Macedonia concernig the film production and showings from the period between the two World Wars (1918 - 1941) and consisting of 11.365 documents, particulary 346 documents were regarded to the Macedonian cinematography.

The Cinematheque has acquired several kinds of propaganda materials: photographs referring to the film creative artists and a collection of posters, particularly 252 photos and negatives and 70 posters as a gift of the National Bulgarian Film Archive, which were exhibited during the Film Camera Festival in Bitola.

Also, during 1993, our institution has acquired 48 new books in the library.

2. PROGRESS IN THE FIELD OF PRESERVATION

In the field of preservation of films and film materials, the Cinematheque has succeeded in completion of the original film materials (negatives) regarding the Macedonian feature films "Knot" and "Didn't I Tell You", as well as regarding the Macedonian long documentary film "Australia, Australia". The total length of these materials is 14.000 meters.

With an aim of preserving of an older film materials our institution has done transferring of these films to the video tape. In such a way, about 50 films of the national feature and documentary production are preserved. The removing of the technical and mechanical defects and damages was done over 230.000 meters (both 16 and 35mm). Also, 150.000 meters of film materials have been rewinded, particularly films from the Macedonian national production. The whole film holding on deposit which belongs to the first category is stored into the air-conditioned vaults. Unfortunately, the films and the film materials belonging to the second and the third category (a part of the foreign production and a part of the working materials of Macedonian production) have been still storing in an inadequate vaults of the ancient building, called Kurshumly Han.

Also, the preservation includes the funds of the propaganda materials (photographies, posters, commercial film catalogues etc) as well as the written documentation, which are stored into the air-conditioned vaults too.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The cataloguing of films and documentation as well as the researching projects are one of the main activities of the Cinematheque in general.

During 1993, 85 films and newsreels with total length of 26.000 meters are catalogued according to the first level of the standard treatment (checking, viewing, describing, making cards etc.) The second level is the cataloguing process into the Cinematheque's computer Data Base.

In the field of selecting the film materials, its taking of an inventory and filing of the technical records, the main inventory catalogue was fulfilled with 2.021 records, 873 cards with technical records and 1836 selected records for the various types of film materials.

In the field of the documentation cataloguing a significant progress has been done, particularly in the internal computer network system which includes cataloguing of data regarding the films, written documents, photos and books separately. The searching could be done from any computer station respectively. In this way, three complete personal funds of the distinguished film workers are catalogued, 1.200 files of photographs are catalogued regarding 10 Macedonian feature films as well as 260 books from the Cinematheque's library of books.

In reference to the researching the Cinematheque of Macedonia has been paying a special attention to the long term researching projects as well as to the current researchings.

The researching on the second volume of the Filmological Study on the Macedonian feature film is at its end and it is to be published during 1994.

In the frames of the project on the "Social and Cultural Function of the Cinema in Macedonia (1946 - 1986)", the materials have been already researched and analyzed, particularly the Fund of the Governmental Commission for Cinematography. These materials include the following elements: social and political as well as social and cultural circumstances until 1951-1952; organizational and legal elements and conditions for existing of the cinematography with the characteristics in the part of the showing activity in Macedonia; establishing a net of cinemas in Macedonia; programmes of the cinemas; the audience in the cinemas.

Another long-term project started with realization which will result into a Study on the photography activity, cinematographic as well as the showing activity of Manaky Brothers. This project is in operation with the cooperation of the Archive of the city of Bitola.

Also, researching has been made on the project "Pre-War Creative and Reproductional Cinematography" in cooperation with the Archive of Macedonia, Archive of Skopje on the documents regarding 1918-1941. Selection was made among 11.365 documents, where 346 documents were regarding with the Macedonian cinematography.

In reference to the following long-term project "The History of the Photography in Macedonia", a bibliography has started to be prepared, so that 1.015 bibliographic files have already been selected.

The project on the Filmological Bibliography for Macedonia has been continuing through out two sub-projects: filmological bibliography of the pre-war daily press and periodicals, where 16 press editions were researched and 522 files were found and post war daily press, particularly the newspaper "Nova Makedonija" (1957, 1958 and 1959) was researched, where 1536 files were found.

The short-term projects were connected with the film holdings and the documentation on deposit in the Cinematheque. During 1993, through separate audio and visual recorded interviews was made with the distinguished actress Meri Boshkova and film worker Kuzman Kuzmanovski, where a significant documentation has been collected.

Also, the film materials provided with the cooperation of the BUNDESARCHIV-FILMARCHIV, from Koblenz have been researched and analyzed.

Some staff-members have contributed with reports and articles on the two international symposiums, published their works in "Kinopsis" and other foreign journals and magazines.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

As the Cinematheque of Macedonia does not have a cinema of its own, the film showing has been realizing through organizing the film cycles in the cultural centres all over the Republic, by participation in various cultural manifestations and through cooperation with some institutions and private persons. For these purposes, the Cinematheque has lended 71 feature film (national and foreign production), 25 documentary films and 37 films transferred into video tapes. Our institution has organized film showing in its own showing room (for 20 persons) for the students of different faculties as well as for the scientific workers. 28 feature and documentary films from various genres were shown on these occasions.

In cooperation with the Embassy of Republic of Poland, form Belgrade and the company for film showing "Gradski Kina" from Skopje, The Cinematheque of Macedonia has organized a manifestation "Days of Polish Film" which was held from 6-th - 11-th of December. The Cinematheque participated in the manifestation "Days of Italy" with film showing of the film "Clowns" and an introducing explication for F. Fellini.

In may, 1993, our institution has a presentation and exhibition of its own publishing activity at the Fifth Book Fair in Skopje. Also, in the frames of the Film Camera Festival Programme, the new Cinematheque's editions were presented, such as the book "The Little Man" and new issue of our journal "Kinopsis".

During 1993, the Cinematheque has prepared three exhibitions. The first exhibion was regarded to the creative opus of the Macedonian cinemathography doyaen Ljube Petkovski, and the second was a presentation of the Bulgarian film posters, organized in cooperation with the Bilgarian National Film Archive. The both exhibitions were organized during the Film Camera Festival "Manaki Brothers" in Bitola. The third exhibition was prepared on the occasion of the Symposium "Refugees and Film". The exhibition was titled "The Exodus of the Children-Refugees

from the Aegean Part of Macedonia" and was held in cooperation with the City Museum of Skopje.

5. INTERNATIONAL RELATIONS (FIAF and others)

The last year was extremely fruitful on the international level of cooperation.

The Cinematheque of Macedonia with an aim to create and improve data base of photographic records, has turned for a favour to a great number of film archives world-wide in order to get and to share information for the ways and the methods of preservation and computer cataloguing of photographs. With the kindness of the colleagues of the institutions from U.S.A, Canada, Australia and Europe, the Cinematheque has gathered very valuable experiences which were very useful in the process of creating our own data base.

The Cinematheque has achieved good cooperation with the Bundesarchiv-Filmarchiv, from Koblenz, Germany. Bundesarchiv-Filmarchiv, from Koblenz has provided to our institution film footage originating from the World War I and after its developing at the laboratory IFU Remagen, the Cinematheque has received film materials of extremely great importance for researching.

After the correspondence and the cooperation with Mr Stephen Bottomore and the publishing of his article in FIAF Bulletin, our institution has turned for a favour to film archives, mentioned in the referenced article, which we supposed that they have possessed film materials from the time of the Balkan Wars. So, we have received answers from Brussels and Amsterdam.

Also, researching letters have been sent to several film archives, such as La Cinematheque Francaise, from Paris, Cineteca Nazionale, from Roma, Oesterreichisches Filmarchiv and Oesterreichisches Filmmuseum, both from Wien and to Magyar Filmintezet-Filmarchivum, asking for possible possessing film materials regarding Macedonia. In reference with this kind of researching examination the Cinematheque has received invitations from particular film archives for researching stay in their archives.

Our institution, as it was so far, has accomplished good cooperation with the Federation (FIAF), fulfilling all obligations, and participated in all mutual projects proposed by any of the FIAF Commissions. Especially, it is important to be notified the cooperation with our corresponding member and the Commission of Cataloguing. Our institution has included its proposals and projects in the Calendar for Cinema Centenary. Unfortunately, the Cinematheque could not attend the FIAF Congress in Mori Rana, primarily because of financial reasons.

Besides the good relations with FIAF, our institution has also accomplished good cooperation with the Bulgarska Nacionalna Filtoteka, from Sofia, with which, after receiving the film lists for the films we are interested in, we have expected to sign a

precise agreement for copying and transportation of these film materials, cinematographed in the Macedonian territory.

With the acceptance of Republic of Macedonia in UNESCO, the Cinematheque of Macedonia has had an opportunity to apply for financial support for projects of significant importance. So, the Cinematheque has applied to the National Commission for the following projects: "Preservation and Safeguarding of the Manaki Brothers' films" and "The Cinematographies of the Small Nations and Their Participation in the Mediasphere".

The Cinematheque is proposed to be an institution-coordinator in Macedonia for the Cinema Centenary as for suggested projects by the Council of Europe.

However, the event of very special significance that we would like to distinguish for 1993, was the preparing, organizing and realizing of the FILM CAMERA FESTIVAL "MANAKI BROTHERS" - Bitola'93. The Cinematheque of Macedonia was appointed by a decision of the Minister of Culture. The Festival has held from 14 - 18 October in the city of Bitola as a memory of the first cinematographers in the Balkans - the brothers Yanaki and Milton Manaki.

In the frames of the main Programme, 16 feature films originating from 13 European countries and U.S.A was exhibited in the competitive selection. During the Festival, Film Camera Seminar was held with participation of about 20 university professors, film theoreticians and directors of photography from Poland, France, Bulgaria, Slovenia, Albania, Russia, USA, Turkey and Republic of Macedonia. Two Portraits on the creative work of remarkable film cameramen were presented; the doyen of the Turkish cinematography - Ilhan Arakon and of Macedonian cinematography - Ljube Petkovski.

Besides the native guests, The Festival was attended by 45 foreign guests and participants. The selected film production was juried by three members: Dominique Villain (France), Wladislaw Wasilewski (Poland) and Ljube Petkovski (Macedonia). They awarded three prizes for the best camera achievement and one for the best camera debu.

During the Festival, Press Center was organized as well as press conferences and meetings with the film authors and media representatives. A special press conference was held with the famous film director Theo Angelopulos. Also, the Festival Board has issued a Bulletin which was published bi-lingual (Macedonian and English), and it was prepared by staff members of the Cinematheque. After the Festival, reviews was published in the world daily press as well as in a special professional journals and magazines such as: "Frankfurter Allgemeine Zeitung" (Germany), "Hollywood Reporter" (USA), "Cahiers du Cinema" (France), "Ekran i Scena" (Russia) and other journals in Czech Republic, Bulgaria, Austria etc.

Another important event that signified 1993 was the International Scientific Symposium on the topic REFUGEES AND FILM, which was organized by the Cinematheque of Macedonia in cooperation with the Open Society Fund of Macedonia. The Meeting was held on 1 and 2 December and it was attended by

eminent theoreticians, critics, film artists and journalists from Eastern Europe. Representatives have been sent from Albania, Bulgaria, Romania, Czech Republic, Slovakia, Russia, Georgia, Moldova, Ukraine, Slovenia, Croatia, SR Yugoslavia, Bosnia and Hercegovina and, of course Macedonia. Three of the four sessions has been used for expositions and reports and the fourth session was dedicated to film showings concerning the matters of the exodus and the refugees as a subject in the film. At the end of the Symposium, the participants has agreed for the following conclusions: 1. To begin an action for preserving and storing of film and TV visual materials, particularly regarding the matters of the exodus and the refugees. This idea to be spread out to FIAF and UNESCO and to all public media in a kind of an Appeal. 2. To create a special film holding of film and video materials on the refugees in general. It was determined the Cinematheque of Macedonia to be a location for deposit of these materials.

6. SPECIAL EVENTS - MISCELLANEOUS

(Organizational and staff improvement, acquisition of technical equipment)

During 1993, organizational changes has been done in the Cinematheque. A separate Department for documentation was founded. The Department of documentation includes and develops the activities in the field of the written documentation, library of books, the phototeque and the propaganda materials.

In reference to the supplement of technical equipment we are very satisfied with the acquisition of two sets of TV (JVC), two VCR Panasonic, 1 Edit Controller (Panasonic) and digital AV Mixer. This supplement was supported by Open Society Fund for Macedonia. Apart from this, our institution has provided photocopy machine "Canon" - 1550, 1.600 cans and 100 boxes for documentation.

Considering the professional improvement of the staff, besides the participation of the staff members of the Cinematheque at the mentioned symposiums, our institution supported the post-graduated education of its three own members at the University "Cyril and Methody" in Skopje. The Cinematheque will continue this practice in future too.

7. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

In reference to the financial support, generally, the activity, including the staff salaries of the Cinematheque was covered by the Ministry of Culture. A significant part was provided by Open Society Fund of Macedonia and from its own sources.

Stockholm

The Swedish Film Institute

Cinematket

Membre de la Fédération Internationale des Archives du Film

Activities Report 1993

1. Acquisitions of the year

The number of titles in the archive have now reached 14.000. More than 300 viewing prints, 35 mm, have been deposited by their owners. Master positives were deposited on all Swedish feature films produced during the year. Our new vault, with room for 10,000 feature films, open since summer 1991, is in full operation. The humidity is 35% and the temperature +5°C. The new vault is used for viewing prints of foreign films only. Swedish material and all pre-print material will be stored at -5°C.

Prints of following films have been deposited by their owners:

Addams Family, The (1991)
Air America (1990)
Alice (1990)
Alien (1979)
All I Want for Christmas (1991)
Another Woman (1988)
Another 48HRS. (1990)
Avalon (1990)
Awakenings (1990)
Back to the Future Part III (1990)
Billy Bathgate (1991)
Bird on a Wire (1990)
BlackJack (1990)
Born on the Fourth of July (1989)
Boyz N the Hood (1991)
Bugsy (1991)
Child's Play (1988)

City Slickers (1991)
Class Action (1991)
Come See the Paradise (1990)
Coming to America (1988)
Cousins (1989)
Crimes and Misdemeanors (1989)
Cry Freedom (1987)
Curly Sue (1991)
Days of Thunder (1990)
Det är långt till New York (1988)
Die Hard (1988)
Dirty Story (1984)
Dites-lui que je l'aime (1977)
Doc Hollywood (1991)
Doctor, The (1991)
Downtown (1990)
Dutch (1991)
Dying Young (1991)
Edward Scissorhands (1990)
Enemy Mine (1985)
E.T. The Extra-Terrestrial (1982)
First Power, The (1990)
Fisher King, The (1991)
Fletch Lives (1989)
For the Boys (1991)
Freejack (1992)
FX2: The Deadly Art of Illusion (1991)
Gaslight (1944)
Great Balls of Fire! (1989)
Guardian, The (1990)
Hard Way, The (1991)
Harlem Nights (1989)
Harry and the Hendersons (1987)
Havana (1990)
Heart Condition (1989)
Heat (1987)
Hook (1991)
Hot Shots! (1991)
Hot Spot, The (1990)
Hudson Hawk (1991)
Håkon Håkonsen (1990)
If Looks Could Kill (1991)
Jacob's Ladder (1990)
Jönssonligan dyker upp igen (1986)
Jönssonligan på Mallorca (1989)
King Ralph (1991)
Krays, The (1990)
K-9 (1989)
L.A. Story (1991)

Life Stinks (1991)
Listen Up. The Lives of Quincy Jones (1990)
Little Man Tate (1991)
Look Who's Talking Too (1990)
Lord of the Flies (1990)
Macken (1990)
Manhattan Project, The (1986)
Marked for Death (1990)
Marrying Man, The (1991)
Masques (1987)
Meeting Venus (1990)
Mer om oss barn i Bullerbyn (1987)
Mermaids (1990)
Metropolis (1927)
Mission, The (1986)
Mister Johnson (1990)
Mortal Thoughts (1991)
Mujeres al borde de un ataque de nervios (1988)
Mystic Pizza (1988)
Naked Gun: From the Files of Police Squad!, The (1988)
Name der Rose, Der (1986)
Narrow Margin (1990)
Nattens väv (1955)
Navy Seals (1990)
New Jack City (1991)
Nightbreed (1990)
Nuns on the Run (1990)
ofrivillige golfaren, Den (1991)
Oscar (1991)
Out for Justice (1991)
Pirates (1986)
Point Break (1991)
Postcards From the Edge (1990)
Predator (1987)
Problem Child (1990)
Raising Arizona (1987)
Rambling Rose (1991)
Return to the Blue Lagoon (1991)
Reversal of Fortune (1990)
Ricochet (1991)
Rocketeer, The (1991)
Rockshow (1979)
Rocky V (1990)
Romancing the Stone (1984)
Scenes From a Mall (1991)
Shining Through (1992)
Short Circuit (1986)
Sibling Rivalry (1990)
Silence of the Lambs, The (1991)

Sleeping with the Enemy (1991)
Some Girls (1989)
Stand by Me (1986)
State of Grace (1990)
Stinsen brinner ... filmen alltså (1991)
Stockholm - folkets stad (1938)
Taking Care of Business (1990)
Terminator 2: Judgment Day (1991)
Tough Guys Don't Dance (1987)
Toy Soldiers (1991)
Uppbrott (1948)
Vandring med månen (1945)
Varning för Jönssonligan (1981)
Vi mötte stormen (1943)
Vår Herre tar semester (1947)
Wall Street (1987)
Whales of August, The (1987)
What About Bob? (1991)
When Harry Met Sally ... (1989)
White Fang (1991)
Wild Orchid (1990)
Wisdom (1986)
Witches, The (1990)
Worth Winning (1989)
37°2 le matin (1986)

2. Progress in the field of preservation

The restoration work could go on during the year.

A "lost" film was found last year in the archive in Bois d'Arcy. They kindly gave us the material and it turned out to be the original negative of JOHAN ULFSTJERNA , directed by John W Brunius in 1923. A master positive and a viewing print was made during the year.

In accordance with regulations, masters of new Swedish productions were delivered to the archive. These were FICA-treated for long-term storage.

Inga Adolfsson, our preservation officer assisted professor Leif Furhammar in the making of a compilation film, Minns Ni? (Do You Remember?), to celebrate the 30th anniversary of the Swedish Film Institute. Ingmar Bergman's new play "Sista skriket" (The Last Scream), about Georg af Klercker trying to convince Charles Magnusson of Svenska Bio to make another film had its opening in our filmclub. The play is dedicated to Inga Adolfsson and Rolf

Lindfors and Bergman has generously given the archive the copyright to the play.

Restored films (master prints and viewing prints)

Feature length films restored 1993

Silent films

Nattliga toner (1918) tinted
Johan Ulfstjerna (1923)
Dödsritten under cirkuskupolen (1912) tinted
Abu Markúb och de hundrade elefanter (1925) tinted

Sound films

Under axets tecken (1934)
Fröken blir piga (1936)
Livet på landet (1943)
Vi mötte stormen (1943)
På farliga vägar (1945)
Två människor (1945)
Vandring med månen (1945)
Änkeman Jarl (1945)
Det vackraste på jorden (1947)
Jens Månsson i Amerika (1947)
Vår Herre tar semester (1947)

Short films restored 1993

Sandhamnsregattan (1911)
Bilder från Svenska Missionsförbundets arbetsfält i Kongo (1910-1912)
I Vimmerby - en marknadsdag (1919)
Utställning i Vimmerby (1920)
Ett besök hos Selma Lagerlöf (1926) tinted
Vårt land är ditt (1928)
Din stad (1942)
I fädrens spår (1942)
På provad grund - för stadens framtid (1942)
Vårt frihetsarv och framtidsvärv (1942)
Nära jorden (1943)
På tal om flyg (1946)
Från Gimmene till Rådomb (1950)
Apotekarnes under 75 år (1951)
Terras fönster nr 4 (1950)
Terras fönster nr 5 (1951)
Terras fönster nr 6 (1952)
Terras fönster nr 7 (1953)

3. Cataloguing - Documentation - Research

Cataloguing

The archive's database catalogue on microfiche is abandoned. From 1990 on a group of people from the film archive and the documentation department has been working on a new database project. The result is an in-house on-line database. The system runs on a UNIX computer in a network connecting all the Macintoshes at the archive, all the PC's at the documentation and also other computers at the Film Institute. The database is built in ORACLE. The system is now approved and in full operation. One third of the archive material is registered in the database.

The new computer system has forced us to use strict cataloguing rules. A group of people from the archive and documentation is working with the problems and, with a great help of "The FIAF Cataloguing Rules for Film Archives" a set of rules fulfilling our special demands will hopefully be finished in 1994.

Documentation

The library has acquired 804 books, 638 vols by purchase and 166 as gifts. The book collection amounts to 38,000 vols.

Hours of service: Monday - Thursday 11.00-21.00, Friday 11.00-17.00.

Unpublished script materials have now been organized for 6.650 foreign films and 1.750 Swedish films.

Newspaper clippings: 51,500 film titles, 15,700 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.

Stills: The collection contains 1,500,000 stills, representing 31.000 film titles, a large collection of portraits and a minor section on subjects.

Posters: The holdings of posters contain approx. 30,000 items (including duplicates).

Library automation

In 1989 the software TINlib was chosen as the library system to be installed in a PC local area network. The database now contains around 10,000 records, the acquisitions from 1989 and indexed articles from Swedish film periodicals. The lending module is now used for the books with barcodes.

The library system has been completed with a new module, a report generator TINGEN. With TINGEN it is possible to edit new acquisition lists and to get loan statistics.

4. Film showings - exhibitions - publications

The Cinematek shows four films daily in Stockholm, and four films a week in Göteborg and Malmö. Filmögat, a club for teenagers, shows one film weekly in these three cities and Umeå.

The total number of members is around 8.000 and the total number of visitors for the 1.322 screenings amounted to 54.991. Among invited directors, introducing their films, were Johan Hagelbäck, Guy Maddin and John Greyson. Examples of major retrospectives are Luis Buñuel, Gus Van Sant, Woody Allen, Dirk Bogarde, Yves Montand, Josef von Sternberg, Ettore Scola, Jim Jarmusch, MGM musicals, New films from Canada and films in Jiddisch. Exhibitions of film posters from the Film Institute archives accompany most retrospectives in Stockholm. Piano music for all silent films was provided by Matti Bye.

5. Budgetary matters

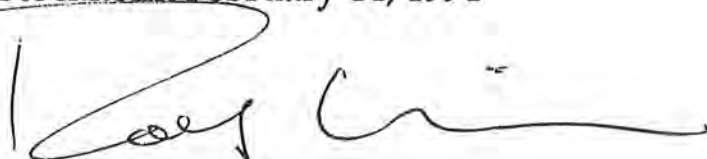
A new Financing Agreement for the Swedish Film Institute was signed January 1st, 1993. This agreement concerns the financing of production aid from the Swedish Film Institute. The "cultural" parts of the Institute, including the archive, are to be financed by money directly from the government. That means that our activities no longer depend on cinema attendance and video cassette rentals. If the government is a more reliable body for financing than cinemagoers we don't know yet. Signals for the 1995 budget are not very promising.

6. International relations

The 1993 FIAF congress was held in Mo i Rana, where the Cinematek was represented by Rolf Lindfors, Arne Lindahl and Anna-Lena Wibom. Rolf Lindfors attended the FIAF Cataloguing Commission meeting in Prague, generously hosted by Narodni Filmovy Archiv.

Inga Adolfsson and Barbro Lidell attended the festival Il cinema ritrovato in Bologna and also the news reel seminars in Mo i Rana.

Stockholm February 14, 1994

A handwritten signature in black ink, appearing to read 'Rolf Lindfors', written over a horizontal line.

Rolf Lindfors
curator

Taipei

the 1990s, the number of people with a mental health problem has increased in the UK (Mental Health Act 1983, 1990).

There is a growing awareness of the need to improve the lives of people with mental health problems. The Department of Health (1999) has set out a vision of a new mental health system, which will be based on the following principles: (1) people with mental health problems should be treated as individuals, with their own needs and wishes; (2) people with mental health problems should be given the opportunity to participate in decisions about their care; (3) people with mental health problems should be given the opportunity to live in their own homes; (4) people with mental health problems should be given the opportunity to work and to contribute to society; (5) people with mental health problems should be given the opportunity to live a full and active life.

These principles are reflected in the Mental Health Act 1983 (MHA) and the Mental Health Act 1990 (MHA 1990). The MHA 1983 was amended in 1990 to give people with mental health problems more rights and to give them more control over their own lives. The MHA 1990 was amended in 1995 to give people with mental health problems more rights and to give them more control over their own lives.

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THE FILM ARCHIVE, TAIPEI

4f., #7 Ching-tao East Road,
Taipei, Taiwan R.O.C.

1993 FIAF ACTIVITIES REPORT

1993 was a crucial year in the life of the Film Archive, Taipei. It saw the beginning of our nitrate preservation program, the acquisition of an important collection of Chinese films produced by the Xinhua Motion Picture Company, a major increase in our budget, and proposals put forward by two separate governmental departments for new archival/film center facilities. Also, as this was our first year as a provisional member of FIAF, 1993 saw our archive make significant strides forward in the field of international relations and cooperation.

Acquisitions:

For the year, our archive acquired 355 feature films and 31 shorts. Of that total, 166 were Taiwan productions.

As in the past, our focus for acquisition was on films produced in Taiwan and Hong Kong, chiefly post-1949. Nevertheless, we were fortunate during the year to have acquired a number of mainland Chinese and Hong Kong films predating '49. The most important single deposit was the Tung Yue-chuan collection, which had previously been held in the Archives du film du Centre national de la cinématographie, Bois d'Arcy (see International Relations below). This private collection, numbering 67 acetate titles and 9 nitrate titles (plus many cans worth of incomplete films, repeats, etc.), comprises an important record of the output of the Xinhua Motion Picture Company from its founding in the mid-'30's up to the mid-'60's. Titles of note in this collection include the first Chinese animated feature film, *PRINCESS IRON FAN* (Wan Lai-ming, '41), *SONGS OF THE PEACH BLOSSOM RIVER* (Zhang Shan-kun, '55) and *BLOOD-STAINED BEGONIA* (Yue Feng, '49).

Another important source of films was our annual salvage trip to film storage sheds in Hong Kong. Since 1989, we've been regularly visiting these neglected sites to sift through and save what is not too far gone. In deference to the wishes of the Hong Kong Film Archive, we limit ourselves to Taiwan productions, of which many are to be found. In 1993, we salvaged 73 titles in this way, all original negatives, including 33 films by the important Taiwanese director, Li Hsing. Considering the number of Hong Kong productions we find and their rapidly deteriorating condition, we can only hope the Hong Kong Film Archive builds storage and preservation facilities soon.

Other noteworthy chinese acquisitions are master prints of two Ang Lee films. PUSHING HANDS ('91) and THE WEDDING BANQUET ('93). Since there is at present no legal deposit law covering national productions, we rely on donations from local film companies, or as in the above two cases, on deposit requirements attached to production subsidies provided by the GIO to local film companies. Out of nearly 50 national productions released in 1993, the archive received prints of only 10 films.

Each year, the International Film Exhibition of the Taipei Golden Horse Film Festival serves as our major single source of international film acquisitions. In 1993, prints of 54 films screened at the exhibition were deposited with our archive. In addition, 135 prints of international films were deposited from diverse sources.

Our archive also acquired 287 video titles (mostly mainland chinese productions), which go into our collection of materials readily accessible to researchers and students.

Preservation and Restoration:

The arrival of nitrate materials from the Tung Yue-chuan collection in mid-1993 necessitated the urgent establishment of a nitrate preservation program. As this had never been attempted before in Taiwan, we had to start from scratch. A special grant for the project procured from our administering governmental body (the Government Information Office, or GIO) provided the resources to begin. Additional support in the form of technical advice, training, and moral support was generously forthcoming from several FIAF archives. In one form or another, the Nederlands Filmmuseum, the french national archive at Bois d'Arcy, the National Film and Television Archive, London, the UCLA Film and Television Archive, and FIAF itself have helped get this project off the ground.

Besides locating funding and training our staff, a major hurdle was finding (or developing) a laboratory in Taiwan capable of processing shrunken and badly damaged nitrate film. Working in cooperation with Eastman Kodak Taiwan, and the laboratories of the Hsin Dah Du Motion Picture Corp. and the Central Motion Picture Corp., we have been able to work with these nitrate films without making expensive outlays for new lab equipment. Progress is slow and laborious without optimal equipment, but it can be done.

By the end of 1993, we had successfully transferred to safety film one complete title, A STRANGE WOMAN (Li Ping-qian, '50) totalling 9,000ft of film. The system we established is running reasonably well and at the time of this writing we have completely transferred five titles. Although we consider this a foundation for future progress with nitrate, the small amount now in our holdings and the absence of salvageable nitrate left in

Taiwan and Hong Kong make it difficult to justify the expense of full-fledged nitrate facilities. Unless we happen across a major cache of nitrate, this program will likely remain as is.

Restoration work during 1993 continued to be centered on our ongoing Taiwanese dialect film project begun several years ago. The major title of note completed last year was CHIOU CHING MIEN MIEN (Shao Luo-hwei, '60).

Cataloguing and Documentation:

Cataloguing and documentation present a number of challenges to our archive. First and foremost is the continuing difficulty we face processing by computer large amounts of information in the chinese language. While chinese database systems are no longer in their infancy, they are still somewhere in early childhood. When not prohibitively expensive (at present) in terms of hardware requirements, they are slow, unwieldy and difficult to integrate with the english language. There are promising systems now available, and others are in development, but for the time being our progress in this area continues to lag behind our progress in acquisitions and preservation.

Our present system was custom-designed for the archive in 1989. It allows for full credits and technical information, but not for synopses or scene-by-scene summaries. In 1993, we fully catalogued 112 films, bringing the total number of catalogued titles in our collection to 1500.

A bright spot for the year was the completion of a joint project with the National Film Year committee to compile a CD ROM database of all Taiwan productions since 1949. While data on each film is not extensive, the database as a whole is comprehensive and gives us our first full record of local film output. It will be updated yearly.

We cannot emphasize enough how much basic structural work has yet to be done documenting chinese film. At the moment, there exist no comprehensive bibliographies or reference guides covering related materials, and no comprehensive databases of the films themselves. Even compiling a basic filmography on a given director is difficult because chinese production companies have traditionally kept poor records, and centers of production have shifted over time. Furthermore, research done in the past has not been systematically collected and processed, meaning that information on a filmmaker's career or the output of a production company is typically scattered, incomplete, or contradictory.

Perhaps the greatest difficulty lies in opening up the body of chinese film to non-chinese speakers. Film titles, names, spellings, basic information need to be codified in cases where the english already exists, or

translated or assigned in cases where it does not. We face many instances where simple enquiries from foreign researchers are difficult to answer with certainty in a language other than Chinese. Considering the current degree of international interest in Chinese film, this field is ripe for development on a cooperative, international basis.

Programming:

Programs held by our archive tend to be one of two forms: either large-scale festivals held in theatres outside the archive, or smaller film series held on-site in our 68-seat screening room. A brief listing of the year's programs:

Treasures of the World's Film Archives -- Our first festival devoted to international archival holdings, with 30 films from seven FIAF archives in six different countries, this festival celebrated our entry into FIAF and the centenary of cinema. Highlights were a series of silent features with live musical accompaniment performed by guest pianist Frank Mol of the Nederlands Filmmuseum, and the Taiwan premiere of the newly restored Chinese silent feature, *ROMANCE OF THE WEST CHAMBER* (Hon Yao, '27) accompanied by a traditional Chinese ensemble. Along with the films came guests from a number of archives, who introduced their films at screenings and participated in festival activities (see International Relations below).

Eternal Brilliance: Enduring Stars of the 50's and 60's -- A travelling festival of 15 classic Chinese features, with stops in six different cities in Taiwan.

Golden Harvest Awards -- Our annual festival and awards ceremony honoring the best of the year's independent Taiwan productions.

On-site film series included programs on self-reflexive cinema, films about adolescence, post-civil war Vietnamese cinema, an Audrey Hepburn retrospective, films on the sculptor Rodin (in conjunction with the Rodin exhibit at Taipei's Museum of Modern Art), auteur cinema, contemporary short films and video from Taiwan and Hong Kong, and our annual look at national and international award-winning films.

Publications:

1993 publications from our archive included: the bimonthly film journal, *Film Appreciation* (six issues), our annual reference guide to Taiwan cinema, the *Film Year Book*, a collection of the writings of film critic Wong Fei-lim, and our *Guide to International Film Festivals*.

In addition, our publishing department continued its oral history project documenting the early days of Taiwan's film industry. When complete and published, it promises to fill in many gaps in our record of film

production during the early post-war period, particularly regarding Taiwanese dialect cinema.

Taiwan's new copyright law, requiring proper licensing of foreign titles prior to their translation and release, continued to send shock waves through the local publishing industry, and has had an effect on our own publishing department. Commercial firms have been scrambling to obtain rights to the backlog of foreign film books published in Taiwan prior to the new law, and to new publications. The resulting competition has priced titles out of our reach, even when potential readership is small. However, we believe this is temporary and have continued to maintain contact with foreign publishers.

Relations with our Government:

While relations with our main governing bodies, the GIO and the Council for Cultural Development, have traditionally been good, our entry into FIAF has sparked a surge of additional support. Already mentioned was the special grant to pursue preservation of nitrate films in the Tung Yuechuan collection. In addition, in late-1993 the GIO agreed to double their funding for our archive. Effective July 1, 1994, their contribution to our operating budget will total more than US\$1 million. Since we have other sources of funding as well, our budget picture for fiscal 1994 remains incomplete, but it is definitely an improvement.

The long-term future also looks promising. 1993 saw separate proposals brought forward by the Council for Cultural Development and the GIO: one for an audio-visual archive with emphasis on storage, preservation and research; the other a national cinematheque. These plans are being condensed into one joint proposal by a planning committee, on which our Director, Mr. Ray Jiing, sits. Much debate has already taken place on what form the new facility/institution will take, and we are lobbying hard to make certain it will meet the needs of a modern archive and be able to operate without excessive bureaucratic oversight. When complete, the plan will be presented to our national legislature for approval and ground, hopefully, will be broken. However, this day is far away.

In the meantime, we face considerable difficulty finding funds to upgrade our existing facilities, strengthen our staff, and generally boost our productivity and efficiency. To this end, we have been doing all we can to educate our fellow countrymen about specific functions of a film archive, particularly preservation, and about the greater benefits to be had from a healthy archive.

A positive development in 1993 was the addition to our staff of a Deputy Director, Mr. Winston Lee, who has been gradually taking over the day-to-day responsibilities of running the archive, thereby giving our Director more time to lobby on the archive's behalf. And just as significantly, FIAF

and its member archives throughout 1993 have generously assisted our educational efforts -- providing a stamp of authenticity to our arguments, clarifying issues, and sharing their experience with us and our government.

International Relations:

1993, our first year in FIAF, saw our archive become much more involved with fellow archives overseas. In June, our Director attended the FIAF conference in Mo i Rana, Norway. During the course of the year, we also sent three staff members abroad to other archives. The head of our Acquisitions Department, Mr. Hwang Jin-hao, spent eight days in June at the Nederlands Filmmuseum, Amsterdam, acquainting himself with their archival approach and investigating their lab facilities. In autumn '93, we sent two archivists, Mr. Liu Rong-pei and Mr. Huang Tin-fu, to the Archives du film du Centre national de la cinematographie in Bois d'Arcy to attend that archive's month-long training program. The quality and thoroughness of instruction they received have proven invaluable to our nitrate preservation program and to the archive as a whole.

In 1993, we continued our cooperation with the Hong Kong International Film Festival, sending prints of four recently restored films for screening as part of their annual archival retrospective.

During the year, we were fortunate to play host to a number of visitors from our fellow FIAF archives. For our festival, "Treasures of the World's Film Archives," we welcomed Brigitte van der Elst, FIAF Executive Secretary, Hoos Blotkamp, Mark-Paul Meyer and Frank Mol from the Nederlands Filmmuseum, Amsterdam, Michelle Aubert from the Archives du film du Centre national de la cinematographie, Bois d'Arcy, Robert Rosen from the UCLA Film and Television Archive, Los Angeles, and Anne Fleming of the National Film and Television Archive, BFI, London.

Besides touring our facilities and participating in the festival, these guests sat on a panel to publicly discuss the proposed audio-visual archive/film center. This meeting was attended by government officials, academics, members of the local film industry, and the press. The event itself and our transcript of it have proven to be valuable lobbying tools, both for the new archive and for our present needs.

Also during the festival, our archive jointly with top officials from the GIO and the French Institute in Taiwan held a state ceremony and press conference to recognize the french national archive and a group of french film scholars for their work preserving the Tung Yue-chuan collection, and for their assistance in bringing it to Taiwan. Michelle Aubert attended on behalf of her archive.

Special Events:

Our archive participated in the National Film Year project, which was established to stimulate and revive national film production and viewer interest in local cinema. In addition to the database project already mentioned, we assisted the committee with their film festivals and hosted some National Film Year programs.

In late 1993, we were pleased to host the Director of the China Film Archive, Beijing, who was in Taipei to attend the Golden Horse International Film Festival. We view this cordial visit with Mr. Chen Jing-liang as another step toward our ultimate goal of active cooperation with our colleagues in Beijing.

Ray Jiing
Film Archive, Taipei

Tehran

Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran

(National Film Archive of Iran)

Activities Report for the Year 1993

1. Acquisitions of the year

The NFAI acquired a total of 120 film titles and 101 video titles, in the following categories :

- i) Feature length films, national productions:
 - a) Donation: 10 (35 mm)
 - b) Purchase: 12 (35 mm)
- ii) Feature length films, foreign productions:
 - a) Donation: 4 (35 mm)
 - b) Purchase: 52 (35 mm)
- iii) Short films, national productions:

Donation: 9 (35 mm)

Purchase: 1 (8 mm, documentary).
- iv) Short films, foreign productions:

Donation: 35 (16 mm)
- v) Feature length videotapes, national productions:

Donation: 20 (14 titles fiction, 6 titles documentary)
- vi) Feature length videotapes, foreign productions:

Donation: 70
- vii) Short length videotapes, national production:

Donation: 3
- viii) Short length videotapes, foreign production:

Donation: 8

Other acquisitions:

- i) Purchase of 165 book titles (41 foreign, 121 national)
- ii) Purchase of 29 periodical titles (14 foreign, 15 national)
- iii) Donation of 180 posters (national)
- iv) Donation of 225 stills (national)
- v) Donation of 100 blank videocassettes, purchase of 50 blank videocassettes

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(National Film Archive of Iran)

2. Preservation

Basic repair work - including washing, changing cans, repairing perforations - were done on 249 prints.

Total of 5 film titles were transferred to videotapes, but no duplicate print was made.

3. Cataloguing

- i) Total of 230 film titles of national productions and 40 film titles of foreign productions were reviewed and catalogued.
- ii) Card catalogues were prepared for all the books, periodicals, posters and stills acquired.

4. Public Service

- i) Number of researchers using documentation: 1250
- ii) Number of researchers viewing films: 203
- iii) Number of researchers viewing videotapes: 150
- iv) Number of research requests by telephone and mail: 1000
- v) Number of films the archive provided support for television productions: 18

5. Report of the NFAI's Cinémathèque

As already mentioned, the cinémathèque of the NFAI reopened on may 21st 1991 - for the first time after the Revolution - and it has successfully continued its weekly screenings since.

Beginning 1993, the programme of the cinémathèque continued with "John Huston Retrospective" which was its 7th series -- and by the end of 1993 two weeks of its 11th series were screened.

The 10th and 11th series compromised an especial programme for the occasion of the Centenary of Cinema.

It is worth mentioning that the policy of two weekly screenings which started with the 3rd series and ended with the 7th series, has again been adopted since the 11th series.

Ministry of Culture & Islamic Guidance

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(National Film Archive of Iran)

In 1993 there were a total of 53 screenings, showing 92 titles of films. The total number of attendance were 40600. Topics of the programme were as follows:

7th series: John Huston Retrospective.

8th series: Documentary Cinema.

9th series: Three special screenings:

The Scarlet Letter (Victor Sjöstrom, 1927), The Wind (Victor Sjöstrom 1928), Four Hundred Blows (François Truffaut, 1959), followed by the "David Wark Griffith Retrospective".

10th series: Special programme for the occasion of the Centenary of Cinema:

Oct. 5: Short films by Lumière, Edison, Méliès and Porter

Oct. 12: The Mark of Zorro (Fred Niblo, 1920)

Oct. 19: Scarface (Howard Hawks, 1932)

Oct. 26: Our Daily Bread (King Vidor, 1934)

Nov. 2: La Grande Illusion (Jean Renoir, 1937)

Nov. 9: The Great Dictator (Charles Chaplin, 1940)

Nov. 16: Notorious (Alfred Hitchcock, 1946)

Nov. 23: Ugetsu Monogatari (Kenji Mizoguchi, 1953)

Nov. 30: La Strada (Federico Fellini, 1954)

Dec. 7: Alphaville (Jean-Luc Godard, 1965)

Dec. 14: Day For Night (François Truffaut, 1973)

11th series: Special programme for the occasion of the Centenary of Cinema:

Dec. 21: Silence of the Lambs (Johnathan Demme, 1990), two screenings

Dec. 28: Casualties of War (Brian De Palma, 1989), two screenings

6. Publications

Filmography of Iranian Cinema

Vol. 2 (1366-1369 S/1987-1990)

Edited by Gholam Haydari

Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran

(National Film Archive of Iran)

7. Budgetary matters, relations with government authorities

According to a law enacted in 1984, every Iranian film production company was authorised to give a copy of its new production to the NFAI, free of charge.

In 1993, in order to help the private sector, the NFAI was authorised to pay for the print.

8. International Relations

- a) The director of the NFAI, Mr. Mohammad - Hassan Khoshnevis, together with the director of the international relations of the NFAI, Mr. Fereydoun Khameneipour, attended the 49th. FIAF Annual Congress in Mo i Rana.
- b) The NFAI participated in a festival in Bombay about the Zoroastrian culture by sending four films. It is also planning to send a film to the "40th. Internationale kurzfilmtage Oberhausen".

9. Special Events (miscellaneous)

- a) The NFAI added a new storage room to its film collection,
- b) 326 new vaults were added;
- c) All the nitrate films were transferred to a new safe storage room.

Tokyo

THE NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN

ANNUAL REPORT: April, 1992 - March, 1993

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 National Museum of Modern Art, Tokyo, at Takebashi, with two screenings a day on Saturdays and Sundays.

In 1986, the film archive was built in the city of Sagami-hara, about 40 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 were 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 Sagami-hara, with some of them carried on at the Tokyo office placed within the museum. The new headquarters is planned to be opened in 1995.

The Film Center was permitted to join the FIAF as an Observer in November 1989 (and not long after, as a Provisional Member according to the subsequent revision of the Statutes and Rules of the Federation). We asked this past year the Executive Committee to submit our application for the full membership to the coming FIAF Congress in Mo i Rana.

Activities

1. Acquisitions

a. Films

	Japanese	Foreign
Drama	81 (10)	123 (37)
Documentary	24 (12)	10 (1)
Animation	21 (5)	- (-)
Newsreels	1772 (1378)	- (-)
TV Program	474 (474)	- (-)

Note) Of the above films, 2 Japanese dramas, 19 Japanese documentaries (positives) and 5 Japanese animations (positives), 12 foreign dramas (positives) and 2 foreign documentaries (positives) are 16mm films, the rest being all 35mm films (including duplicate negatives and master positives). The numbers given inside parentheses indicate donations. Fifty-three Indonesian and Thai films (positives) were acquired in connection with the cooperating project on the film preservation in Asian countries. In addition to the numbers of titles given above, 353 amateur films made by the late Shigeji Ogino, a Japan's pioneer amateur filmmaker, were donated from his family.

b. Books/Magazines

	Japanese	Foreign
Books	307	65
Magazines	-	-
Subscriptions to Periodicals	13 titles	9 titles

Note) As for other materials related to films such as stills, posters, scenarios, there was no new acquisition in the 1992 fiscal year.

2. Preservation/Restoration

This year, we transferred 7 works in nitrate films onto safety duplicate negatives or master positives. Concerning the preservation/restoration of the above Ogino films, we experimented to transfer the original 9.5mm films to 35mm b/w negatives and the result was fairly satisfactory (See the above article 1.a.).

3. Cataloguing/Documentation/Research

a. Cataloguing

The basic data on all films acquired this past year was completely registered and put in the personal computer as usual. The full cataloguing of prewar newsreels in our collection also took a considerable step forward.

b. Documentation

Proper care for stills, posters, press materials which had been kept in our repository was just started in 1991. This year, we finished cataloguing more than 50% of the stills for

the post World War II Japanese feature films:

4. Film Showing

We held the following five programs in the fisical year.

a. Retrospective of Tomu Uchida

May 23 - September 12, 1992 (16 days, 31 screenings, 4,923 viewers)

b. Selected Works of Japanese Film Masters

September 25 - October 1, 1992 (6 days, 17 screenings, 1,694 viewers)

Note) This is done in conjunction with the International Film Symposium mentioned below. Seventeen works by Japanese famous directors were shown with English subtitles. This program was offically recognized as a sponsored event for the 1992 Tokyo International Film Festival.

c. The Premiere of *Chuji Tabi Nikki (The Diary of Chuji's Travels)*

October 10 - 11, 1992 (2 days, 5 screenings, 1,401 viewers)

Note) Details of this memorable show will be given in the coming issue of the Journal of Film Preservation.

d. Sun Yu and His Shanghai Colleagues

October 17, 1992 - January 31, 1993 (30 days, 56 screenings, 4,624 viewers)

e. Selected Japanese Films from the Collection of the Film Center

February 27 - March 28, 1993 (10 days, 20 screenings, 3,507 viewers)

5. Other activities

a. Promotion of the Viewing of Superior Japanese Films, 1992

This project was started in 1989 to promote Japanese films which are rarely shown in local cities in recent years. For the 1992 fiscal year, we selected 60 works out of those produced in the golden age of Japanese cinema between 1945 and 1970 and made eight programs which toured throughout Japan, loaning the films to institutions that wanted to give screenings. During the July-February period, screenings were given at 65 venues, with the number of viewers totaling about 30,000.

b. International Film Symposium (Tokyo, 1992)

This is the fourth of annual International Film Symposium held to promote international friendship through various discussions on cinema. The main concerns of the symposium are the research on film history and film art and the preservation of our film heritage. This past year, as the "part II" of previous year's we chose the theme "Japanese Cinema as Viewed by the World: New Perspectives".

Note) It was held on October 2 and 3 with the following 5 foreign panelists: Donald Richie (Chairman/U.S.A.), Susanne Schermann (Austria), Donald Kiriwara (U.S.A.), Lúcia Nagib (Brazil), Mark Le Fanu (England). And in relation to it, the program "Selected Works of Japanese Film Masters" (See the above article 4.b. in Film Showing) was given, which used new prints with English subtitles specially made for the occasion.

*At the end of fiscal year 1991, the record of the 1990 Symposium, Four Tasks of Film Archives was published both in Japanese and English. For the programs "Retrospective of Tomu Uchida" and "Sun Yu and His Shanghai Colleagues," we published two descriptive catalogs offering commentaries 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 book library, open to students, scholars, journalists, and Japanese film scholars from overseas, was visited by 106 persons. As the display room of the Film Center has been closed since the fire of 1984, we did not have exhibits this year.

6. International Relations

Our International Film Symposium was fruitful also this year in that it provided us an occasion to exchange opinions with participating foreign film scholars and critics mentioned above.

Twenty-six rare European silent films including Lupu Pick's *Sylvester* (1923) and Jean Grémillon's *Gardiens de phare* (1929) from the Tomojiro Komiya Collection at the Center were lent to the 11th Pordenone Silent Film Festival in Italy. With the extensive help of Livio Jacob and Paolo Cherchi Usai, we could have an exceptional world acclaim with these screenings and were awarded from the Festival. Hisashi Okajima and Yoriaki Sazaki participated in this occasion.

And distinguished visitors we had at the archive from all over the world include: Chen Jingliang (Director, China Film Archive), Dome Sukvong (Curator, National Film Archive of Thailand), Heidi Potter (Film researcher).

Torino

Fondazione Maria Adriana Prolo
Museo Nazionale del Cinema
Torino

Rapport d'activité 1993

Le 1993 a été la première année de gestion pour la Fondazione M.A.Prolo-Museo Nazionale del Cinema. Dans le cadre de la nouvelle structure institutionnelle le Museo a élaboré un programme d'activité systématique, visant en même temps à la préservation, à la conservation et à la valorisation des collections des films, des appareils et des documents.

Dans cette perspective nous avons signé avec la Regione Piemonte une convention pour la restauration, la catalogation et l'enrichissement du patrimoine et nous avons commencé un travail très positif soit dans les archives des films que dans le précinéma. En 1993 le Museo a restauré 100 verres pour lanterne magique, 4 Mondri Niovi, 1 mutoscope, 2 automates, 8 affiches du cinéma muet italien et 5 lanternes magiques du XVIII et XIX siècle.

La Regione Piemonte a aussi mis à disposition du Museo des locaux dans la banlieue de Torino pour les nouveaux dépôts des films, des objets et des affiches, qu'on a presque terminé de restructurer.

Dans ce même temps le Museo a défini un premier accord pour l'élaboration d'un projet préliminaire pour la réalisation de la nouvelle mise en œuvre du Museo del Cinema dans la Mole Antonelliana, grand tour prestigieuse de la fin du XIX siècle, qui est aussi le symbole de Turin. C'est pour nous une perspective de très grand intérêt que nous essayerons de réaliser avec un premier musée de synthèse déjà à l'occasion du Centénaire.

Acquisitions

Le Museo Nazionale del Cinema a réalisé l'acquisition de plusieurs films italiens et étrangers:

300 long métrages
30 court métrages
400 cassettes vidéo

D'une part le Museo a acquis des classiques de l'histoire du cinéma, d'autre part il a poursuivi l'achat de films muets italiens pour sauvegarder ce grand patrimoine. Dans cette perspective le Museo a récupéré des films oubliés, tel *La portatrice di pane* et *L'assassinio del corriere di Lione*, et a acquis du Nederlands Filmmuseum d'autres films muets italiens de la collection Desmet.

D'autres importants achats ont été réalisés dans le champ du cinéma expérimental et indépendant qui est souvent négligé par les cinémathèques et que le Museo veut au contraire considérer particulièrement.

Progrès dans le domaine de la conservation

Le Museo Nazionale del Cinema a poursuivi son programme de transfert en safety de pellicules nitrate. Nous avons transféré 15.000. mètres de nitrate surtout de la période du muet et dans le champ du documentaire.

Le Museo a aussi procédé au tirage de copies pour la conservation et la programmation, de même qu'à la restauration en couleur de films importants pour la période du muet, comme *Tigre Reale*, qui a été présenté à Cinémémoire. Le Museo a aussi transféré du nitrate conservé un film parlant comme *Lo Sceicco bianco*.

Le travail sur les documentaires a aussi permis la récupération d'un film de Comerio (*Sottomarina*) de même que de films scientifiques (*Neuropatologia*, réalisé à l'hôpital Cottolengo en 1908 et en 1934 par Camillo et Fedele Negro). On a aussi réalisé la copie d'un documentaire sur les bombardements à Torino pendant la deuxième guerre mondiale, à partir d'une copie en 9,5 mm.

Le Museo est aussi en train de réaliser la restauration de *Cabiria* avec un financement du Projet Lumière.

Catalogage, documentation, recherche

Le programme de réalisation de l'inventaire informatisé et du précatalogage des archives des documents du Museo Nazionale del Cinema a été terminé et les documents sont enfin pour la plupart à disposition des chercheurs. Il s'agit d'un archive fondamental surtout pour l'histoire du cinéma muet italien.

Dans le cadre du programme ministériel de catalogage du patrimoine, "Dalle Alpi alle Piramidi", on a aussi catalogué une partie du matériel des collections du Museo: 350 verres pour lanterne magique, 120 estampes et peintures de documentation iconographique du spectacle optique au XVIII et XIX siècle; 330 affiches de la période 1850-1940; 250 vues optiques avec effet jour-nuit.

Collections muséales: le Museo Nazionale del Cinema a acquis un praxinoscope vapeur, une lanterne Bi-Unial, un dolly, des caméras, des appareils et du matériel stéréoscopique, etc..

Bibliothèque: le Museo Nazionale del Cinema a acquis 250 livres environ et 200 titres de périodiques.

Photothèque: le Museo Nazionale del Cinema a acquis une série de stéréoscopies (100 environ) et environ 500 photos.

Projections

Nombre de séances en 1993: 2400

Nombre de films projetés: 750

Nombre de spectateurs: 132.000

Plusieurs films ont été présentés en version originale avec traduction simultanée.

Principaux cycles:

Stan Laurel & Oliver Hardy

Les films de Luis Buñuel

Cinéma et peinture

Le cinéma du Maghreb

Felix Austria: le nouveau cinéma autrichien

La dernière vague: situation du cinéma français

Fritz Lang: la mise en scène

Don Giovanni et le cinéma

Le mythe du vampyr

Nouveau cinéma polonais

Hommage à Walt Disney

Les films de Yoko Ono

Histoire du cinéma (en collaboration avec l'Université de Torino)

Hommage à Jean-Marie Straub et Danièle Huillet

Les films de Federico Fellini

Hommage à Orson Welles

Pier Paolo Pasolini: le rêve d'une chose

La terra vista dalla luna: le cinéma de Sergio Citti

François Truffaut

New Zeland/New Cinema

Wim Wenders: "Courts", TV, documentaires

Hommage à Valerio Zurlini

Italo Cremona et le cinéma
Hommage à Paul Vecchiali

Dans le cadre de l'exposition Lang, le Museo a organisé en collaboration avec le Teatro Regio une projection de *Dr. Mabuse der Spieler* avec orchestre.

Expositions et Publications

En collaboration avec la Cinémathèque Française, au mois de mars le Museo Nazionale del Cinema a réalisé à Torino, chez le "Circolo degli Artisti", une exposition de photos, documents, maquettes, etc. sur le thème: "Fritz Lang et l'art de la mise en scène".

Un choix des collections des affiches et des photos du cinéma muet à Torino a été présenté au Deutsches Filmmuseum de Frankfurt am Main en novembre, et au Filmmuseum de Postdam en décembre.

Le Museo a aussi collaboré à l'exposition à Bonn "Sehsucht, das Panorama als Massenunterhaltung", et a réalisé au Centre Lingotto de Turin une petite exposition d'affiches, photos et caméras concernant le cinéma muet à Torino.

En 1993, le Museo Nazionale del Cinema a édité les ouvrages suivantes:

- *Fritz Lang. La messa in scena*, catalogue sous la direction de P. Bertetto et B. Eisenschitz, Museo Nazionale del Cinema, Cinémathèque Française, Filmoteca de la Generalitat Valenciana, ed. Lindau, Torino, (pp. 512) (éd. italienne)

- *Fritz Lang. La Mise en scène*, catalogue sous la direction de P. Bertetto et B. Eisenschitz, Museo Nazionale del Cinema, Cinémathèque Française, Filmoteca de la Generalitat Valenciana, ed. Lindau, Torino, (pp. 504) (éd. française)

- *La terra vista dalla luna. Il cinema di Sergio Citti*, sous la direction de Sergio Toffetti, Museo Nazionale del Cinema, Teatro Stabile di Torino, Centro Sperimentale di Cinematografia, Cineteca Nazionale, ed. Lindau, Torino (pp. 104)

- *Valerio Zurlini*, sous la direction de Sergio Toffetti, Museo Nazionale del Cinema, Cinecittà International, ed. Lindau (pp. 232)

Administration et budget

L. 1.950.000.000 (US\$ 1.150.000)

Rélations internes et internationales

Le Museo a des relations institutionnelles avec le Ministero del Turismo e dello Spettacolo, le Comune di Torino, la Provincia di Torino, la Regione Piemonte, et de relations constantes avec le Ministero dei Beni Culturali, les Istituti Italiani di Cultura all'estero, la RAI-Radiotelevisione Italiana, l'Université di Torino et, évidemment, avec les organismes officiels du cinéma et les cinémathèques italiennes.

Le Museo a été représenté au dernier congrès FIAF à Mo i Rama par Paolo Bertetto.

Le Museo a donné sa collaboration aux institutions suivantes:

Cinematket Swedish film Institute
Cinémathèque Française
Cinemateca Portuguesa
Deutsches Filmmuseum Frankfurt
Filmoteca de la Generalitat Valenciana
Filmmuseum Potsdam
Institut de l'Image de Aix-en-Provence
Istituto Italiano di Cultura di Stoccarda
Munchner Filmmuseum
Musée du Louvre
Nederlands Filmmuseum
Festival du Film de la Rochelle
Festival Cinémémoire, Paris
Festival du Film de Genève
Festival Languedoc-Roussillon Musique et Cinéma-ARAM LR Montpellier

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film
12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75 - Fax : 61 58 19 79

1993

RAPPORT D'ACTIVITÉ

Je concluais dans mon rapport de 1992 qu'il nous fallait malheureusement mettre en pratique des mesures drastiques de fonctionnement puisque la situation financière ne s'améliorait pas.

Donc des mesures d'économies budgétaires ont été prises en deux temps au cours de l'exercice 1993. D'abord, dès le mois de janvier : nous avons supprimé l'un des trois postes de technicien du film, nous n'avons pas remplacé pendant ses congés de maternité la responsable du suivi du plan nitrato et de CinéMémoire, enfin nous avons diminué le nombre de séances régulières sur la ville. Cela s'est traduit par un Budget prévisionnel de 3.510.000 francs que l'Assemblée Générale a adopté en juin 1993.

Ensuite, en août, au vu des résultats comptables du premier semestre (baisse prévisible des recettes propres escomptées), nous avons adopté un nouveau train de mesures d'économies portant sur le fonctionnement interne, la communication, les missions et les réceptions. Cela s'est traduit par le Budget Modifié de 3.164.000 francs présenté au Conseil d'Administration d'octobre 1993.

Si ces mesures ont assaini la situation financière, elles ont eu en contrepartie des effets négatifs importants :

1. sur le plan de transfert de nitrato à Bois d'Arcy : ralentissement de l'activité (824 bobines au lieu de 1.200 initialement prévues) et absence de suivi dans la vérification des repiquages vidéo des films qui partaient;
2. sur le public toulousain : la chute des recettes de 1993 par rapport à 1992 est due en partie à la baisse du nombre de séances mais aussi à une désorientation face à la perte de régularité et à une programmation moins riche;
3. sur la présence en extérieur de la Cinémathèque : cela se ressent particulièrement au niveau du Premier Siècle du Cinéma (suspension des missions à Paris durant le second trimestre);

4. sur le moral général des employés comme des membres de l'Association : la morosité n'incline pas à l'enthousiasme.

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 492 copies de long métrage et 145 copies de court métrage. Le manque criant de place sur le site du Vernet et la non conformité du lieu qui ne répond plus à nos besoins, nous ont conduit à repousser à plus tard une prospection qui s'annonce pleine de promesse. Mais nous avons pu constater que le nombre des copies en version originale, qu'il était difficile d'enranger en région s'est accru.

Les restaurations de films anciens ont été effectuées pour le tirage de copies par le S.A.P. à Bois d'Arcy, sur le crédit annuel affecté par le Centre National de la Cinématographie. La collaboration se poursuit malgré au ralenti à causes des raisons décrites plus haut.

L'enrichissement par prêt illimité ou par échange s'est poursuivi tant avec les archives amies qu'avec les collectionneurs privés.

b - Recherche, acquisitions du non film :

L'accroissement quotidien de la bibliothèque (ouvrages, affiches, photos, vidéogrammes) s'est poursuivi au ralenti. Les achats ont subi de plein fouet les restrictions budgétaires :

Bibliothèque : 120 titres
Photothèque : 3500 photos
Vidéogrammes : 90 titres
Photogrammes : 900 prises

Nous avons cette année mise en route une grande exposition sur BEZIN LUG de S.M. Eisenstein, 640 photogrammes ont été tirés. L'exposition sera une coproduction de la Cinémathèque et du Centre de Recherche et d'Action Culturelle de Valence dans la Drome.

c - Projections :

Il y a eu 220 séances régulières dans l'année. Voici quelques uns des thèmes :

Boris Lehman,
cinéaste-artisan
Carte blanche à la
Cinémathèque Royale de Belgique
Hommage à Max Ophüls
Hommage à Frank Borzage
La science en fête
Nos amis... les dinosaures
Palme d'Or des années 80

Rétrospective Fritz Lang
Rêver l'Orient
Trois films des Larrieu
Un dictionnaire du cinéma
Vérités et mensonges :
de la presse au roman
20 ans d'un certain
cinéma japonais

Inqmar Bergman :	Les matinées de l'Esav
ses trois derniers films	Rétrospective Jean-Daniel Pollet
Classiques du cinéma français	Trois inédits de Luis Bunuel
Cinéma français des Années 80 :	Soirée Marguerite Duras
des dinosaures aux bébés	Henri Alekan
Itinéraire Serge Avédikian	Bertolt Brecht
Richard Dembo	

d. Enseignement

Les diverses conventions liant la Cinémathèque à l'éducation nationale ont été reconduites, mais une mention particulière doit être faite sur l'action menée en milieu rural dans les lycées agricoles.

e. Expositions

Trois expositions méritent d'être citées la première concernait Le cinéma américain des années 40 et 50 à l'affiche, France Telecom en assurait le mécénat, la seconde se déroula au Gaumont Wilson à l'occasion de la sortie du Chaplin de Richard Attenborough et portait sur le Burlesque dans le cinéma américain (notre plus gros déposant AMLJ en assura la diffusion en région) enfin, la troisième, la plus excitante et la plus mûrie s'intitulait Autour de Blackmail. C'est, à partir de photographies des versions muette et sonore du Blackmail d'Alfred Hitchcock, une mise en parallèle du traitement des mêmes séquences dans l'une et l'autre version. Là encore, une coproduction enrichissante avec le CRAC de Valence et le British Film Institute.

f. Publications

Cinq plaquettes ont été éditées : Jean-Daniel Pollet de Jean-Paul Combe et Hervé Guitton (48pp) Le western, Collectif (32pp) Dinociné de Frank Priot (16pp) Les colloques de Cinémémoire Collectif (48pp) Les 2èmes rencontres cinématographiques de Muret Collectif (32pp).

Le Bulletin de recherches historiques Archives, co-édité avec l'Institut Jean Vigo à Perpignan a publié cinq numéros et la collection comporte aujourd'hui 56 numéros : Documents sur Léon Tolstoï (52), Du cinématographe parisien au cinématogramme-théâtre (53), Un film interrompu : Le surréalisme (54), Les tournages en studio au temps de la Gaumont-franco-Film-Aubert 1930-1938 (55), Le marquis & le cinéma : Folco de Baroncelli (56).

2. BUDGET

Le montant des subventions de fonctionnement des tutelles publiques (Etat, Ville, Département, Région) s'est élevé à 2.000.000 francs (\$341,880), et les subventions sur actions à 555.400 francs (\$94,940) soit un total des subventions de 2.555.400 francs (\$436,820). Il faut y ajouter nos recettes propres qui furent de 799.341 francs (\$136,640) ce qui donnent un montant global de recettes de 3.354.741 francs (\$573,460).

3. LES RELATIONS

a. Relations à Toulouse :

Bibliothèque Municipale	Galerie Françoise Courtiade
Le Bijou	Goethe Institut
C.R.D.P.	Librairie La Lane Vague
Cinéma ABC	Librairie Ombres Blanches
Cinéma Gaumont Wilson	Musée Paul Dupuy
Cinéma Le Rex	Lycée des Arènes
Cinéma Le Rio	Lycée du Mirail
Cratère	Lycée Toulouse-Lautrec
La Dépêche du Midi	NRJ
Direction Régionale de l'Agriculture et de la Forêt	Odysseus
Direction Régionale des Affaires Culturelles	Radio France Toulouse
Ecole Supérieure d'Audio-Visuel (Esav)	Rectorat de l'Académie
Festival Séquences	Rencontres Cinémas d'Amérique Latine
Les Ecrans de l'histoire	Télé Toulouse (TTF)
Entité Danse	Théâtre du Pavé
Espace Bonnefoy	Théâtre Garonne
Espace Saint Cyprien	Théâtre La Digue
Franco Région 3 (FR3)	Théâtre Le Sorano
	Université Toulouse le Mirail

b. Relations et opérations en Haute-Garonne (hors Toulouse) :

Blagnac, Castelmaurou, Muret, Ondes, Saint-Gaudens.

c. 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.

ARIEGE : Pamiers. AVEYRON : Millau, Saint-Affrique, Villefranche de Rouergue. GERS : Auch Ciné 32. HAUTES-PYRENNÉES : Bagnères de Bigorre, Tarbes (initiation des jeunes scolaires au cinéma muet avec piano au Parvis), Vic en Bigorre, LOT : Figeac, Gindou, Sarlat. TARN : Albi, Castres, Gaillac, Lavaur, Saint-Sulpice sur Tarn. TARN & GARONNE : Montauban

d. Relations et collaborations nationales :

Institut de l'Image (Aix en Provence)	Auditorium du Louvre (Paris)
P.C.C.M. (Béziers)	Centre Georges Pompidou (Paris)
Service des Archives du Film (Bois d'Arcy)	Cinémathèque de la Danse (Paris)
Festival de Biarritz	Cinémathèque Française (Paris)
Vidéo-thèque Bordeaux-Aquitaine	Vidéo-thèque de Paris
Festival d'Evreux	Musées nationaux des monuments français
Festival de La Rochelle	Musée d'Orsay (Paris)
Institut Lumière (Lyon)	Cinémathèque Gaumont (Paris)
Maison de l'Image (Marseille)	Colloque
Festival du Cinéma Méditerranéen (Montpellier)	Cinéma et Histoire (Perpignan)
Afca (Paris)	Confrontation (Perpignan)
	Festival de (Pessac)
	Rencontres de Pèzenas

Rencontres de Pontarlier
Rencontres de Prades
Clair obscur (Rennes)

Ciné culture Juzien
(Saint Jean de Luz)
Crac (Valence)

c. Relations internationales :

Guy-Claude Rochemont, a participé au 49ème Congrès de la Fiaf à Mo I Rana.

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, Erevan, Koblenz, Lausanne, Lisbonne, Londres(Bfi), Los Angeles, Luxembourg, Madrid, Montréal, Moscou, Munich, Paris (Cinémathèque Française), Tel Aviv, Valencia, Wiesbaden.

4. VISITEURS

Bernard Eizenchitz
Mircille Dottin
Jean-Jacques Velasco
Dominique Noguez
Elianne de Latour
Philippe Arnaud
Luc Moullet
Jean-Claude Biette
Bernard Dufour
Youri Iliencko
Alick Assatirian
Souron Babarian
Don Askarian
Michel Piccoli
Adrian Johnston
Hakin Benchoala Golobitch
Monsieur Rosais (Cnc)
Richard Dembo
Raymond Chirat
François de la Bretèque
Jean Marie Thomas
Valérie Lipinska
Annie Girardot
Viviane Nortier
Mireille Akino
Ars Nova
Negem Tchaldranian
Serge Avedikian
Freddy Denaes
Jo Marty
Jean-Paul Combe
Hervé Guitton
Jean-Daniel Pollet
Marcel Oms

Elsa Berger
Christian Marc
Paul Berger
Henri Alekan
Paolo Paranagua
Edgardo Cozarinsky
Raul Ruiz
Armand Mattelard
Hugo Santiago
Boris Lehman
Jean-Marie Tixier
Alain Privat
Riccardo Pineri
Didier Daeninckx
Olivier Rollin
Jean-Pierre Thibaudat
Dominique Païni
Graf von Spee
Aliocha Zimmermann
José Baldizzone
Christian Belaygue
Martine Blaquières
Guy Boissières
Alain Bouffartigues
Pierre Cadars
Françoise Calvez
Jean-Louis Cot
Jacques Grant
Pierre Guibbert
André Oskolla
Serge Regourd
René Viarre
Marc Bolit
Serge Toubiana

5. LES ACTIONS SPÉCIFIQUES DE 1993

Champs... et contrechamp

Pour la quatrième année consécutive, la Cinémathèque a animée cette manifestation initiée par la Direction régionale de l'Agriculture et de la Forêt et la Direction régionale des Affaires culturelles et qui a pour objectif une sensibilisation au cinéma des étudiants de lycées d'enseignement agricole de la région. Les lycées de Auch-Beaulieu, Pigeac, Montauban, Ondes, Pamiers, Rodez, Vic-en-Bigorre et Villefranche de Rouergue furent les points d'ancrage. La manifestation toulousaine du 26 mai au 4 juin en fut le point d'orgue.

Tarbes Ibos : Le Parvis

En février une initiation au cinéma muet avec accompagnement au piano a été initiée en direction des scolaires avec la projection de SAFETY LAST / MONTE LA DESSUS de Harold Lloyd, ces projections reçurent un accueil enthousiaste.

Puis dans le cadre de la décentralisation de Cinémémoire la Cinémathèque a été à l'origine de la projection du CASANOVA de Volkoff accompagné par l'orchestre du Capitole dirigé par Stéphane Cardon. Il s'en est suivi une tournée à Albi et Poix. Cette expérience rencontre un franc succès et les partenaires sont décidés à la poursuivre.

Cinémémoire

Le festival Cinémémoire présenta sa troisième édition au début novembre. Le pari a été tenu de faire converger l'intérêt d'un large public cinéphile, l'espace d'une dizaine de jours, sur des oeuvres du patrimoine cinématographique de plus en plus difficilement visibles sur de vrais écrans de cinéma. Comme les années précédentes la Cinémathèque a trouvé soutien et collaboration auprès du monde du cinéma et de la culture.

Colloque "Que sait le cinéma ?"

Comme toujours le festival Cinémémoire avait tenu à poursuivre la réflexion des années précédentes et cette fois a tenté de cerner la question : "Que sait le cinéma ?"

Les intervenants de domaines totalement différents (recherches spatiales, recherches scientifiques, anthropologues, écrivains, peintres, écrivains-cinéastes) tentèrent d'apporter une réponse.

CONCLUSION EN FORME DE PROPOSITION D'ORIENTATION POUR 1994

Lors de la réunion restreinte qui s'est tenue le 24 novembre 1993, l'Etat et les différentes collectivités territoriales se sont exprimés sur le montant de subventions qu'ils se proposaient d'attribuer pour l'exercice 1994, tant en fonctionnement que sur actions. L'Etat s'engagea à reconduire les subventions de 1993 et la Ville, le Département et la Région s'engagèrent afin de commencer un rééquilibrage de la répartition

Etat/Collectivités territoriales à une augmentation de leur montant alloué en 1993.

Quelle orientation d'activités donner à la Cinémathèque à partir de ce Budget en augmentation ?

La simple reconduction sur 1994 des dépenses de 1993 sans changement au niveau de personnel mais en insufflant un peu d'oxygène, là où cela a été le plus asphyxié, se traduira par un niveau prévisionnel de dépenses d'environ 3.220.000 francs. Un excédent budgétaire d'environ 485.000 francs se dégagera.

Il serait déraisonnable d'affecter de manière prioritaire cet excédent à la résorption définitive du déficit cumulé des exercices 90, 91, 92. En effet l'année 1994 sera une année charnière quant à la restructuration nécessaire de la Cinémathèque face à l'échéance de ses nouvelles implantations en 1995. Il est proposé de limiter le montant de la réserve sur le déficit à 100.000 francs sur l'exercice 94.

Il est proposé de procéder le plus rapidement possible à l'engagement d'un administrateur sur la base de ce qui a été déjà défini en novembre 1993. Une triple mission lui serait confiée :

1. Prise en charge de la gestion générale de l'organisme tant au niveau financier qu'à celui de la direction du personnel actuel.

2. A partir d'un "audit" du fonctionnement actuel et des nécessités nouvelles liées aux transformations en 1995 des implantations de la Cinémathèque, mise en place d'un plan de restructuration portant sur le personnel comme sur l'association.

3. Recherche de nouvelles sources de financement.

Pour terminer, la même réunion de novembre 1993, avait vu les tutelles publiques se mettre d'accord quant au financement à hauteur de 22.000.000 francs le projet des nouveaux sites de la Cinémathèque de Toulouse : le "69 rue du Taur" (Salles de projection, bibliothèque, expositions) et "Castelnau d'Estretfonds" (Centre de Conservation). La Cinémathèque devrait être dans ses nouveaux locaux en octobre 1995.

Le Président,
Guy-Claude Rochemont.

Valencia



Filmoteca
Generalitat Valenciana

In the fiscal year of 1993, the *Filmoteca de la Generalitat Valenciana* has been forced to adjust its activities to a smaller budget than in previous years. This is the result of a general reduction in public spending that the government of the *Generalitat Valenciana* -on which our archives depend- has adopted in its economic policies in this time of economic crisis.

The reduction in activities has principally caused the delay in the final construction of the new warehouses projected for the Technological Park in Paterna, a reduction in the number of editions and publications and a substantial cut in funds for protocol, development, promotions and invited personalities.

We have given a definitive priority to our policy of film preservation. Thus, between 15% and 17% of the total budget has been invested in restoration and reproduction of safe copies.

Especially notable is the work on the incomplete, but sole copy of "Land O' Lizards" (1916) by Frank Borzage, in collaboration with the *Filmoteca Española* and the restoration of the film by Georges Méliès "L'Oeuf du sorcier" (1902).

We would also like to point out, in spite of this austerity, our editorial effort, the continuity of the "Archivos" journal, the felicitous collaboration with the *Filmoteca Española* for the issue containing an extensive study of Welles' final artistic stage and his relationship with Spain, and lastly, the collaboration with Turin and Paris for the issues in Italian and French of the extensive catalogue on Fritz Lang, the Spanish edition of which is being prepared for 1994.

Nevertheless, the experience of this last year has forced us to reflect on what we believe extends throughout the archives: the filmotecas, subsidized with public funds, are going to witness the gradual reduction of their budgets. Due to the fact that the crisis will not pass quickly and affects the very format of the protector-state that grants the subsidies, we recognize the need to develop other types of managerial practices, to facilitate the relationships between filmotecas on the basis of rational economic policies, elaborate plans made in conjunction with filmotecas that pertain to the same territory, language or culture, and develop strategies to secure new economic resources by means of offering our services to the private sector, producers and television stations.



Filmoteca
Generalitat Valenciana

- EL JOVEN TOSCANINI (Franco Zeffirelli, 1988)
- EL OSO (Jean-Jacques Annaud, 1988)
- ASTÉRIX EN BRETAÑA (Pino Van Lamsweerde, 1986)
- ASTÉRIX Y LA SORPRESA DEL CÉSAR (Paul y Gaetan Brizzi, 1985)
- LA PASION DE CAMILLE CLAUDEL (Bruno Nuytten, 1988)
- TERCIOPELO AZUL (David Lynch, 1986)
- LA LEY DE LA HORCA (Robert Wise, 1956)
- THE HIT (LA VENGANZA) (Stephen Frears, 1984)
- CONFIANZA (Original version with Spanish subtitles) (István Szabó, 1979)
- LA BURLA DEL DIABLO (Original version with Spanish subtitles) (John Huston, 1953)
- EL GRITO (Jerzy Skolimowski, 1978)
- MATER AMATISIMA (J.A. Salgot, 1980)
- EL QUINTETO DE LA MUERTE (Alexander Mackendrick, 1955)
- ENTRE NOSOTRAS (Diane Kurys, 1983)
- LOS DIENTES DEL DIABLO (Nicholas Ray, 1960)
- KING KONG (Merian C. Cooper/Ernest B. Schoedsack, 1933)
- LAS TRUCHAS (José Luis García Sánchez, 1978)
- LOS GIRASOLES (Vittorio De Sica, 1969)
- LAS JOYAS DEL DIABLO (José María Elorrieta, 1969)
- EL HOTEL DE LOS LIOS (William A. Seiter, 1938)
- EL FACTOR HUMANO (Otto Preminger, 1979)
- RENACER (REBORN) (Bigas Luna, 1981)
- EL PROCESO DE BURGOS (Imanol Uribe, 1979)
- EL VENT DE L'ILLA (Gerardo Gormezano, 1987). Fragments from film and editing negatives, trailer copies.
- TODOS A LA CARCEL (J.L. García Berlanga, 1993)

SHORTS

- EN UN MERCADO VALENCIANO (Carles Mira, 1984)
- BURGOS AL RITMO DEL PAPAMOSCAS (José Luis Barrios, 1980)
- LA DEUDA (THE DEBT) (Bruno de Almeida, 1992)
- LOS DOMINGOS SON MUY ANTIGUOS (José Cano, 1986-87) Copy and fragments, sound track, mixes and other materials.
- PIROTECNIA VALENCIANA (V.V.A.A.) and fragments, sound track, mixes and other materials.
- NO-DO no. 11.36
- NO-DO no. 1547-A. Year XXX (1972)
- 2 unidentified reels (Dep. Ramón Navarro)
- 15 reels of publicity shorts (Dep. Pedro Ubeda)



Filmoteca
Generalitat Valenciana

RESTORED CINEMATOGRAPHIC MATERIAL

Here we present only the acquisitions of 35 mm films (safety), long films and shorts.

The laboratory has restored 16 mm and other types of films as well.

NITRATE REELS

- FIESTAS DE SAN BLAS (BURRIANA), 1 reel, black and white
- CONSTRUCCION DEL MONUMENTO AL SAGRADO CORAZON (GANDIA), 1 reel, black and white
- (TIBI, VENTA DE LLEMENA Y CASTALLA), 1 reel, black and white
- (CORRIDAS DE TOROS EN VALENCIA), 2 reels, black and white
- ALIMENTOS DE REGIMEN SANTIVERI (PUBLICIDAD), 1 reel, black and white
- NOTICIARIO DEPORTES Y COMPETICIONES EN INGLATERRA, 1 reel, black and white
- (CORRIDA DE TOROS EN VALENCIA AÑOS 20), 1 reel, black and white

SAFETY

35 mm

- KAMIKAZE (Didier Grousset, 1986)
- CORONEL REDL (István Szabó, 1985)
- LATINO (Haskell Wexler, 1985)
- HABLANDO CON LA MUERTE (Oliver Stone, 1988)
- DONDE SUEÑAN LAS VERDES HORMIGAS (Werner Herzog, 1984)
- MAX, MI AMOR (Nagisha Oshima, 1986)
- SUBWAY (Luc Besson, 1985)
- ESPERANZA Y GLORIA (John Boorman, 1987)
- UN AMOR EN ALEMANIA (Andrzej Wajda, 1983)
- FUNCION PRIVADA (Malcolm Mowbray, 1984)
- EL AMOR DE SWANN (Volker Schlöndorff, 1983)
- AMOR Y PASION (Tinto Brass, 1987)
- MONTAÑAS Y TARANTOS (Vicente Escrivá, 1989)
- LA REVOLUCION (Raúl de la Torre, 1973)
- PATHFINDER (EL GUIA DEL DESFILADERO) (Nils Gaup, 1987)



Filmoteca
Generalitat Valenciana

- EL BUENO DE CUTTLAS (Sonia Llera P.C., 1993)
- EL SUEÑO DEL LOBO (Criso Renovell, 1993). Editing copy.

INTERNATIONAL RELATIONS

We continue to be founding members with full rights in the Association of European Film Archives and to be fully integrated in the "Lumière Project", the Media Programme of the European Community.

The latest project we are participating in is the restoration, in conjunction with the *Cineteca del Comune di Bologna*, of two Italian and two Spanish (Valencian) films with a Lumière subsidy of 14,325 Ecus.

These films are :

- LA SPOSSA NELLA MORTE (1915), Emilio Chione. 300 m.
- MASCHEITTA (1921), Arturo Ambrosio. 1213 m.
- POR FIN SE CASA ZAMORA (1927), Pepín Fernández. 520 m.
- LOS HIJOS MANDAN (1930), Antonio Ferri. 579 m.

DOCUMENTATION

The economic crisis has also affected the newspaper, magazine, and book libraries. The budget cuts have allowed for only 300 new books, the majority of which were donated by institutions, authors or publishers. We have only kept the journal subscriptions, 270 issues, but it has not been possible to increase the number of titles.

The most positive news this year is that the library served 853 consultations, directly in the reading room, in addition to telephone, fax and postal services.

The constant growth which we see in our documentation and library services is due to the increase in the specialities in "Image and Sound" and "Audiovisual Media" which have been taken charge of by the Spanish University and the media and technical study centers. The graphic archive has also grown little; only 1,291 photographs and 715 posters.



Filmoteca
Generalitat Valenciana

The work of documentation is complemented by our labor of the diffusion of information, with special attention on the interests of researchers, students and doctoral candidates. At the present time advice is given to 18 researchers, both residents of Spain as well as the rest of the European Community, ours being the only library specializing in audiovisual media which carries out this service in Spain, in spite of the precarious situation of our computer system, whose renovation has been delayed because of the above-mentioned economic factors.

PUBLICATIONS

-ORSON WELLES: UNA ESPAÑA INMORTAL, by Esteve Riambau
Collection "Documents" no. 3

-ORSON WELLES: ESPAÑA COMO OBSESION, by Juan Cobos
Collection "Documents" no. 4

The first is a complete analysis of Welles' cinematographic work in Spain, related to the totality of his work. The appendices cite his work in radio, theater, television, as an actor, director, etc.

The second volume contains the professional and personal life of Welles in Spain, recounted by his friend and companion.

-LAS HUELLAS DEL TIEMPO: CINE ESPAÑOL 1951-1961, by Carlos F. Heredero. Collection "Documents" no. 5

This book is an extensive analysis of an important Spanish cinematographic era, with a complete film listing.

-ARCHIVOS. Journal published by Filmoteca Valenciana

No. 14. Bilingual monograph (Spanish-English). El cine clásico y nosotros: Teoría e Historia.

No. 15. The Restoration of Land o'Lizards (Frank Borzage). NO-DO, the Spanish newsreel. Bram Stoker's Dracula. Pudovkin.

SEMINARS



Filmoteca
Generalitat Valenciana

In 1993 we were only able to offer two seminars, each directed by university professors:

MICROANALYSIS IN FILM by Professor Santos Zunzunegui
THE SPACE OF SOUND by Professor Pilar Pedraza

PROGRAMMING

The programming of the *Filmoteca de la Generalitat Valenciana* during 1993 has continued with its aim: to carry out its objective -of the utmost priority- of diffusing cinematographic culture through an overview of the History of Cinema, from its origins to the present.

Among the film series presented, we could especially note the complete retrospective look at the films of Fritz Lang, Jean Pierre Melville and Francesco Rosi (who was present at the inauguration of his film series). We also presented a retrospective look at the Spanish actor/director Fernando Fernán Gómez, who was present to inaugurate the sampling of his films which he himself selected. We should also mention the film series of W. Wellman presented in collaboration with the *Filmoteca Española*.

Other film series were also presented, dedicated to the restoration work of some of the filmotecas which are members of the FIAF (Centro Sperimentale de Cinematografia, Cineteca Nazionale de Torino, etc.)

Thematic series, national cinematographies, animation, genre series etc. completed the programming of the *Filmoteca de la Generalitat Valenciana*.

SERIES PROGRAMMED IN 1993

- LOS COMICS EN LA PANTALLA
- CINE ESPAÑOL (1896-1936)
- EN TORNO A LA DISCRIMINACION
- AQUELLOS FILMS QUE AMAMOS TANTO (IV)
- FRANCESCO ROSI. "EL OJO PUBLICO"
- EL TOQUE NEVILLE
- REINHARD HAUFF



Filmoteca
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- CINE JAPONES
- IL CENTRO SPERIMENTALE DI CINEMATOGRAFIA
Y LA CINETECA NAZIONALE presentan...
- FRITZ LANG. UN TRAYECTO POR LA HISTORIA DEL CINE
- LES FILMS DU LOSANGE
- THRILLERS. ASESINATO S.A. EN LA FILMOTECA
- FERNANDO FERNAN GOMEZ
- LA VANGUARDIA AUSTRIACA
- JEAN-PIERRE MELVILLE
- CINEASTAS Y PINTORES
- CINE ESPAÑOL AÑOS 50
- EL MUNDO JUDIO EN EL CINE
- WILLIAM A. WELLMAN
- CINE DE ANIMACION BRITANICO CONTEMPORANEO
AARDMAN ANIMATION
- TRAS LA AVENTURA. II

Vaticano

RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE

Année 1993

Au cours de 1993, la Filmothèque vaticane a continué à rassembler et à conserver le matériel filmé sur pellicule et vidéo et le nombre des titres catalogués atteint à présent 3.600, avec une augmentation d'environ 450 nouvelles acquisitions.

La plus grande partie de ce matériel concerne la vie de l'Eglise et l'activité du Saint-Père, mais des sujets liés à l'actualité, au domaine scientifique ainsi que des films commerciaux, d'une valeur artistique et thématique particulière, ne manquent pas.

Les acquisitions de la Filmothèque sont, pour la plupart, des dons offerts par des organisations catholiques et des copies d'oeuvres réalisées par des organismes autorisés à effectuer des tournages dans la Cité du Vatican.

Même si, la quantité est inférieure par rapport au matériel vidéo, des audiocassettes, des disques et disques compacts ont été rassemblés également.

Pour ce qui regarde le matériel écrit, la Filmothèque reçoit régulièrement des revues spécialisées de différents pays, des textes fondamentaux et des travaux spécifiques tels des manuels de conservation et des filmographies, afin de pouvoir disposer d'une bibliothèque cinématographique aussi complète que possible.

Conservation

Le matériel en vidéocassettes est conservé sur des étagères spéciales, tandis que les pellicules trouvent place dans un "cellier" doté de conditions optimales de température et de renouvellement d'air, selon les indications fournies par la Commission de Conservation de la FIAF.

Dans ce milieu sont garanties d'excellentes conditions de température, d'humidité et de renouvellement d'air et les pellicules sont conservées dans des boîtes métalliques en tôle galvanisée afin d'éviter les dégâts causés par l'oxydation des récipients. Grâce à un système de relevés des données "climatiques", un technicien peut vérifier chaque jour qu'il n'y ait pas de brusques écarts de température. Les pellicules en couleurs et celles qui, éventuellement, sont arrivées sur des supports inflammables sont conservées dans un frigo, même si, actuellement, la Filmothèque vaticane a transformé tout le matériel "à

risque" des archives en matériel plus sûr.

Certaines interventions simples de régénération peuvent être effectuées dans le laboratoire équipé de la Filmothèque, dans lequel on procède à une première analyse de l'état des pellicules et au lavage, grâce à des appareils appropriés pour les 16 et 35 mm.

La revision du matériel sur pellicule, qui arrive de manière continue, se poursuit; jusqu'à présent, 1.450 bobines ont été visionnées en moviola, après lavage de 410.000 mètres de pellicule environ et 900 boîtes oxydées ont été remplacées par des récipients en tôle galvanisée.

Les équipements vidéo semi-professionnels permettent de visionner et de convertir n'importe quel système et format, en facilitant la réalisation de copies de travail et la duplication, afin de prolonger la conservation des vidéocassettes. Un petit atelier de montage permet de réaliser nos propres productions.

Catalogage, Documentation et recherche

La Filmothèque dispose d'un programme informatique pour le catalogage du matériel filmique, se fondant sur les critères de la Commission de Catalogage de la FIAF; ainsi, le travail de recherche est facilité et l'on peut élaborer le catalogue dont une première épreuve a été réalisée à titre expérimental.

Le travail de la filmographie du cinéma relatif à la religion continue dans le but de rassembler des informations sur la production cinématographique mondiale, des origines à nos jours. Dans le programme informatique réalisé par l'UNITELM, les données de 400 films, actuellement soumises à une nouvelle vérification, ont déjà été insérées. Le Portugal, la Russie, le Brésil, la Belgique, les U.S.A., l'Allemagne, la France et l'Espagne ont été sollicités en vue d'une collaboration; ils ont reçu un exemplaire de la fiche filmographique et les instructions nécessaires à la compilation; certains ont répondu en expédiant à la Filmothèque les données sur la production cinématographique nationale, déjà insérées dans le programme.

Un petit centre d'études permet de consulter le matériel à titre pastoral, culturel ou d'information, afin d'encourager les étudiants des Universités pontificales à entreprendre des recherches et des mémoires sur le patrimoine de la filmothèque ou sur le cinéma en général, dans l'espoir d'offrir une aide à l'enseignement dans ce domaine et de susciter de nouvelles spécialisations dans cette discipline. Cinq places sont disponibles pour la consultation de la documentation, une pour l'étude des films en moviola, une pour visionner les cassettes et une pour l'utilisation de l'ordinateur.

Les demandes de matériel conservé dans la Filmothèque vaticane ont été nombreuses et nous avons pu répondre de manière positive aux diverses invitations de collaboration émanant d'organismes de communications sociales, de congrégations religieuses et des universités.

Projections

La Filmothèque organise régulièrement dans sa salle des projections de films commerciaux d'actualité et de contenu religieux, qui obtiennent généralement un grand succès auprès du public, surtout parmi les personnes travaillant au Vatican et le personnel diplomatique accrédité auprès du Saint-Siège.

La Filmothèque organise également des sessions monographiques, à l'occasion d'événements spéciaux, comme par exemple la préparation du prochain Synode africain. Différentes projections ont eu lieu également lors du 50ème anniversaire de la promulgation de "Pastor Angelicus" dont la Filmothèque possède probablement la seule copie.

Les demandes de matériel de la Filmothèque sont souvent sollicitées pour des projections extérieures, par des organisations culturelles que l'on essaie de contener, après avoir vérifié le sérieux de la requête.

Relations Internationales

Afin d'améliorer la structure et d'amorcer un échange utile au travail, la Filmothèque vaticane est membre de la FIAF (Fédération Internationale des Archives du Film) et entretient des relations avec l'OCIC (Organisation Catholique Internationale du Cinéma), spécialement avec son service missionnaire à Rome, ainsi qu'avec UNDA (Organisation Catholique Internationale pour la Radio et la Télévision). Les relations avec les filmothèques des autres pays, sont également actives, surtout en fonction du projet de filmographie dont nous avons déjà parlé.

La Filmothèque a participé à l'organisation d'un cycle de films consacrés au Pontificat moderne, qui s'est tenu à la Bibliothèque du Congrès de Washington et à la Cinémathèque nationale de la ville de Mexico. Le succès remporté par cette initiative a suscité la demande de ces films par des universités des Etats-Unit et du Mexique.

Le délégué de la Filmothèque vaticane, Mgr. Enrique Planas, occupe la fonction d'expert auprès de la Commission pour le Cinéma et de la Commission pour la Conservation des films du Conseil de l'Europe, en qualité de chef de la délégation du Saint-Siège.

Washington

Human Studies Film Archives

1993 Annual FIAF Report

Acquisitions

During 1993 the Human Studies Film Archives acquired 14 new collections consisting of more than 1,250,000 feet of 35mm, 16mm, and 8/S8mm archival original motion picture film, 62 hours of archival original video, and 77,220 feet of 16mm prints and 21 hours of video copies for the reference collection representing more than 75 titles and film and video projects. Of particular note is the Bernard R. Hubbard, S.J., collection (totalling over a million feet of 16mm b&w and color outtakes and completed productions) which was given to the Film Archives by Santa Clara University in California. (The collection originally consisted of 35mm nitrate film which the university transferred to 16mm acetate in the early seventies, discarding the nitrate.) Father Hubbard, a Jesuit priest who worked at Santa Clara, filmed the people and geography of Alaska from 1927 to 1944. His travels, experiences, and footage were used to produce short travel films which he toured around the country and which were distributed by Twentieth Century Fox. The Film Archives is working with the Inupiat of King Island to document the ethnographic footage which was shot primarily on King Island. The Hubbard collection is the largest single collection acquired by the Human Studies Film Archives.

Preservation

The Human Studies Film Archives was able to organize, process and safeguard nearly 75,000 feet which includes making reference copies. In addition, the Film Archives preserved six nitrate titles and 7,000 feet of 16mm film. The Human Studies Film Archives was successful in obtaining partial funding for one preservation/restoration project and full funding for one preservation project of 35mm acetate film suffering vinegar syndrome from Smithsonian granting programs. Work will be conducted in 1994.

Cataloguing - Documentation - Research

The new edition of "The Human Studies Film Archives Guide to the Collections" is still in process and we do hope it will be completed in time to be the 100th anniversary of motion picture films commemorative edition. Lack of staff and resources, alterations in the content of the Guide, and a change in computer systems have been and continue to be our challenges. However, we conducted basic cataloging on 150 new titles and provided additional information on approximately 70 titles.

Deanna Kingston, an Inupiat from King Island, was hired on contract to catalog and document the Hubbard collection shot on King Island, Alaska. Maya Primorac, a volunteer, partially cataloged the [Marshall !Kung Collection, 1950-1978].

Synchronous annotations were obtained from anthropologist George Morren for the [Ward Williams Footage of Papua New Guinea, 1935-1937]; Marion Stirling Pugh for films shot of several Smithsonian/National Geographic archeological expeditions to Central America during the forties; Ruth Moore for [Joseph G. Moore Collection: Jamaican Revival and Kumina, 1957-1958]; and Alex Muktoyuk, an Inupiat from King Island, for the King Island footage from the Hubbard Collection.

Film Screenings - Exhibitions - Publications

The Film Archives co-sponsored with American University, the "Margaret Mead Film and Video Traveling Festival" at the National Museum of Natural History. John Homiak organized and led a panel discussion, "Navigating Boundaries and their Representations."

Budgetary Matters

The Human Studies Film Archives experienced another 10% plus budget cut for fiscal year 1993 (October 1992 to September 1993). We are anticipating another 10% plus cut for fiscal year 1993. Added to continuing budget cuts, the work of the HSFA was dramatically effected this year by personnel shortages. The HSFA still has not been able to replace the cataloging position which effects the publication of the New Guide to the collections, enlarges the already substantial backlog of materials, delays development of a computerized collections management system based on the cataloging system, and negates new ideas such as a database on ethnographic films available for distribution. In addition, the director, John Homiak, has been acting director of the National Anthropological Archives, Smithsonian, since May 1993, substantially effecting his involvment with the Film Archives. The film archivist, Pamela Wintle, was on maternity and sick leave for most of 1993 although she did work from home. Remaining in the Film Archives were the video technician and the assistant film archivist. 1993 was a very difficult year.

International Relations

The Film Archives is negotiating with the Nederlands Filmmuseum for the acquisition of a 1926 film of an expedition led by a Smithsonian scientist. We hope that this will lead to future collaborative preservation projects for historical footage of the Dutch East Indies.

Pamela Wintle, as Chair of the Association of Moving Image Archivists' Amateur Footage Working Group, hosted a visit from Andre Huet from the secretariat of the European

Association of Inedits, at the October annual meeting in Chicago. Together they presented a session: "Inedits: The European Association of Unpublished--Amateur--Images." The working group adopted the new name of "Inedits Working Group," and hopes that this will be the beginning of a very fruitful relationship.

Special Events - Miscellaneous

With anthropologist Jay Fykes, the HSFA is engaged in a video project using historical footage shot by anthropologist Robert Zingg in the thirties of the Huichol of northern Mexico. The purpose is to place the "raw" footage in context with a study guide in order to make the footage accessible for study by students, scholars, and other interested parties.

HSFA hosted post doctoral fellow, Lorna McDaniels, who was using the collections for Afro-Caribbean research.

Washington

The Library of Congress
Washington, DC

1993 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

The Library received 27,585 moving image items in 1993, or about 20,000 separate titles--of which about three-quarters were produced for television and home video. Copyright deposits made up about two-thirds of this material and as usual, we received 35mm prints of many recent feature films of note, including Europa, Europa, Husbands and Wives, Mississippi Masala, Age of Innocence, Mystery Train, Rhapsody in August, Menace II Society, Indochine, The Fugitive, Malcolm X, Passion Fish, and Jurassic Park. Also deposited for copyright were 35mm prints of 23 Russian films from Ifex, the former official Soviet film exchange in New York, including Elem Klimov's Come and See, and ten Swedish features from the 1960's.

We received many generous gifts throughout the year, including 35mm prints of the 30-hour television miniseries War and Remembrance (1988-89) from Herman Wouk, Dan Curtis, and ABC jointly. The Puerto Rican film archive deposited the nitrate negative of Richard Wright's Native Son (1950), featuring Wright himself in the role of Bigger Thomas. Among the many donations received through the good efforts of the American Film Institute was the Dermot Myrick Collection of Soundies, including performances by such notable jazz artists as Louis Armstrong, Fats Waller, Cab Calloway, Nat King Cole, and Count Basie. Soundies were short "jukebox" films produced in the 1940's that are very important in the visual history of jazz. Fairleigh Dickenson University donated 35mm prints of several interesting Russian films from the 1950's, including The White Ship and They Fought for the Motherland.

PROGRESS IN THE FIELD OF PRESERVATION

As we reported last year, the Motion Picture Conservation Center in Dayton, Ohio, still suffers from staff shortages and the lack of an on-site manager. But this year we were able to appoint two nitrate film inspectors funded by Sony Pictures Entertainment, an inspector printer funded by Rockefeller, and a curator for the Disney Collection funded by Disney, themselves. Another major supporter of our work, David W. Packard, agreed to give us a new BHP panel printer, valued at \$115,000, which will replace the Center's 20-plus year old Peterson printer and may prove to be a suitable replacement for the aging Carter immersion printers as well. We also ordered a new Lipsner/Smith model CF3000 film cleaner to replace one of our aging machines.

We began preservation work on the paper print collection, using the specially designed Niver printer that was described in last year's report. The work is supported by a Rockefeller grant of \$360,000 for three years. In addition to copying the paper prints onto 35mm film, the Niver printer adds to the Center's capabilities because we can modify the transport mechanism to handle the non-standard perforations on many pre-1908 films.

The addition to the Motion Picture Conservation Laboratory was finally approved in 1993 and the work is proceeding well. It will house the new Treise dual processing plant acquired in 1992. Our nitrate vault personnel in Dayton, now fully staffed for the first time in six years, inspected 92,000 reels of film for deterioration.

The National Gallery of Art in Washington hosted a screening of a print of Parsifal (1904) featuring hand colored sequences done by our laboratory supervisor, Ken Weissman. Mr. Weissman came to Washington to discuss the restoration and hand coloring of the film. Also, during the year Bruce Thomson and Ken Weissman completed preservation masters on three short segments from 1891 Edison camera tests. These are among the first motion pictures ever made. Several technical problems needed to be overcome, including rotating the images 90 degrees, and registering the images contained on the unique 19mm gauge film used by Edison for the experiments. This project was undertaken in cooperation with the U.S. Park Service's Edison Historic Site in New Jersey.

Perhaps the most exciting preservation event of the year was the innovative Preservation Weekend on the cable television channel, American Movie Classics (AMC), in April. AMC, with the help of the four major U.S. film archives, the American Film Institute, and the Film Foundation, presented three full days of restored films interspersed with programs about the work of the archives and short interviews with famous names in the industry who supported film preservation. AMC received \$220,000 from viewers for distribution to the archives involved, and we received a check for \$44,000. The films from the Library were well received, particularly The Hunchback of Notre Dame (1939), newly preserved at the Conservation Center. AMC plans to make this an annual event.

CATALOGING - DOCUMENTATION - RESEARCH

Arrearage reduction continues to be a primary concern and focus in the Processing Section--part of a longterm Library-wide effort to reduce backlogs in all areas. Progress in our Division has been slow because our staff must spend so much time

receiving, physically processing, and bringing under control the huge influx of new moving image materials received daily. We were helped greatly in this effort when the Library's MARC Editorial Division was disbanded and eight technicians and two supervisors were transferred to our Processing Section staff. They spent much of the year learning how to handle audiovisual formats and the special problems they present.

Progress was made towards the achievement of a divisional resource file apart from the Library's MUMS database, which we consider essential for real progress in arrearage reduction. We received approval to purchase a site license for the STAR database software and in September we began entering data into STAR. This was a major step forward and the next step is to increase the number of bibliographic workstations so we can make full use of STAR. Key to that effort is the space reconfiguration which was finally begun late in the year to create appropriate workspace for our augmented Processing Section staff.

Researchers, numbering 6,211, used the collections of the Motion Picture and Television Reading Room, of whom 1,423 had viewing appointments to screen 11,484 films and videotapes. Ethnic images in American film, twentieth century history, and World War II were three predominant research themes for both academics and filmmakers throughout the year. Ethnic groups particularly popular as topics of research this year were American Indians and Irish, Asian and African Americans. The approaching end of the century (and the millenium) has already spawned a dozen or so massive television/video projects, both U.S. and foreign, to document the twentieth century. Several of the projects share the idea of producing hundred-hour series with an hour devoted to each year of the century.

World War II, ever popular, was especially so this year. At least five documentaries about the D-Day invasion of Normandy are in the works in anticipation of its 50th anniversary in 1994. Several other projects are underway in anticipation of the 50th anniversary of the war's end in 1995. The George Stevens, Jr. Collection has been much in demand. That collection includes more than eight hours of exceptional color and black-and-white footage shot in North Africa and Europe in 1943-45 by U.S. Army film crews under the direction of renowned Hollywood director, George Stevens.

FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

We programmed 113 evenings of free film screenings during the year in our Mary Pickford Theater. 182 films were shown to 3,909 patrons. The following thematic series were presented: "Forked Vision--Native Americans in Cinema;" "Mary

Pickford, 1893-1993;" "Frank Borzage;" "Rome Reborn: the Film Series;" and "Mexican Cinema of the Golden Age, 1933-1959." The "Russian Silent Film, 1908-1919" series, which received its American premiere in the Pickford Theater in 1992, completed its tour, organized by our division, in May, 1993.

We organized and hosted many events in the Theater throughout the year, including lectures by Forsyth Hardy (on John Grierson) and Peter Kubelka (on avant-garde cinema), and a special program on Sri Lankan cinema. Dr. Michele Edge of Manchester University spoke about current film preservation technologies and Dr. Tulsi Ram of Eastman Kodak described the evolution of molecular sieves and their use in retarding deterioration in nitrate and safety film in storage.

The most pressing immediate needs for the Pickford are funds to sustain and expand future film programs, and to rehabilitate the interior (new screen, carpeting, etc.). Upgrading to meet safety and access standards called for in the Americans With Disabilities Act of 1993 is an urgent priority. A full-time projectionist and a theater manager, on appropriated funds, are needed to establish evening film programs on a regular basis.

Our Reference Section published an annotated 171-page research guide, Jazz on Film and Video in the Library of Congress, describing more than 600 works in the collections, including documentaries, television shows, concert performances, features and short subjects, music videos, and compilations of all types. A 2000-name performer index is included. We also signed an agreement with the Smithsonian Institution to distribute the six-volume videocassette series on various aspects of early cinema, which the Division is producing and will distribute in 1994. Prints of all the films included in the videocassettes will be available for rental from the Museum of Modern Art Circulating Library.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

In June, the Librarian of Congress submitted to the U.S. Congress Film Preservation 1993, a four-volume, 748-page report on the current state of film preservation in the United States. The report, mandated by Congress in the "National Film Preservation Act of 1992," constituted the first comprehensive look at American film preservation, and persuasively laid out the many problems facing archivists. Preparation of the report involved hundreds of interviews, receipt of more than 100 written statements from individuals and organizations, and testimony taken at public hearings in Los Angeles and Washington, D.C. We were fortunate to be able to contract with two former Library employees, Annette

Melville and Scott Simmon, to work with us on this project. The report will serve as the foundation for the development of a national film preservation program to be designed by the end of June, 1994.

The 1992 Act also renewed the National Film Registry program to select 25 American films each year that are of historic, cultural, and aesthetic significance and to attempt to preserve these films in the Library's collections. In December, the Librarian announced the latest 25 titles to be added to the Film Registry (see attached list.) They were a mix of Hollywood classics, independent features, documentaries, animation, and experimental works and the selections were praised as the most eclectic and far-reaching since the honors program began five years ago.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

David Francis resigned from the Executive Committee of the Federation in Mo-I-Rana, Norway, after serving the maximum number of terms permitted. He actually joined the Committee in 1978. He was also recently elected to the governing board of Domitor.

During 1993 the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress loaned two hundred and eight films to FIAF member archives, museums and film festivals in North America, Europe and New Zealand. Of that total number, eighty-three titles were 35mm features and sixty-six were 35mm short subjects. 16mm prints of thirty-five films were also loaned. Among the FIAF and other organizations that borrowed films in 1993 were the Museum of Modern Art, the National Film Archive, the Museum of the Moving Image, the Musee d'Orsay, the UCLA Film & Television Archive, the Wellington Film Festival, the Telluride Film Festival, the Cinematheque Royale in Belgium, the San Sebastian Film Festival, the Festival des Osterreichischen Films in Vienna, the Filмотeca Espanola, Pordenone, the Cinemateca Portuguesa and the Stiftung Deutsche Kinemathek.

For its own 1993 film programs, the Library borrowed projection prints from the Filмотeca de la UNAM in Mexico City for a series on the golden age of Mexica cinema, the Filмотeca Vaticana for a series on historical films of the 19th and 20th centuries about the Vatican, and the Osterreichisches Filmmuseum in Vienna for a series on films of the American avant garde.

SPECIAL EVENTS - MISCELLANEOUS

Sony Pictures Entertainment sponsored a screening of our newly restored print of Mr. Smith Goes to Washington for freshmen

Congressmen on the occasion of the issue of the film on their Sony Classics video label. The Sony Film and Tape Preservation Committee, which includes the four major U. S. archives and the AFI, continues to provide archives with funding for the restoration of Columbia films. The company also agreed to support the salaries of two nitrate film inspectors at our vaults in Dayton for another year.

David Robinson submitted the completed manuscript for our centenary publication, Peep Show to Palace: The Birth of American Film. We hope to publish it in spring, 1995, together with a CD-ROM covering the same period and including moving image extracts of some of the films mentioned in the text. The computer giant, IBM, funded this project, which will also result in the creation of an interactive disk, as their contribution to the centenary of the cinema.

The Library's Madison Council gave us \$100,000 towards the funding of a tour of National Film Registry titles in all 50 states.

The National Symphony Orchestra, conducted by the Library's film music specialist, Gillian Anderson, played the original score for The Gold Rush and The Circus. Both events were a great success.

Attachment

**FILMS SELECTED FOR
THE NATIONAL FILM REGISTRY - 1993**

- 1) AN AMERICAN IN PARIS (1951)
- 2) BADLANDS (1973)
- 3) THE BLACK PIRATE (1926)
- 4) BLADE RUNNER (1982)
- 5) CAT PEOPLE (1942)
- 6) THE CHEAT (1915)
- 7) CHULAS FRONTERAS (1976)
- 8) EAUX D'ARTIFICE (1953)
- 9) THE GODFATHER, PART II (1974)
- 10) HIS GIRL FRIDAY (1940)
- 11) IT HAPPENED ONE NIGHT (1934)
- 12) LASSIE COME HOME (1943)
- 13) MAGICAL MAESTRO (1952)
- 14) MARCH OF TIME: INSIDE NAZI GERMANY--1938 (1938)
- 15) A NIGHT AT THE OPERA (1935)
- 16) NOTHING BUT A MAN (1964)
- 17) ONE FLEW OVER THE CUCKOO'S NEST (1975)
- 18) POINT OF ORDER (1964)
- 19) SHADOWS (1959)
- 20) SHANE (1953)
- 21) SWEET SMELL OF SUCCESS (1957)
- 22) TOUCH OF EVIL (1958)
- 23) WHERE ARE MY CHILDREN? (1916)
- 24) THE WIND (1928)
- 25) YANKEE DOODLE DANDY (1942)

Washington

National Archives and Records Administration

1993 FILM ACTIVITIES REPORT

1. Owing to the scheduled relocation of the holdings, new acquisitions or accessions were mainly deferred until after March 1994 when the move to The National Archives at College Park will be completed. Nonetheless, several thousand military training films from the Department of Defense were received, thus completing the transfer of virtually all military films with permanent value. Another significant accession included the personal projection prints of deceased film maker Pare Lorentz, whose productions of *The Plow That Broke The Plains* (1936) and *The River* (1937) are landmarks in the history of the American documentary film movement.

2. Despite preparations to relocate the holdings and the laboratory to the new building, approximately 2.5 million feet of 16mm and 35mm film were copied on to dupe negative or fine grain master positive stock. Priorities for copying included films showing signs of deterioration and early acetates as well as film originals that require intermediate copies or printing elements.

As an indication of its concern about the stability of acetate film, NARA held a special meeting of its Advisory Committee on Preservation on September 14, 1993, devoted to the storage of acetate film. Several outside experts participated such as A. Tulsi

Ram of Eastman Kodak and James Reilly of the Image Permanence Institute in addition to representatives from the following FIAF archives: National Archives of Canada, George Eastman House, Library of Congress, UCLA, and the Museum of Modern Art. Extensive minutes from the discussions may be obtained from NARA's Preservation Officer, Alan Calmes.

3. Several steps were taken to incorporate finding aids and publications into easily accessible electronic systems. Preservation inventory shelf lists were keyed into the AVOLIS database. A Xerox 6200 scanner was acquired for copying catalog cards and adding them to the database. The cards are scanned into a WordPerfect file for MARC field labels, editing, and verification. Recently, a decision has been made to make the files available through Minaret software. NARA has also established an FTP (Files Transfer Protocol) site on Internet for announcements and finding aids.

4. NARA conducted some fifty public screenings during the year generally organized around three themes: Nazi Germany: Memories of the Third Reich; The Films of 1943; and Films of Exploration.

5. The budgetary situation remained stable during year. The inspection and repair of film under contract with a commercial laboratory were resumed after a hiatus of more than three years.

6. During the year NARA interacted with our FIAF colleagues in several different ways. Guided tours were provided to Enrique

Ortega of the Filmoteca, National Autonomous University of Mexico, and to Jean-Pierre Laurendeau of the Cinematheque Quebecoise. David Watson of the National Film and Sound Archives of Australia demonstrated the AIMS database system for the benefit of our staff. NARA collaborated with the Cineteca del Comune di Bologna by supplying on loan 19 reels of film to the Cineteca's major retrospective screening of the films of World War I. NARA also sent a delegate, William T. Murphy, to the FIAF Congress in Mo-i-rana, Norway, where he participated in the Newsreel Symposium.

7. The new National Archives building at College Park, Maryland, has been fully constructed. The motion picture portion of the building has been equipped with mobile shelving, cold storage vaults for color film, and controlled environmental conditions that should extend the useful life of film materials. In addition, there are work rooms for archival processing, a new film laboratory, a screening room together with a large auditorium that can also be used for screenings, and an audiovisual research room with several self-service features.

Wellington

**NEW ZEALAND FILM ARCHIVE
REPORT TO FIAF
FEBRUARY 1994**

Introduction

This report is a look back over the most significant events in the recent development of the New Zealand Film Archive. The year was dominated by the construction of the Archive's new, permanent home and planning for further development over the next year or so. However, the work of the Archive in its traditional areas of strength has not been neglected. Archive staff have continued the task of collecting, preserving and caring for the country's moving image heritage throughout the building and moving process.

A new home

The Archive's Director since 1991, Cheryll Linge, left the organisation in mid-1993 after the successful completion of the first stage of the building project. Refurbishment of the 70-year old industrial building in central Wellington started in May and proceeded on time and within budget. In brief the project provided for the following:

- the upgrading and weatherproofing of the entire exterior of the building, including windows and roof;
- the restoration and repair of mechanical and electrical services, including two lifts and complete rewiring;
- the addition of approximately 5000 square feet of floor space through the construction of a new mezzanine level on the first floor;
- the creation of nine specialised vaults, environmentally controlled to FIAF standards for the storage of film and video material;
- the installation of a dark room and chemical fume room for the handling of hazardous and decomposing material;
- the provision of a public research library holding more than 8,000 specialised books along with film and video research viewing facilities;
- the provision of office, meeting and technical work space for a full-time staff of 16;
- the basic construction of tenancy spaces for the New Zealand Film Commission and the Independent Producers and Directors Guild;
- the relocation, sorting and installation of over 100,000 individual items which make up the collections.

The Archive began its move into the Film Centre in July and the last cans of film were installed in the vaults in early October. The building houses around 20,000 films, a full conservation unit and provides for many years of further growth in the collections. The establishment of two tenancies and the potential for further leases within the building in the future also gives the Archive a further long-term source of income.

A new Chief Executive

In March 1993 the Archive appointed a new Chief Executive to oversee the transition to the new building and the programme changes it will bring. Frank Stark is a former independent film producer and an experienced cultural sector manager, having worked for the Queen Elizabeth II Arts Council, the Broadcasting Commission, the National Museum, the Ministry of External Relations and the Museum Directors' Federation.

Other activities

During the year the Archive continued its work on a wide range of ongoing programmes.

- Last Film Searches were conducted in Christchurch and the Hawkes Bay/Gisborne regions. These searches have uncovered a great number of local treasures as well as substantial quantities of nitrate film material from New Zealand and other countries.
- Relationships with independent film and television producers have been developed to ensure an ongoing flow of recent material into the Archive's collections.
- The Archive's preservation programme has continued, both with local resources and also by cooperation with overseas film archives such as the Royal Belgian Film Archive.
- The cataloguing and inclusion of the output of Pacific Films into the Archive's collections has been completed.
- All 20,000 or so films and videos in the Archive's collections have now been recorded on a computer data base.
- Some 1600 preserved films are now fully catalogued.
- Items from new areas of interest such as television programmes and film and television commercials have been acquired and catalogued.
- The amount of archival material used by New Zealand film and television makers increased by almost 50% in 1993.
- The Archive has worked with a number of other organisations such as the National Library, the City Art Gallery, Wellington, the Aoteroa Film Festival and the international Film Festivals to present archival material to a national and international audience.

The Future

In order to reach its potential for public access and involvement, the development of the Archive's new building will continue over the next year or so. The plan for the ground floor includes:

- a pair of cinemas, fitted out and leased by a commercial operator with the Archive having the use of one during the day;
- a television archive room run in conjunction with TVNZ;
- a permanent display of the history of film and television in New Zealand;
- a leased cafe;
- an area for the installation of changing exhibitions and interactive displays;
- a take-home video outlet;
- computer access to the collections for researchers, students and those with an interest in the country's heritage.

The resulting facility will provide an exciting experience for visitors as well as completing the revolution that the Archive has undergone in the last few years. Where the emphasis was formerly almost solely on the urgent task of locating and securing the disappearing heritage material, it can now be extended to making the collections available to all New Zealanders and to visitors from other countries.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1993

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 996 films including 656 documentaries, 286 shorts (positives and negatives) for advertising purposes, historical documents from private collectors as well as films by Kenji Mizoguchi, Esfir Schub, Dziga Vertov, Sol Lesser, Howard Hawks, Bob Dylan, Carl Theodor Dreyer, Max Neufeld, Abel Gance, Max Ophüls, Orson Welles, Steve Sekely, Kurt Kren, Joseph H. Lewis, V. Petrov, Michail Tschiaureli, Victor Erice, Michael Powell and Emeric Pressburger.

II. PRESERVATION

Due to the grants of the Ministry for Education and Culture and the City of Vienna we were able to continue the work of preservation of our nitrate holdings as well as the conservation of our very important Avantgarde-collection.

III.

DOCUMENTATION AND CATALOGING

The users of our library have now the possibility to get computerized information on our holdings of books and may read the P.I.P. and the BFI-CD-ROMs containing vast and most helpful information. There is also a listing of the available periodicals on computer.

Due to the lecturing of Peter Konlechner at the Vienna University, Österreichisches Filmmuseum has now access to the Austrian library network and in general access to the internet computer network. Our mail address is: Peter.Konlechner@serv.univie.ac.at

It is suggested by us that FIAF should use internet as a international mail service which operates free of cost all over the world. The only access cost is the local phone call to the next net nod (e.g. University in town).

The film-cataloguing concentrates by now on a lot of newsreels and other film documents as well as fragments, trailers and other not yet covered film material. All

databases of films, stills and books are in the tedious but essential process of being carefully checked for misprints and eventual errors which might take still some time in view of practically no additional staff to carry out this work. The computer system is already in day-to-day use and has proven to be very valuable.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 8.000 members. Between January and December 1993 approximately 16.000 people attended 380 performances. 476 films were shown.

Between January and December 1993 Österreichisches Filmmuseum presented the following retrospectives:

Hal Roach - In memoriam

Gregory J. Markopoulos

Robert Beavers

Carl Theodor Dreyer

Kenji Mizoguchi I

Kenji Mizoguchi II

Ferry Radax

Lecture Allen Ginsberg with film showings

Aufbruch ins Ungewisse

(e.g. Start to the Uncertainty, retrospective
of the Vienna Film Festival "Viennale"

on European emigrants)

Federico Fellini - In memoriam

Peter Kubelka: "Searching for the essence of film"

(one week of lectures and films)

V. PROGRESS IN BUDGETARY MATTERS,
RELATIONS WITH GOVERNMENTAL
AUTHORITIES

Our relations to the governmental authorities
are as good as ever. Due to the current economical
crisis in the world we are glad that our financial
situation has not turned to the worse.

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 and Television Archive, London, the Museum of Modern Art, New York, Film Department, Suomen Elokuva-Arkisto, Deutsches Institut für Filmkunde, Bundesarchiv - Filmarchiv, Stiftung Deutsche Kinemathek, Berlin, Filmmuseum/Münchner Stadtmuseum, Deutsches Filmmuseum, Nederlands Filmmuseum, Anthology Film Archives, New York, La Cinémathèque Française, Paris Service des Archives du Film, Centre National de la Cinématographie, Bois d'Arcy, Gosfilmofond, Moscow, la Cinémathèque Suisse, Cinemateket - Svenska Filminstitutet, Narodny Filmovy Archiv, Prague, UCLA Film and Television Archive, Magyar Filmintezet, Filmarchivum, University of California, National Center for Film and Video Preservation at the American Film Institute, La Cinémathèque Québécoise, Österreichisches Filmarchiv, The Library of Congress, Washington, Det Danske Filmmuseum, Kopenhagen,

Cineteca Nazionale, Rome, Cinémathèque Municipale
de Luxembourg

Österreichisches Filmarchiv and Österreichisches
Filmmuseum meet occasionally to discuss and coordinate
their activities.

GUESTS AT THE FILMMUSEUM

Robert Beavers

Jonas Mekas

Allen Ginsberg

Gero Gandert

Jerzy Toeplitz

Werner Grassmann

Ute Aurand

Curt Siodmak

John Alton

Wolfgang Suschitzky

Turhan Bay

Francis Lederer

Vanessa Brown

Leon Askin

Theodore Bikel

COLLECTIONS

Films		10463
Newsreels and Shorts		8205
Stills	approx.	337000
Programs	approx.	135350
Books		10197
Apparatus		29

PROJECTIONS

Spectators	16000
Films	476
Screenings	380
Members	7000

(This report covers the time from January
to December 1993)

Zagreb

Hrvatska kinoteka (Croatian Cinemateque)
Hrvatski državni arhiv (Croatian State Archive)
41000 Zagreb
Marulićev trg 21

THE ANNUAL REPORT - SHORT EXPLANATION

Croatian Cinemateque was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia. From its beginning Croatian Cinemateque started to collect and, at the same time, implement the necessary measures of preservation and restoration of film records.

In 1993. our main tasks were:

1. NEW ACQUISITION:

As it is obvious from the Statistical Report we have enormous acquisition of the new film records in 1993. (in total 1.484.923 meters).

These film records consist of original materials from the Croatian film producers that were not given to Croatian Cinemateque, because only Croatian Cinemateque has stores that are air-conditioned and feature films that were imported in Croatia in last ten years.

Together with film records we also take over related film materials from film producers as well as from film workers, authors and film criticsians.

2. PRESERVATION ACTIVITIES ON CONSERVATION AND PRESERVATION OF CROATIAN NATIONAL FILM FOND

a) Transferring of nitrat films on uninflamable film track

Although our country is still in war and one third of our country is occupied we continuously take care about preservation and conservation of film records.

Concerning nitrat films we definitely saved nitrat films transferring the^m on uninflammable film track, especially film titles (short films) important for the history of Croatian cinematography from 1928. untill 1945. (in total 10 titles).

b) Film reels from 1941. untill 1945.

We have got these film materials on 16 mm track as film copies in a very bad technical condition. We regenerated these titles (in total 13), make double negatives and new copies. Altogether 1.620 meters of 16 mm film track.

c) Film documentation on Cultural Heritage produced by Ministry of Culture after 1945. untill 1960.

These films are very important as documents about historical monuments enviromentⁿ and ethnological customs. We saved 6 titles on 16 mm track making double negatives and new copies in total 2.005 meters.

d) New duble or internegatives for Croatian feature films

We make new duble negatives for 3 Croatian feature films because their negatives are lost or in Serbia.

e) New double negatives for short films

Special film fond is the film fond of "Kršćanska sadašnjost" (Christianity at present time) short films on religion produced between 1971. untill 1987. These films were produced by church authorities. and they were not preserved on the right way. Now they are in the deposit of Croatian Cinemateque and we make double negatives and new copies for 8 titles (in total 3.412 meters on 16 mm track).

f) New "treasure" copies

We make 3 new treasure copies of Croatian feature film, 8 short films (from 1969. untill 1977) and it is our permanent

effort to make fond of copies that are in excellent condition in the case that original of the film is lost or damaged.

- g) Transerring of film titles on video in the purpose of protection of film materials and scientific research

In 1993. we transferred on video by shooting film materials directly from editing table on video (using video camera) 19 feature films and 170 short films for purpose of protection of film materials and at the same time for studying and research for Film Academy, Universities professors, students and scientific researchers.

3. CATALOGUING ACTIVITIES

- a) New additions to existing catalogues

After new acquisitions we have made new additions in our documentation. Central catalogue for Croatian films is filled up with 200 cards (in total 5.696 cards), central catalogue for foreign films with 275 cards (in total 2.145 cards).

We have 8 special specialized catalogues and they are filled up with 1.126 new cards (in total 27.431 cards).

- Collection of films scripts has 1.798 Croatian titles and 650 foreign titles.
 - Collection of posters has 272 titles of Croatian films and 6.636 titles of foreign films.
 - Collection of photos has 15.035 photos on Croatian films and 27.058 photos on foreign films, in total 42.093 photos.
- In 1993. 5.676 records of photos were put in computer.

- b) Croatian Filmography

In 1993. we started to work on Croatian Filmography and we put in computer 4.600 records.

Total number of films in data base is in total 13.184 records (6.244 titles).

c) Research

In 1993, we finished research on film reviews edited in Croatia in the period of 1913. until 1945.

Also we finished research on Nonprofessional films for the period of 1946. until 1990.

4. FILM SHOWINGS

Croatian cinemateque has not its own projection hall so we declared as our authorized cinema hall two cinema halls from "Filmoteka 16" iz Zagreb, (Film Library in Zagreb) one 300 seats and small hall with 50 seats.

In these cinema halls we show special programmes of Croatian and foreign films for students of Film Academy, Philosophical University, University of Fine Arts and other primary and secondary grammar shools in whose programme film is the one of subjects, for more than 30 years.

We regularly show special programmes in collaboration with cultural centres in Zagreb especially, Goethe institut, French and Italian Cultural Centres.

In last three years we are one of founders of Croatian Festival of Short Films in Zagreb and in that programme we have succeeded to incorporate special programmes on Croatian Film Heritage.

Every week on Croatian Television there is a very popular tv-emission "FILM-VIDEO-FILM". One part of this tv-emission is dealing with Croatian Film Heritage using our film materials. All over Croatia we help in showing Croatian and foreign films in cultural centres (Split, Osijek, Čakovec, Rijeka, Pula, Sisak etc).

We initiated edition of three very important books on film. One is "Theory of film" from dr Ante Peterlić, "The hort history of world cinema" by dr Ante Peterlić and "Film reviews in Croatia from 1913. until 1945.", by mr Vjekoslav Majcen.

5. BUDGETARY MATTERS

Croatian Cinematheque is a Special Department of Croatian State Archive and it is financed by Ministry of Culture and Education.

We got salaries, administrative costs and support for Special Programme on Preservation and Conservation of National film Fond actually from the Government.

In 1993. complete salaries (brutto) for ten employees and one employee on 6 months were 39.995 USD. The smaller month salary of one employee (netto) is 153 USD and the highest salary is 432 USD.

Administrative costs in 1993. were 14.293 USD.

For Special Programme on Preservation and Conservation of National Film Fond Ministry of Culture and Education in 1993. gave to Croatian Cinematheque 66.708 USD.

6. INTERNATIONAL RELATIONS

We have very good contacts with Film Archive in Slovenia, in Macedonia, Film Museum in Frankfurt. In 1993. Croatian Cinematheque become a provisional member of FIAF and we hope to realize better international cooperation in 1994.

7. SPECIAL EVENTS

Together with Film Academy and Philosophical university we initiated foundation of Film Institute and we hope it will be realized in 1994.

We made draft of new legislation on archive records in which we plan to transform Croatian Cinematheque into Croatian Audiovisual Archive that will include film, photo, phono and video records of Republic of Croatia.

We have very big problems with room.

The plan, that could be realized in 1995., is to incorporate Croatian Cinemateque as Croatian Audio visual archive in new building of National Library what will give us a chance to work in very good condition in next 20-30 years.

With the best wishes,

Yours sincerely,

In Zagreb 25.02.1994.

For Croatian Cinemateque



Mato Kukuljica
Mato Kukuljica, prof.

Assistant Director of Croatian
State Archive in charge of
Croatian Cinemateque

