

**FIAF 1996
Jerusalem**

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
Bangkok	THE NATIONAL FILM ARCHIVE
Barcelona	ARXIU D'AUDIOVISUALS (FILMOTECA) GENERALITAT DE CATALUNYA
Barranquilla	FUNDACION CINEMATECA DEL CARIBE
Beijing	CHINA FILM ARCHIVE
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin	BUNDESARCHIV-FILMARCHIV
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Bogota	FUNDACION PARTRIMONIO FILMICO COLOMBIANO
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM/CNC
Bologna	CINETECA COMUNALE DI BOLOGNA
Brest	CINEMATHEQUE DE BRETAGNE
Bruxelles	CINÉMATHEQUE ROYALE
Budapest	MAGYAR FILMINTÉZET/FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Cairo	AL-ARCHIVE AL-KAWMY LIL-FILM
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Den Haag	AUDIOVISUAL ARCHIVE NETHERLANDS GOVERNMENT INFORMATION SERVICE
Dublin	THE IRISH FILM INSTITUTE
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE/ FILMARCHIV
Glasgow	SCOTTISH FILM ARCHIVE
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITÜSÜ
Ivry	ETABLISSEMENT CINÉMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMÉES
Jakarta	SINEMATEK INDONESIA
Jerusalem	ISRAEL FILM ARCHIVE
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINEMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA
Lisboa	CIEMATECA PORTUGUESA
Ljubljana	ARHIV REPUBLIKE SLOVENIJE
London	DEPARTMENT OF FILM/ IMPERIAL WAR MUSEUM
London	NATIONAL FILM AND TELEVISION ARCHIVE
Los Angeles	NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION at the AMERICAN FILM INSTITUTE
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG

Madrid	FILMOTECA ESPANOLA
Manchester	NORTH WEST FILM ARCHIVE
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN – SODRE
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINÉMATHEQUE QUÉBECOISE
Moskva	GOSFILMOFOND OF RUSSIA
München	FILMMUSEUM/ MUENCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM AND VIDEO/ THE MUSEUM OF MODERN ART
Oslo	DET NORSKE FILMINSTITUTTET
Ottawa	VISUAL AND SOUND ARCHIVES
Paris	LA CINÉMATHEQUE FRANCAISE
Porto Vecchio	LA CORSE ET LE CINEMA/CINÉMATHEQUE RÉGIONALE
Praha	NARODNI FILMOVY ARCHIV
Pune	NATIONAL FILM ARCHIVE
Quito	CINEMATECA NATIONAL DEL ECUADOR
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT/ INTERNATIONAL MUSEUM OF PHOTOGRAPHY at George Eastman House
Roma	CENTRO SPERIMENTALE di CINEMATOGRAFIA
San Juan	ARCHIVO DE IMAGENES EN MOVIMIENTO ARCHIVO GENERAL DE PUERTO RICO
San Sebastian	EUSKADIKO FILMATEGIA / FILMOTECA VASCA
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Sofia	BULGARSKA NACIONALNA FILMOTEKA
Stockholm	CINEMATEKET-SVENSKA FILMINSTITUTET
Taipei	NATIONAL FILM ARCHIVE OF R.O.C.
Tehran	NATIONAL FILM ARCHIVE OF IRAN
Tokyo	NATIONAL FILM CENTER/ ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Valencia	FILMOTECA DE LA GENERALITAT VALENCIANA
Vaticano	FILMOTECA VATICANA
Washington	MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION/LIBRARY OF CONGRESS
Washington	HUMAN STUDIES FILM ARCHIVE
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM
Zagreb	HRVATSKA KINOTEKA / HRVATSKI DRZAVNI ARHIV

Aberystwyth

WALES FILM AND TELEVISION ARCHIVE

ACTIVITIES REPORT FOR 1995

Acquisitions

Archive staff resources in 1995 have been so targeted towards the restoration, contextualization and presentation plans of the 3 hour rediscovered feature, **The Life Story of David Lloyd George**, that to all intents and purposes systematic, pro-active acquisition activity has had to be shelved for the year.

Some 90 titles were, however, added to the collection, ranging from amateur to professional and feature film material. Some of this material has helped to plug gaps in the representations of subjects in our collection. Our representation of industry, for example, has been enhanced by the addition of footage on steelworks and industrial laundries, whilst valuable social and cultural records were acquired through the deposit of films of the Girl Guides movement in Wales in the 1930s, and the Evan Morgan collection - a major amateur collection recording aspects of social life in south east Wales from the 1930s to 1950s. The Welsh language broadcasting channel S4C has continued to deposit examples of recent artistic successes for Welsh filmmaking, such as the 1991 feature **Un Nos Ola Leuad** ('One Full Moon'), winner of a BAFTA Cymru award and shown at the Edinburgh and London Film Festivals; and also titles such as **The Tempest** from the internationally acclaimed *Shakespeare Animation* series.

Preservation

The major WFTVA preservation exercise continued to be the restoration of the 1918 Biopic **The Life Story of David Lloyd George**, now nearing completion with the first ever show print from the assembled negative expected from the laboratories early March 1996.

Despite the financial and facility demands upon the WFTVA by the restoration of such a major film the archive has continued its work with the preservation of over 10,000' of nitrate material and 5,000' of safety material.

Included in the preserved nitrate material is a 3000' print of the 'Hepworth Cinema Interviews' filmed by the pioneer film British film maker Cecil Hepworth in 1916 and thought to be the only complete copy in existence; newsreel material covering Lloyd George's visit to America in 1921, a 1912 short depicting a march in support of the Cooperative Society in Wrexham North Wales, and a selection of cinematographic 'Local Trader' advertisements dating back to about 1935.

Preserved safety material included 8mm to 16mm blow-up dupes of several films produced by Ken Jenkins, a well known South Wales amateur film maker and the

completion of a Lumière project which involved the retrospective matching of a commentary by the film-maker Geoff Charles to his film 'Tir na n-Og' filmed some forty years previously, with the subsequent production of a comopt print for presentation.

Cataloguing and documentation

A large collection (the Dr John Glyn Jones collection, comprising 51 reels) has been catalogued and work is in progress on the collection of 'Urdd' (Welsh League of Youth) films (28 reels).

Several feature films were shotlisted and summary descriptions made of a number of smaller collections.

A first draft of the bilingual subject index has been prepared.

The cataloguer was also involved in the Lumière project (concerning the film 'Tir na n-Og'), which included research, documentation and shotlisting of the film and its off-cuts.

Budgetary matters; relations with governing bodies etc.

Budgetary matters

The Archive's governing body, the Wales Film Council, was able in 1995-96 to increase the Archive's core funding by 8%. Despite this, by the end of 1995 we could not continue the contract of the Administrative Assistant whom the increase had enabled us to appoint for six months, and our Technical Assistant and single Cataloguer were yet again dependent on external project funding.

This project funding was a total of £40,000, provided by the Foundation for Sport and the Arts for the purpose of creating a touring cinema exhibition to celebrate the Centenary of Cinema in Wales. Our project proposals included the forging of links with local communities in Wales through the deposit at local access points - libraries, archives etc. - of local-interest materials from our collection with accompanying catalogues.

Relations with governing body

In 1995 the Wales Film Council began a process of major restructuring which is not yet completed. The exact implications of this reorganisation for the Archive are not yet clear; it is possible that talks will be held about the closeness or otherwise of the Archive's relationship with the Council - whether the Archive will remain a closely-held division of the Council, or become more 'remote' from it, still linked but with a greater degree of autonomy. The Archive still does not have direct automatic representation on the Council: the only formal source of information available to the Archive for the above and all other such developments remains the Wales Film Council Archive Sub-Committee, attended by Archive officers and some Council members.

The Archive's aim of attaining its own charitable or other legal status has been delayed by the Wales Film Council's reorganisational planning. It is hoped however that this can now be investigated in 1996.

International Relations

FIAF

Two staff members travelled to Los Angeles to attend the 1995 FIAF Conference which proved to be a profitable and enjoyable experience. The opportunity to present a paper on amateur film at the workshop on Non-Fiction film was a particular honour in the light of the fact that this is to be the subject of a 1997 Symposium.

Association Européenne Inédits

The Archive continues to be closely involved in the work of this Association both through its representation on the Executive Committee and through its regular attendance of the AEI's annual conference. The Archive has been particularly supportive of the Association's initiatives to encourage public awareness of the value of amateur film. A paper assessing the value of the Archive's own amateur film conference held at Cardiff in October 1994 was presented at the AEI's Nancy Conference in June and provided the basis for further discussion on this subject.

'The Sunny Side of the Doc'

In 1995, the restructuring of the European Community's media investment programme led to a shift in policy which threatened the valuable archival work supported by Lumière during the MEDIA 95 phase. In an attempt to convince the European film and television industry of the need to continue to invest money in long term projects, Lumière organised a panel discussion at the 6th International Documentary Festival at Marseille in June. As one of the beneficiaries of the Lumière Programme, the WFTVA was asked to participate in this session which highlighted the way in which film preservation/restoration, and the subsequent creation of catalogues and filmographic data facilitates trans-national work, which is increasingly a feature of the European film and television industry. Although the exact structure of the second phase of the MEDIA Programme is still not known there are now signs that some of the valuable work pioneered by Lumière will continue in some form.

Lumière restoration project

A Lumière project undertaken with the Irish Film Archive to restore an amateur film taken by a Welsh trio of life in the west of Ireland in 1949 led to a completely unexpected rediscovery of the film's chief participants. A restoration screening at the Galway Film Festival resulted in a meeting with the family - its identity hitherto undocumented - on whose daily life the film was based. This will greatly enrich the film's documentation and cataloguing.

Special Events

This year the Archive has focussed its attention on celebrating the Centenary of Cinema, and has been actively involved in the activities of the Cinema 100 Wales

Group. In November 1995, **FROM HAGGAR TO HOPKINS - 100 YEARS OF CINEMA IN WALES**, an exhibition celebrating Welsh cinematic achievement was opened at the Museum of Welsh Life, St Fagan's, Cardiff. This touring exhibition has as its aim, the celebration of some of the less well known achievements of Welsh cinema as well as the contribution of celebrities such as Richard Burton and Anthony Hopkins.

A specially produced showreel compilation attempts to shatter the tired stereotypical image of Wales of the **How Green was My Valley** tradition, by highlighting more recent and innovative achievements in the world of Welsh cinema and by creatively juxtaposing these images with archival material. The exhibition also attempts to raise the public's consciousness of the value amateur material and the importance of preserving this often neglected part of the filmic heritage.

Looking to the future the exhibition raises questions about the new technologies from the perspective of a country which is eager to protect and preserve its unique language and culture. During 1996 and 1997, the exhibition will tour various regions in Wales. It is hoped that the tour will stimulate the organisation of a number of related outreach activities and help raise awareness of archival work in Wales.

During 1996 the Archive will be organising the World Première of the newly restored 1918 biopic **The Life Story of David Lloyd George** (see above). The gala screening is being held at the MGM Cinema, Cardiff on May 5th to coincide with the exact anniversary of the first public projection of moving images in Wales by Birt Acres in 1896. The screening, which will be accompanied by a small orchestra playing a specially commissioned score, is also intended as a tribute to the important work of film archives all over the world in preserving the cinematic heritage of the past 100 years

Amsterdam



NEDERLANDS FILMMUSEUM

Annual report 1995

The day after Christmas 1995 a very important letter of the minister of Culture fell in the mailbox of the Filmmuseum. It confirmed what we knew all along: that our institution should not be merged with 3 other audiovisual archives of a totally different kind. Although we gave the arguments for this point of view ages ago, it took us three years, two for the deliberations of a "specialist-group" and one for the mental exercises of the bureaucrats, to get out of the danger-zone. The NFM will be the "Center of Cinematography", meaning that we deal with film as cultural and artistic phenomenon as opposed to film as information-carrier.


However, the bad news is that the minister decided to indeed merge the other three archives into a National Audiovisual Archive, that will also be the commercial company archive for the public broadcasting companies (quite a few in Holland). This, combined with the fact that the board will mainly consist of televisionrepresentants, means that the safeguarding of this part of the national audiovisual heritage will be dependent of quite the wrong parties.

So basically the decisionmakers didn't get the message at all and one wonders if they let the NFM alone just because we're such a pain in the ass (which suits me fine too, though I can hardly recognize that as a basis to make policy upon).

The other bad news is that the minister doesn't seem to be very interested in the problems of preservation and catalogueing that we lined out for them. His central problem obviously is the reduction of the number of archives and the accessibility of the materials held. He and some of his helpers think we are sitting on goldmines that are there just for grabbing. Instead of recognizing preservation and catalogueing as "conditiones sine qua non", let alone promise money to do these things, they express the intention to make regulations to guaranty access. I wonder how they think they can make these regulations apply to unpreserved an un-catalogued material.

So we have our indepenence, but we still don't have understanding from the governe-ment for the general problems of filmarchiving and we still don't have an adequate budget to repair the damage of 100 years of neglecting the film-heritage. This means that the wrestlingmatch - how else can you call it - will have to continue unless some miracle happens. And, strange as it may seem, I do believe in miracles, so I'm not without hope.

Vondelpark 3
1071 AA Amsterdam
telefoon 020-5891 400
telefax 020-6833 401



At the end of 1995 we also had to provide the ministry with a four year plan on budget again, on the basis of which we will or won't get money for the next four years. In this plan we have expressed a lot of healthy ambitions accompanied by a request for a subsidy that is about 50% larger than what we have now, apart from the extra money we need for preservation etc. If the government has the ambition to have a Filmmuseum - which it has - it should want a GOOD Filmmuseum, and we're still far from that.

Let me end with another piece of good news. The same ministry, that makes such a muddle of the audiovisual archiving, in november granted us a huge subsidy to finally restore our outstanding postercollection, describe it and create a proper depot for it.

So sometimes it's just very fortunate that the right hand has no knowledge of what the left hand does!

Hoos Blotkamp

Athinai

TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

A T H É N E S

R A P P O R T 1995

A. ACQUISITIONS

Au courant de la période sous revue, la Cinemathèque de Grèce (C.deGr.) a enrichi ses collections avec:

1. 21 films étrangers et 16 films grecs.
2. 44 affiches Grecques et 23 étrangères.
3. 65 videocassettes VHS de films étrangers et 200 de films grecs.
4. 300 photos de films grecs et 400 photos de films étrangers.
5. 2 scénarios.
6. 6 livres sur le cinéma et 32 cinéma-périodiques.

Notre collection de Musée du Cinéma a été enrichi a 1995 avec:

1. Une ancienne caméra de 16mm
2. Une ancienne table de montage de 16mm.

B. PRESERVATION - RESTAURATION

1. PRESERVATION

La C. de Gr. grâce à l'entraînement technique de ses employés et à l'enrichissement de ses installations techniques a eu l'occasion de aider en 1995 des organisations d'Etat et particuliers qui ont recour a ses aides.

Et, la C. de Gr. a aussi continué a 1995 a la preservation de son matériel technique avec des négatifs du Cinéma Grec ainsi qu'à de particuliers qui lui ont confié leurs films.

2. RESTAURATION

- a. Avec l'aide du Programme Lumière de la C.E. la Cinemathèque a fini la restauration de 3 films avec "Elli Lambeti" ("NOEL SANGLANT" / "CONDUITE ZERO" et "ENFANTS D'ATHENES") et elle a commence la restauration d'autres 3 films se référant à l'opérette grecque ("APACHES D'ATHENES" / "LE FILLEUL" et "L'ENFANT PRODIGE").
- b. Avec l'aide de l'UNESCO nous avons restauré 2 films.
- c. Nous continuons le travail de restauration de 4 films que qu'on croyait jusqu'a présent perdus: "Marinos Kondaras", "Esclaves Libres", "La Réfugiée" et "Fyntanaki".
- d. La C. de Gr. a aussi restauré 8.000m de son archive historique qu'elle a transcrit en video du sorte que ce matériel soit à la disposition des chercheurs.

C. CATALOGUAGES - PUBLICATIONS - RECHERCHES

1. Nous continuons le cataloguage de notre trésor de films grecs en procédant a la computeration pour une filmographie Européenne, pour les membres de l'U.E. et les chercheurs et film-fans grecs.

MEMBRE DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM

Member of F.I.A.F.

2. Grâce à des recherches en Grèce et à l'étranger, nous avons trouvé 4 films considérés perdus jusqu'à présent et nous avons commencé leur restauration: MARINOS KONDARAS/ ESCLAVES LIBRES/ LA REFUGIEE/ FYNTANAKI.
3. En collaboration avec le Comité pour fêter les 100 ans du Cinéma nous avons publié et prêté:
 - I. 4 stills se référant:
 - a) A la grande exposition au ZAPPION avec des affiches, machines de projection et autre matériel de notre Musée du cinéma.
 - b) A l'exposition au théâtre "Melina Merkouri" à laquelle nous avons pris part.
 - c) A la manifestation pour le Cinéma organisé par la C. de Gr. et le British Council, avec le titre: "The birth of Cinema".
 - d) A la manifestation pour les 100 Ans du Cinéma au cinéma PALLAS.
 - II. 4 livres couvrant nos différentes manifestations pour les 100 Ans du Cinéma:
 - a) Une manifestation à la Communauté d'Athènes
 - b) Une grande manifestation au Palace de Musique
 - c) La manifestation au cinéma PALLAS
 - d) La manifestation au théâtre "Melina Merkouri".

D. PROJECTIONS - EXHIBITIONS

I. PROGRAMMES DE PROJECTIONS POUR LES ETUDIANTS DU CINEMA

Pour la septième année, la C. de Gr. a donné l'occasion aux étudiants des Ecoles du Cinéma, les chercheurs, les fans du Cinéma, etc. de suivre l'évolution du Cinéma à partir des premiers films de Thomas Edison, Lumière, Méliès jusqu'à Jean Vigo, Dreyer etc. avec 48 films de notre Musée du Cinéma. Nous mettons aussi à la disposition des étudiants du cinéma et des Universités la collection de notre Musée.

II. PROJECTIONS POUR LES ETUDIANTS DES UNIVERSITES

En collaboration avec l'Université d'Athènes et la prof. Maria Comninou-Mitropoulou (Département de Media) la C. de Gr. a organisé des projections spéciales pour les étudiants.

Nous avons aussi organisé des projections pour l'Université PANDIOS d'Athènes et l'Ecole Polytechnique d'Athènes.

III. PROJECTIONS POUR AIDER LES RECHERCHERS SUR LE CINEMA

Pour aider des chercheurs sur le cinéma et les fans du cinéma et, en général ceux qui s'intéressent au Cinéma et les différents auteurs de livres et films sur le Cinéma, la C. de Gr. met à leur disposition ses archives et ses films. A la disposition de ceux qui s'adressent à la Cinémathèque pour leur travail, la C. de Gr. offre sa vidéothèque.

IV. PARTICIPATION DE LA CINEMATHEQUE DE GRECE A AUTRES MANIFESTATIONS EN GRECE

La C. de Gr. comme chaque année a aidé des Communautés, Instituts, Festivals, clubs, etc. qui ont eu lieu sur toute la Grèce, en leur prêtant des films, affiches, ainsi que le personnel nécessaire pour les manifestations suivantes:

1. A la société des Metteurs-en-scène Grecs.
2. Le Panorama du Cinéma Européen organisé par le journal ELEFTHEROTYPIA
3. Le centre Culturel de la Communauté de Saint-Nicolas en Crète
4. La manifestation DEMETRIA en Thessaloniki
5. La Communauté de Keratsini.

6. Le cine-club de Kalamata
7. Le Festival de Thessaloniki
8. Le Centre d'Histoire de Thessaloniki
9. Le cine-club de Patras
10. L'Union Greco-Américaine
11. L'Institut Français
12. Le collège "Mediterranean", où nous avons aussi organisé un festival de photos du cinéma
13. Le Gymnase de Pirée.
14. Le Ministère du Commerce Naval
15. A l'Union des Grecs d'Egypte
16. A l'école ARSAKION de Psychiko
17. Les écoles DOUKA
18. A l'union Navale à Mati d'Attique
19. A l'Union Culturelle de l'île d'Andros.

V. PROJECTIONS ORDINAIRES

Le centre de la C. de Gr. s'occupant de ses projections ordinaires et dans le cadre de manifestations pour les 100Ans du Cinéma, a réalisé les manifestations suivantes:

1. Une manifestation pour le "Cinéma Européen": le cinéma Allemand, le cinéma Britannique d'avant garde, les écoles du cinéma Allemand de 1934-45, le Free Cinema Britannique, le néorealisme Italien, le cinéma Espagnol, etc.
2. Manifestation spéciale "SHAKESPEARE AU CINEMA".
3. Manifestation pour le Cinéma Grec, avec la projection de 5 films qui étaient "perdus" et ont été restauré par la Cinémathèque.
4. Manifestation pour les 70 ans du grand compositeur grec Mikis Theodorakis avec la projection d'une part de son oeuvre "musique au Cinéma".
5. Une manifestation "100 films pour fêter 100Ans du Cinéma", avec des films de: Edison, Lumière, Méliès, Porter, Ince, Griffith, etc. et 50 films classiques. Cette manifestation continuera et ne finira que avec la fin de la période 1995-96.

E. EVENEMENTS INTERNATIONAUX

Continuant son oeuvre de promoteur du Cinéma Grec et Européen, la C. de Gr. a organisé avec l'aide du Ministère des Affaires Etrangères et du Ministère de Civilisation et nos Embassades à différents pays, des manifestations à Lima (Peru), Nicosia (Chypre), Moscou (Russie), Helsinki (Finlande), New Delhi (India), Marocco, à Addis-Abeba (Ethiopie) et à Berlin (Allemagne).

La C. de Gr. a aussi organisé la grande manifestation du Cinéma Grec au Centre Georges Pompidou à Paris, avec un très important numéro de films grecs ainsi qu'en Italie, pour fêter la chute du Facisme.

Pour réaliser nos programmes pour les 100ans du Cinéma, nous avons obtenu l'aide de: BRITISH FILM INSTITUTE pour l'avant-garde du cinéma Britannique, le Free Cinema et "Shakespeare au Cinéma". Et, la STIFTUNG DEUTSCHE KINEMATHEK nous a aidés pour la réalisation des programmes: avanguardistes Allemands et operette Allemande 1034-45.

F. EVENEMENTS SPECIAUX

MANIFESTATIONS POUR LES 100 ANS DU CINEMA

Dans le cadre de manifestations pour le Premier Siècle du Cinéma, la C. de Gr. apart ses manifestations avec les projections ordinaires pour les 100 ans à aussi réalisé une participation importante pour les films suivants:

1. "Une Fête Balkanique Muette" de metteur-en-scène Fotos Lambrinos.
2. A Pantelis Voulgaris, pour la manifestation du Palais de Musique "La Musique au Cinéma" qui a été réalisée par la C.de Gr., le Palais de Musique et l'Orchestre des Couleurs.
3. "100 Ans du Cinéma - Moments du Cinéma Grec" de P. Karkanevatos.
4. "100 Ans du vol d'images", de A. Kokkinos.

La Cinemathèque de Grèce a été le participant important pour les manifestations suivantes pour les 100ans:

1. Au Cinéma PALLAS en collaboration avec le Ministère de Civilisation avec tous les films restaurés par la cinemathèque.
2. Au théâtre "Melina Merkouri" à Athènes, quartier de Byron, avec films et matériel pour le cinéma de notre Musée.
3. La manifestation du Centre Culturel Melina Merkouri, avec une exposition d'affiches du cinéma, machines de projection, tables de montage, etc.
4. En collaboration avec le BRITISH COUNCIL à Athènes, pour la manifestation "THE BIRTH OF CINEMA" dans notre Musée.
5. La grande manifestation d'affiches et machines, etc. cinématographiques au ZAPPION.

* * * * *

Bangkok

1994 Annual Report
of The
National Film Archive of Thailand

Acquisition of the year

National Film Archive acquired 957 title of films and 5,627 items of documents relating to films. We also collected news and articles which concern film production about 1,200 items.

Progress in the field of Preservation

The construction of the new building for film vault was finished in the early 1994 and finished construction of road, water supply tank and improving of new building in 1995

Within the year, 7,6471 footage of films both 16 mm. and 35 mm. were inspected and cleaned and approximately 509,030 footages of that number were repaired and also 800 items of film documents were repaired.

Cataloguing - documentation- Research

97 titles of films and 2,564 items of documents were catalogued.

Film showing - Exhibitions - Publications

Number of film screening of National Film Archive was about 40 times in 1994 the film club is regular program which screen every friday. Callaboratoon with other institutions such as universities, embassies etc, was also undertaken for film showing.

Budget of 1994

Equipments	\$ 19,032
Preservation	\$ 15,000
Activities	\$ 10,000

International Relations

1. Relation with fiaf members.

- Three of that film archivists went to participate the FIAF congress at Los Angeles in April 20 - 30, 1995

2. Other

Three of Thai Film Archivists participated the Regional AV Archive Sturing committee meeting on September 11 - 13, 1995, Bangkok Thailand

Barcelona

FILMOTECA DE LA GENERALITAT DE CATALUNYA

Barcelona

RAPPORT D'ACTIVITÉS 1994-1995

Ce rapport a trait à 1994 et 1995 conjointement. En effet, par suite d'une erreur administrative, le rapport relatif à l'année quatre-vingt-quatorze n'est pas parvenu au secrétariat de la FIAF.

Récupérations patrimoniales et acquisitions

* 170 films anciens en 35 mm. support nitrate, datés entre 1896 et 1910/11 et provenant d'une donation privée, sont venus s'ajouter à notre fonds. Ce matériel, après une première étude et un premier classement, nous donne le contenu suivant: 2 films de Méliès, 2 de Pathé frères et 19 de Lumière réalisés entre les années 1896 et 1900. 74 films produits par Pathé entre 1901 et 1910-11 (dont un grand nombre colorisés à la main). De cette même période, début du siècle, 4 films Gaumont et 18 autres, français également, non encore identifiés définitivement. 12 films de Charles Urban Trade Company London, 4 espagnols et 6 autres pour lesquels on manque totalement d'éléments.

Les films de la Charles Urban on été envoyés au National Film and Television Archive à Londres pour y être restaurés dans le cadre d'un accord entre les deux cinémathèques (voir la rubrique "relations internationales"). En ce qui concerne tous les films de production française et plus spécialement ceux de Pathé, nous sommes en cours de négociation avec les Archives du Film de Bois d'Arcy en vue d'une solution semblable.

Outre tous ces films, cette donation nous a permis de récupérer deux copies intégrales en 35 nitrate (environ 3.000 mètres pour chaque copie), avec les virages et tous les intertitres originaux, d'une importante réalisation catalane de 1922 filmée par Ricard de Baños. Notre cinémathèque et la cinémathèque espagnole n'en conservaient jusqu'à ce jour que des fragments en blanc et noir. Il s'agit du film DON JUAN TENORIO et, donc, d'une récupération importante pour le patrimoine de notre cinématographie, nous espérons pouvoir le restaurer prochainement.

* La récupération de l'ensemble de la filmographie encore existante et dispersée un peu partout dans le monde du réalisateur Segundo de Chomón était un projet que l'on caressait depuis longtemps. Des travaux préalables de consultation et de recherche, qui ont été déjà mentionnés dans les rapports relatifs à 1992 et 1993, ont permis à ce projet de donner ses premiers résultats pratiques. Tout cela a été possible grâce à la collaboration du Festival International du Cinéma fantastique de Sitges et aussi, bien entendu, grâce à la contribution des différentes archives de la Fiaf et à l'accueil qu'elles ont réservé au projet. Au cours de la première étape qui s'est déroulée l'an dernier (1995), nous avons pu intégrer 38 nouveaux titres. Si l'on y ajoute les 9 titres appartenant à notre fonds, cet ensemble constitue un premier bloc qui comprend, en tout, 47 copies de films de Segundo de Chomón. L'origine de ces nouvelles copies est la suivante: 4 proviennent de la Cineteca del Friuli de Gemona, 3 de la Filmoteca Espagnole de Madrid, 8 d'un collectionneur privé, 3 de la Stiftung Deutsche Kinemathek de Berlin, 12 des Archives du film du CNC de Bois d'Arcy et 8 copies du Nederlands Filmmuseum d'Amsterdam.

* Au cours de cette période bi-annuelle, nous avons également récupéré à titre de donation 14 documentaires en 35mm. nitrate et une copie en 70mm. Le musée d'une municipalité de Catalogne nous a fait don de 22 bobines de 16mm et de 55 de 35mm. de matériel documentaire divers restant à classer.

* Nos Archives ont reçu à titre de dépôt le matériel suivant:

- 450 films en 16mm., entre documentaires, fictions et animation, correspondant à un réalisateur indépendant, de Barcelone.

- 41 films de 16mm. et 16 films de 9,5mm. provenant de cinéastes amateurs dont le prestige est reconnu.

- Dans le domaine du cinéma familial, 20 films de 9,5 et une importante collection, présentant un grand intérêt en raison de ses contenus et de la qualité de ses images (réalisées à partir de 1922), 590 films de 16mm. et 160 en super 8mm.

- Provenant de collectifs de cinéma alternatif et militant, 17 films de 16mm.

- 46 films de 16mm. de contenu scientifique (médical).

- 20 films documentaires en 35 et en 16mm. ayant trait au football et plus spécialement au Futbol Club Barcelona.

- Provenant d'institutions publiques, de musées, d'archives municipales, etc., 8 documentaires en 35mm. nitrate, 122 de 16mm., 6 de 9,5mm., 18 de 8mm. et 1 en super 8mm.

- 52 petits films publicitaires et plus de 2.000 bobines contenant des films documentaires, des films industriels et publicitaires, en 35mm.

- Après de collectionneurs privés, nous avons récupéré 4 films de 35mm. nitrate, 4 de 35mm., 4 de 16mm., 26 de 8mm. et 42 en super 8mm.

- 49 longs métrages de 35mm. et 10 de 16mm., provenant de distributeurs et de producteurs cinématographiques.

* En fin, on a réalisé l'acquisition du matériel cinématographique suivant:

- 46 contretypes en 16mm. de films comiques américains.

- 6 bobines de 35mm. nitrate, de cinéma porno ancien, vraisemblablement catalan (dont deux sont attribués au pionnier de notre cinéma, Ramón de Baños).

- 2 longs métrages en 35mm., de nationalité albanaise.

- Achat d'une très importante collection particulière consistant en 19 films de réalisation espagnole et comprenant du matériel en 35 et en 16mm., positifs et négatifs, 12 titres de Segundo de Chomón, 36 films de cinéma muet primitif (parmi lesquels des films de Méliès, Pathé, Gaumont, etc.), 18 longs métrages parlants en noir et blanc de 16mm., 31 films de cinéma comique américain (Slapstick), 90 films de dessins animés, 9 d'animation (poupées articulées), 23 courts métrages documentaires parlants, 9 films de Film Office ou Castle Films, 16 épisodes de séries télévisées et 9 films de cinéma industriel.

- Achat d'une copie neuve du documentaire de 1912-1913 "Barcelone, perle de la Méditerranée" à Nederlands Filmmuseum d'Amsterdam.

Infrastructures techniques

- * Construction d'un complexe destiné à la reprographie photographique par des méthodes électroniques, qui nous permet d'obtenir des photographies en couleur et noir et blanc à partir de photogrammes de films de 35, 16, 9'5, 8 et super 8mm., au moyen de la saisie électronique de l'image et son impression sur imprimante vidéo-laser.
- * Mise en place d'une moviola "Intercine" 35/16, destinée au travail d'identification et de fichage du matériel cinématographique de 35 et 16mm.
- * On a commencé les travaux de reconversion et d'amélioration de la station de lavage en vue d'une automatisation et d'une autonomie de fonctionnement maximales, ce qui permettra de travailler sans la surveillance continue d'une personne.
- * Installation de rayonnages compacts à actionnement manuel destinés à la zone de stockage des bandes vidéo (avec une structure en bois pour garantir une plus longue durée de vie des images magnétiques), aux négatifs de la collection photographique et autres usages de magasinage.

Restaurations cinématographiques

- * Restauration de 10 films de la filmographie de Segundo de Chomón à partir d'originaux nitrate: "Samson et Dalila" (1902), "Alphonse XIII à Barcelone" (1904), "Une barbe rebelle" (1905), "Le roi des dollars" (1905), "Los héroes del sitio de Zaragoza" (1905), "J'ai perdu mon lorgnon" (1906), "Le mariage du roi Alphonse XIII" (1906), "Les cent trucs" (1906), "Fantaisie" (1909) et "L'antre de la sorcière" (1909).
- * De nouvelles copies en 35mm. de différents films de Chomón, à partir de copies de 16mm., donnant un contretype amélioré grâce à l'élimination d'un pourcentage important de rayures: "La boîte à cigares" (1906), "L'écrin du rajah" (1906), "Métempsychose" (1907), "Sculpteur moderne" (1908), "Le spectre rouge" (1907), "Le pêcheur de perles" (1907), "Nicole l'idiot" (1908-1909), "Fantaisie lunaire" (1909) et "Le théâtre électrique de Bob" (1906).
- * Restauration de différents films primitifs catalans et espagnols, dont il ne reste, dans certains cas, qu'un petit fragment, telles que "La puntaire" (la dentellière) (1928), la dernière fiction réalisée par Fructuós Gelabert, le premier cinéaste espagnol, deux fragments de films muets de Francisco Elias, tournés à Barcelone, dont il ne reste rien d'autre nulle part et un film parlant du même auteur, "Boliche" (1933).
- * Début, en collaboration avec la Filmoteca Española de Madrid, du processus de restauration du film "El suceso de anoche" (1929) de Leon Artola à partir d'un nitrate récupéré par nos soins.

* Tirage de différentes copies de présentation neuves de films réalisés à Barcelone entre les années cinquante et soixante et restauration de nombreux courts métrages documentaires et reportages des années 29 et 30 sur la Catalogne et sur Barcelone, ainsi que quelques films importants appartenant au mouvement des pionniers du cinéma amateur.

Catalogage, documentation et recherche

* Au cours de ces dernières années, il s'est produit, comme dans la plupart des cinémathèques du monde entier, un déphasage entre la quantité de matériel cinématographique ayant intégré les Archives et la capacité réelle d'identification et de catalogage de l'ensemble des films. Face à une telle situation, nous avons entrepris l'an dernier une importante action de fichage du matériel accumulé et en souffrance. Des accords de collaboration sont intervenus avec différentes universités de Barcelone dans lesquelles il existe des cours d'histoire du cinéma et des cours connexes, afin d'allouer des bourses à différentes équipes de travail. Sous la coordination de la responsable de catalogage de nos Archives, ces groupes ont accompli un travail particulièrement efficace: entre l'été et la fin de l'an dernier, environ deux mille titres ont pu être fichés. Compte tenu de ces résultats, on poursuivra cette année, et probablement les prochaines, cette ligne d'action.

* Dernièrement, un effort important et probablement définitif a été réalisé afin d'informatiser intégralement le fichier de notre fonds cinématographique. Il y a déjà quelque temps que la bibliothèque est entièrement informatisée si bien que l'on peut aisément accéder à la documentation écrite et la consulter.

* Au cours de ces deux dernières années, la bibliothèque de la cinémathèque s'est située à un niveau de quelque 9.500 livres, 1.200 revues de cinéma, 10.500 dossiers de presse et 22.000 photographies.

* Parallèlement au fonds de documentation destiné à être consulté par le public (selon des modalités semblables à celles qui existent pour la bibliothèque), nous disposons d'une vidéothèque en service avec un fonds actuel de 3.300 bandes vidéo (dont 75% en VHS, 20% en Batamax et 5% en U-matic).

* Au niveau de la recherche et en attendant de pouvoir mettre en route (le projet est prévu pour 1996) une campagne de récupération visant l'ensemble de la Catalogne, des actions locales et ponctuelles se poursuivent en vue de réunir du matériel cinématographique, principalement ancien. Pour ces interventions, nous disposons de l'aide désintéressée de nombreuses personnes qui se chargent, à leur niveau local, de mener à bien différents types d'actions auprès de leurs concitoyens, afin de récupérer le patrimoine cinématographique de la Catalogne.

Projections, expositions, publications

* Au cours du dernier exercice, 1.020 séances cinématographiques étalées sur un total de 345 jours se sont tenues à la salle de notre Filmoteca, à Barcelone. Au total, 87.671 spectateurs ont assisté à ces projections, ce qui représente une moyenne journalière de 254 spectateurs, soit 86 par séance. Chaque jour, notre salle réalise trois projections. Pour chacune de ces trois séances, l'assistance est la suivante: à la séance de 15 h., un total de 25.483 personnes, soit une moyenne de 74 personnes par jour et par séance; à celle de 19 h 30, 32.868 spectateurs représentant une moyenne de 97 par jour et par séance; enfin, à la séance de 22 heures, le total a été de 29.320 spectateurs, soit une moyenne de 87 spectateurs par jour et par séance. En tout, 60 cycles cinématographiques ont été programmés dans notre salle.

* Outre les séances qui ont lieu à la salle de Barcelone, la Filmoteca présente tous les ans quatre cycles spéciaux dans 11 villes de Catalogne. Il s'agit là d'une promotion spéciale que nous intitulons "la cinémathèque des régions" et qui répond à une politique résolument orientée vers la décentralisation culturelle. Comme nous l'avons déjà mentionné dans de précédents rapports, la programmation de ces cycles et le contrôle des mouvements des copies, sont effectués à Barcelone par les responsables des activités de programmation de notre cinémathèque. A partir de 1994, toutes les salles de projection des différentes villes dans lesquelles ces cycles prennent place ont été dotées d'un système électronique de sous-titrage en catalan pour l'ensemble des films qui y sont projetés.

* L'an passé, la Filmoteca a collaboré avec le Centre de la Culture Contemporaine de Barcelone, à l'occasion d'une grande exposition sur le cinéma. Cette exposition avait été organisée par le Centre en vue de contribuer aux célébrations du centenaire de la naissance du cinéma. Notre concours s'est traduit par des prêts de films, d'images, de photographies et d'autres documents destinés à l'exposition.

Le centenaire de la naissance du cinéma

Dans le cadre des activités spécifiques liées au centenaire, notre Filmoteca a développé diverses activités en marge des projets relatifs à l'année 1996. Pour nous, en effet, les commémorations du centenaire s'étendent du mois d'octobre dernier à la fin de l'année en cours, étant donné qu'à Barcelone, la première séance cinématographique publique et payante eut lieu en décembre 1896. Le 3 novembre dernier, nous avons inauguré avec une séance spéciale un cycle exceptionnel qui se prolongera jusqu'au mois de décembre prochain, soit une année entière, et qui a pour titre "CENT ANYS DE CINEMA". Lors de la séance inaugurale solennelle, on a pu assister à la projection d'un recueil de films, ou de fragments inédits de films primitifs, provenant du fonds de nos Archives. Ce recueil, intitulé "Programme de primitifs du fonds patrimonial de la Filmoteca", a été projeté avec un accompagnement musical en direct.

Cet important macro-cycle a donné lieu à différentes activités de promotion allant de la simple action publicitaire à la création d'abonnements spéciaux de cent tickets d'entrée

au prix de 100 pesetas le ticket (le slogan était "100 pour 100"), sous la forme d'un bloc-PHILOSCOPE destiné à commémorer l'évènement.

Le 28 décembre dernier, notre gouvernement autonome, par l'entremise du département de la Culture, a rendu un hommage public au cinéma. Notre Filmoteca y a collaboré en préparant un recueil de films primitifs catalans: une cassette vidéo d'une heure de durée, offerte à tous les participants. Des extraits de ce recueil ont donné un film de quinze minutes sur pellicule de 35mm., qui a été projeté pour cette célébration. Dans la longue histoire de ce vénérable salon d'apparat (le salon "Sant Jordi"), situé dans le palais où siège le gouvernement autonome de la Catalogne, c'était la première fois qu'avait lieu une projection cinématographique.

Pour l'inauguration des cycles de la "cinémathèque des Régions" commémorant le centenaire du cinéma et programmés pour cette année, deux anthologies de films primitifs catalans en 35mm. ont été réalisées fin 1995. La réalisation de ces anthologies s'est traduite par de nouvelles copies et par diverses restaurations d'importants fragments ou de documents cinématographiques inédits de notre cinématographie.

Tout au long de l'année dernière (il en sera de même cette année), notre Filmoteca a collaboré à très nombreuses reprises à des manifestations et à des commémorations organisées pour le centenaire par toutes sortes d'organismes privés.

Budget et administration

* Le budget alloué à la Filmoteca par le département de la Culture représentait l'an dernier 1.500.000 US\$ environ. Ce budget correspond pour 50% aux rémunérations du personnel; 35% sont destinés aux projections-programmation, à la documentation-bibliothèque et au catalogage. La restauration et la conservation représentent 20% et les 5% restants servent à l'acquisition de films et d'autres matériels cinématographiques.

Relations internationales (FIAP et autres)

* Dans le cadre de l'assemblée générale de la FIAP correspondant au dernier congrès tenu à Los Angeles, la candidature présentée par notre Filmoteca pour devenir membre de plein droit de la fédération internationale a été acceptée.

* Outre l'accord avec la Filmoteca Española, que nous avons déjà mentionné, et pour ce qui est des relations de collaboration à l'échelon international entre archives de films, différents accords de récupération et de restauration cinématographiques se sont concrétisés. La plupart ont lieu dans le cadre du projet Lumière du programme européen Media: avec la Cineteca Nazionale de Roma, pour la restauration de "Vie et passion de Notre Seigneur Jésus-Christ" de Pathé (1913) à partir d'une copie colorisée et pratiquement complète récupérée par nos soins; avec la Cineteca del Comune di Bologna, pour la restauration de notre copie nitrate de "Partite de caccia grossa in Africa" (1923),

dont l'Italie n'avait pratiquement rien conservé. Avec la National Film and Television Archive de Londres, il a été convenu de restaurer douze films nitrate qui ont donc été envoyés. Ces films, produits par Charles Urban Trade Company aux alentours de 1900 et qui ne figurent pas au catalogue de cette cinémathèque britannique, avaient été récupérés par nos Archives.

* Grâce à la collaboration entreprise avec d'autres archives de la Fiaf, il a été possible de mettre matériellement en marche notre projet de récupération de la filmographie de Segundo de Chomón, comme on l'a mentionné dans la première rubrique concernant les "récupérations patrimoniales et acquisitions". Ce projet étant appelé à se poursuivre en plusieurs étapes, l'aide que nos collègues pourront nous prêter sera fondamentale. En cette première occasion, nous avons bénéficié de la collaboration des cinémathèques suivantes: le Nederlands Filmmuseum d'Amsterdam, la Stiftung Deutsche Kinemathek de Berlin, la Filmoteca Española de Madrid, la Cineteca del Friuli de Gemona et les Archives du film du Centre National de la cinématographie de Bois d'Arcy.

Barcelone, février 1996

Barranquilla

**FUNDACION CINEMATECA DEL CARIBE
ACTIVITIES REPORT
1995**

1. ACQUISITION OF THE YEAR

From June 1995 to December 1995 the ARCHIVO FILMICO REGIONAL of the CINEMATECA DEL CARIBE, has acquired 234 films, mostly shorts.

Among other subjects, they include family, festivities and travel images, most of them with a documentary treatment and no less than forty or fifty years old.

Our main rescue is a 16 millimeter short made by the Colombian-Italian photographer FLORO MANCO, a real pioneer in documentary cinema within the Colombian Atlantic Coast. The film was shot in 1931 and shows scenes of Barranquilla's Carnival.

2. PROGRESS IN THE FIELD OF PRESERVATION

Due to our short operating period (only six months), we still are in the searching and localizing phase of the process and also learning the many aspects of diagnosis, physical repairing and cataloguing, in order to see what material is worthy of restoration.

3. CATALOGUING - DOCUMENTATION - RESEARCH

With more than 1000 publications, 200 books and subscription to the most important film magazines, our Archive has already catalogued the followings : Fotograma (Spain), Sight and Sound (England), Entertainment Weekly (U.S.A), Studio (France), Cinemateca (Colombia), Películas y Exhibidores (Colombia). We are now working on Premiere (France), Premiere (U.S.A) and Kinetoscopio (Colombia) among others.

The Cinemateca del Caribe has also subscribed to a national wide press research service that provides us all the news, articles, photos and reviews concerning cinema published in the most important national newspapers and magazines.

In the publishing field we are in the middle of a project named AÑORANDO A MISTER ARKADIN, a well known Colombian Journalist, writer and film critic who died in 1993. The research work is almost finished and the funds for this purpose have been raised already.



FUNDACION
CINEMATECA
DEL CARIBE

4. FILMS SHOWINGS-EXHIBITIONS-PUBLICATIONS

The Cinemateca del Caribe have shown an estimated of 864 films in the period covered by this report, with two daily screening, six days a week. . These are some of the showing exhibited within this period :

4.1 A Century Celebration. Once a week a classic at half price ticket.

4.2 French Cinema - Once a week in association with the Alianza Colombo-Francesa.

4.3 International Filmography.

June 1995 : Brazil, Iran, Mexican experimental Cinema and Art Videos.

August 1995 : Films from Venezuela.

September 1995 : A homage to Gabriel Figueroa. German Cinema.

October 1995 : Danish and Colombian Film Festival.

November 1995 : French Film Festival. A homage to the Cinematograph Centenary.

January 1996 : A homage to Louis Malle. Il Nuovo Cinema Italiano.

Czechoslovakian Film Festival.

Films from the Popular Republic of China. Ingmar Bergman's Film Festival.

Every month the Cinemateca del Caribe publishes a montly schedule and a news flyer with information of our activities, the films to be shown during that month and special events.

5. BUDGETARY MATTERS - RELATION WITH GOVERMENTAL AUTHORITIES

Our budget for 1996 is US\$ 255.697. The 63% of this money comes from Federal Institutions such as the Secretary of Comunication, Instituto Colombiano de Cultura, Fondo Mixto de Cultura, Instituto Distrital de Cultura de Barranquilla and the Gobernación del Atlántico.

The other 27% is provided by private industries, special activities and screenings.

The Secretary of Communications and the Instituto Colombiano de Cultura has sponsored the Feasability Prospectus and the Advisory of an expert for the searching and localization of moving images from the beginning.

- The Fondo Mixto de Cultura is financing the training of an Archive Technician.

5. BUDGETARY MATTERS - RELATION WITH GOVERNMENTAL AUTHORITIES (cont).

- The Instituto Distrital de Cultura de Barranquilla and the Governor's office have subscribed the following contracts :
 - Cinema promotion through workshops in Audiovisual Alphabetization.
 - The Governor's office provides the funds for the feasibility prospectus and the advising of an expert for the Archive's facilities construction.

6. INTERNATIONAL RELATIONS

- Great Britain's National Film and Television Archive.
- Centro de Capacitación Cinematográfica de México, Enrique Ortega.
- División de Actividades Cinematográficas de la UNAM. México Licenciado Iván Trujillo.
- Cinemateca Uruguaya. Uruguay, Manuel Martínez C.
- Fundación Patrimonio Filmico Colombiano. Jorge Nieto.

7. SPECIAL EVENTS

Main Project.

The Cinemateca's main project is the construction of the ARCHIVO FILMICO REGIONAL's facilities. The Bank of the Republic (Federal Bank), the Governor's office, the Mayor's Office and the Presidential Counselor for Colombian Atlantic Coast will finance this project through a State Financial Institution.

Secondary Project.

The Creation of the International Showing of the Audiovisual Author which will show the filmography of five independent filmmakers: One from Colombia, one from another Latin American Country and three from different continents.

8. MAJOR DIFFICULTIES

The training of professionals and the fund raising to acquire our own laboratories and equipment.

Beijing

中国 电影 资料 馆

CHINA FILM ARCHIVE

Activity Report for 1995

I Acquisition

1 Chinese feature film---148

2 Foreign feature film---45

II Preservation and Duplication

1 Duplication of nitrate film onto acetate film--3881 reels

2 Duplication of safety film--- 351 reels

III Cataloguing and Documentation

1 Collection of both Chinese and foreign periodical--400

2 Collection of film still--- 100

3 Collection of film playscript--- 100

4 Collection of film poster--- 100

5 Collection of film synopsis--- 50

IV Public Service

1 Loaning of written material---1600 person time

2 Loaning of written and photo and material-- 4100 person time

V Film Show

Film for reference shown to filmmakers and researchers---

846 title time and videotape--- 805 title time

VI Administration

1 Staff---345

2 Annual budget---\$ 1080000

中国 电 影 资 料 馆

CHINA FILM ARCHIVE

VII International Relations

- 1 Despatch of delegation to visit the Japanese National Film Center, the National Film Archive of D.P.R.K. and the Korean Film Archive.
- 2 Despatch of delegation to take part in the Fourteenth Pordenone International Silent Film Festival in Italy.
- 3 Reception of delegation from Cineteca Del Friuli, Italia to select Chinese silent films for the Pordenone Film Festival.
- 4 Organisation of Spanish Film Retrospective and French Gaumont Film Retrospective in China.

Beijing
January, 1996

Berlin

Activities in 1995

1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv did not enlarge its holdings because of return of copies and destruction (i.e.double/valueless or replaced by safety stock).

As every year, ministries of the Federal Republic of Germany and their subordinated authorities transferred a lot of their filmmaterial 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 1995 the Filmarchiv spent	DM 525.000	for the preservation of feature films,
	DM 825.000	for the preservation of documentaries and
	DM 210.000	for special means
The total amount of	DM 1.560.000	includes the costs of rawmaterial needed in our own laboratories as well.

601 reels of nitrate films have been transferred to safety stock.
1.834 reels of nitrate films have been destroyed (i.e.double/valueless or replaced by safety stock).

3. Cataloguing - Documentation - Research

662 researchers visited the Bundesarchiv-Filmarchiv viewing 13.818 reels at our own facilities and used 9.280 documents related to film.

4.085 reels of film and 281* Video cassettes (* counted from May - December) were dispatched for non-commercial screenings inside Germany and other countries.

4. Film showings - exhibitions - publications

- During the "38. Internationales Leipziger Festival für Dokumentar- und Animationsfilm" (38. International Documentary and Animation Festival Leipzig 1995) the Bundesarchiv-Filmarchiv organized the retrospective "Neu gesehen - wiederentdeckt" (Seen again - rediscovered), as usual accompanied by a booklet with the same title.

In cooperation with the named institutions the following exhibitions were arranged by the Bundesarchiv-Filmarchiv:

- with the Goethe-Institut, Zentralverwaltung München
„**Oskar Messter - Filmpionier der Kaiserzeit**“ ;
- with the Berlinische Galerie: „**Moskau - Berlin. Berlin - Moskau**“;
- with the Kunst- und Ausstellungshalle der
Bundesrepublik Deutschland: „**Filmmusiktage 1995**“;
- with the Institut für historische Projektionskunst: „**Skladanowsky im Jahr
des Films 1995**“ (Skladanowsky in the year of film 1995);
- with the Berlinische Galerie: „**Film - Movie - Cinema**“.

In addition the following film projections were made by the Bundesarchiv-Filmarchiv:

- with the Deutsches Historisches Museum Berlin: a yearly film series
for the Zeughaus-Kino;
- a Lubitsch film series together with Zeughauskino Berlin;
- in cooperation with the Kulturredaktion Koblenz „**Front und Heimat im NS-Film
der Kriegsjahre**“ (Front and Homeland in the war time Nazi-films);
- the premiere of the reconstructed „**Wintergartenprogramm der
Gebrüder Skladanowsky**“ on the occasion of the Berlinale 1995;

The Bundesarchiv-Filmarchiv arranged and prepared:

- the pre-congress Cinegraph;
- documentaries for the **IAMHIST-congress**

(This can of course be only a selection of projects.)

Further a special edition of the „Mitteilungen aus dem Bundesarchiv“ concerning the Filmarchiv was published.

A researcher's guide to the Archives' holdings of Max Skladanowsky (Findbücher zu Beständen des Bundesarchivs, Band 49, Nachlass Max Skladanowsky, Bestand N 1435) was published.

5. Budgetary matters, relations with governmental authorities

In 1995 1.5 million of DM were spent by the Bundearchiv-Filmarchiv on filmspecific matters. This amount includes also printing costs for laboratories outside the Bundesarchiv-Filmarchiv (compare top 2).

6. International relations (FIAF and others)

Mr. Harald Brandes took part in sessions of the Technical Coordinating Committee in Paris and London.

7. Special events - Miscellaneous

Numerous events within the framework of the centenary of cinema; including the presentation of the restored copy of the „Wintergartenprogramm of Max and Emil Skaladanowsky“.

Berlin

FIAF Report 1995
Stiftung Deutsche Kinemathek

1. Acquisitions

A total of 165 film titles were acquired, including prints, negatives and video-cassettes (of films produced on video). Further acquisitions included some 2,000 video cassettes of cinema films presented to the Kinemathek by a collector.

In addition, the film collection of the documentary filmmaker Rudolf W. Kipp was obtained. It contains both films made by Kipp himself -- productions from the 30s, 40s, and 50s -- and films that he collected, international productions from the early period of cinematography. Detailed inventorying of this collection has yet to be carried out.

In the "documentation" field the following collections have been acquired:

Collections by Lucie Berndsen (assistant director), Anna Gmeyner (author), Felix Jackson (author), Hansjürgen Kiebach (art director), Lucien Mandelik, Curt Siodmak (author/director), Klaus Wildenhahn (documentary filmmaker), Paul Wittkowski (photographer); 521 posters, 123 set designs, ground plans, and sketches by the art director Kiebach; costume figurines by Mago; written material occupying about 13 metres of shelf space (press releases, advertising advice); about 500 screenplays; a Technicolor camera; about 5,000 stills.

2. Progress in the Field of Preservation

2.1 Films

The film ICH KÜSSE IHRE HAND, MADAME (G. 1929, d.: Robert Land) was restored in collaboration with the Film Department of the George Eastman House, Rochester, the Danske Filmmuseum, Copenhagen, and the Bundesarchiv-Filmarchiv, Berlin. The home movies of Marlene Dietrich acquired in the context of the Marlene Dietrich Collection Berlin were preserved.

Technical inspection of the nitrate material continued: 73,420 metres were inspected and assessed. A total of 606 metres were copied from nitrate film onto safety film.

A total of 603,044 metres of archival prints and 925,433 metres of distribution prints were subjected to technical inspection, assessed, and, where necessary, repaired.

Three applications for film restoration projects in which the Kinemathek is to participate were approved by the Projecto Lumière (MEDIA programme of the European Union). The work will be carried out in 1996.

2.2 Stills

Negatives of 800 stills were made for preservation purposes.

2.3 Posters

400 posters for film productions prior to 1945 were preserved and digitalized (CD ROM).

3. Cataloguing - Documentation - Research

A total of 616 film titles were registered (receipts register). 671 titles were catalogued.

Electronic cataloguing of the film inventory file (OMNIS) continued -- it now contains a total of 2,884 data records.

About 2,400 posters of post-1945 film productions were catalogued electronically.

Within the context of non-commercial distribution by the SDK, a total of 1,255 films were lent out to film clubs, communal cinemas, universities, etc. 151 visitors viewed 367 films on the premises on 139 days.

The stills archive processed 2,295 enquiries (telephone, written, visitors). The document collection was used by 222 persons on 532 days. There were also numerous telephone and written enquiries. 91 people consulted the poster archive.

Enquiries relating to literature were passed on to the library of the German Film and Television Academy, which is located in the same building. It also houses the books that the SDK has acquired over the years.

4. Film Showings - Exhibitions - Publications

4.1 Film Showings

Since the SDK has no cinema of its own, it often has occasion to organize film-history programmes in collaboration with other institutions in the city.

On the occasion of the 45th Berlin International Film Festival, three retrospectives were organized: "Buster Keaton", "Slapstick & Co.", and -- as a homage -- "Alain Delon". The Keaton retrospective showed all his classical silent movies, complemented by a series of featurettes and rounded off by some examples of his short and full-length sound films. "Slapstick & Co." showed a programme of European and American comedies from the 1910s. The European section of this programme was made possible through the support of the Projecto Lumière (MEDIA Programme of the European Union). A minor focus in this programme was a series of films with Max Lindner. In a Kinemathek special event, the restored version of the German classic ASPHALT (1929, d.: Joe May) was shown as the concluding film of the official Zoopalast programme, accompanied by the Brandenburg Philharmonia Orchestra, Potsdam, which performed the music Karl Ernst Sasse had composed especially for this film.

Film series dealing with the following subjects/persons were also shown:

The cameraman Heinz Pehlka, the documentary filmmaker Peter Nestler, early German films of the 1910s: Red for Danger, Fire and Love, The Year 1945 and the Cinema, Kino Movie Cinéma. Retrospective: The Centennial of the Film - Europe Hollywood Europe. Retrospective.

A symposium on the subject "Film History vis-à-vis Contemporary History" completed the overall activities. On the topic "The Year 1945 and the Cinema", the Kinemathek welcomed international guests: directors, actors, and historians. - The retrospective "Europe Hollywood Europe" organized in co-operation with the European Film Academy included special events, workshops, and meetings on "Chaplin - To America and Back", "Thunder and Lightning" (the classic crafts of creating images and sound effects), "Rescuing the Cinema for the Second Century - Present Methods and Techniques in Film Restoration".

4.2 Exhibitions

On the occasion of the centennial of the cinema in 1995, the Kinemathek presented an international exhibition in the Martin Gropius Bau museum, the most renowned exhibition venue in the city of Berlin. The exhibition was not devoted solely to the history of German film. Its conceptual and dramaturgical aim was rather to present the international fabric of the art of cinema and the historical points of contact between film and the other arts - with literature and music, painting, photography, and architecture. The focal point of the exhibition was a first profound look at the Marlene Dietrich collection. More than 100,000 people visited the exhibition, which was entitled "Kino Movie Cinéma".

The Kinemathek also organized a second exhibition on the life and career of Marlene Dietrich in co-operation with the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn.

In addition, the SDK contributed exhibits to the following exhibitions:

"50 Jahre Friede, Freiheit, Recht. Bayern seit 1945", Munich; "Berlin - Moskau /Moskau - Berlin: 1900-1950", Berlin and Moscow; "Der Chemnitzer Kamerapionier Guido Seeber", Chemnitz; "Euro-Aim", Brussels; "Gummi - Eine elastische Faszination", Dresden and Berlin; "Friedrich Wilhelm Murnau", Fotógrafa Exposición, Barcelona and Madrid; "Illusion - Emotion - Realität ...", Zurich; "Kultur auf Ruinen (1945-48)", Berlin; "Lebende Bilder einer Stadt. Kino und Film in Frankfurt", Frankfurt/Main; "Prager deutsche Literatur", Berlin and Prague; "Schauplatz Kino - Die Reklame der Lichtspieltheater", Potsdam and Halle; "Tanten, Tunten, kesse Väter", Berlin; "Ungarische Filmkünstler in Berlin 1919-39", Berlin; "Wir Wunderkinder - 100 Jahre Film in Niedersachsen", Hanover; "Film Architecture", Providence and Los Angeles. USA, Frankfurt/Main.

4.3 Publications

As in previous years, Kinemathek publishing activities were marked by various film history topics and events. On the occasion of the Berlinale, retrospective titles were brought out on

"Buster Keaton", "Slapstick & Co" (bilingual: German/English), and "Alain Delon". Catalogues were produced for each of the two major exhibitions "Kino Movie Cinéma" and "Marlene Dietrich", including specially written essays on various international film history subjects. A publication on early German silents, "Red For Danger, Fire, and Love" was published in co-operation with the Goethe Institute, Munich. On the occasion of the retrospective "The Year 1945 and the Cinema", the Kinemathek published a book on this subject. New volumes of the Kinemathek periodical "FilmExil" appeared, the only international film magazine dealing with this very special topic and the social history of culture. An individual publication was devoted to the director of photography Heinz Pehlke as well as the actor Siegfried Arno, a German émigré. In addition to a new series of classical German screenplays, the original screenplay of "Das Cabinet des Dr. Caligari" was published in co-operation with CineGraph/Hamburg, including a collection of documents on the film and essays.

The inventory of the Paul Kohner Agency collection was also published.

5. Budgetary Matters, Relations with Governmental Authorities

On the occasion of the "100th Anniversary of Cinema", the Kinemathek was enabled to realize the wide range of activities mentioned in this report by supplementary support kindly made available by the State of Berlin, the Federal Ministry of the Interior, the Stiftung Deutsche Klassenlotterie Berlin, and private Sponsors. The budget was thus more than twice as high as that for a regular financial year.

6. International Relations (FIAP and Others)

Without the aid of FIAP members throughout the world, the film retrospectives described here would not have been possible. As in past years, this assistance has proved invaluable, and has been a precondition for sound work in the field of film history.

Eva Orbanz attended the FIAP Congress in Los Angeles.

7. Special events - miscellaneous

A working group on "Film Restoration" has been established within the framework of the Association of German Film Archives (Kinemathekverbund). It will be the task of this group to discuss and co-ordinate all matters to do with preservation and restoration.

Planning for the Filmhaus continued with detailed co-ordination on spatial structure, space use, and investment programmes. It is planned to move in 1999/2000.

Lengthy negotiations with the landlord of the Pommernallee premises have failed to obtain renewal of the lease that expired at the end of 1995, since the building is to be sold. Plans for a move to interim premises have begun.

25 February 1996eo

Hans Helmut Prinzler

Bogota

FUNDACION PATRIMONIO FILMICO COLOMBIANO

Annual Report 1995

1. Acquisitions

During 1995 a total of 4,519 units of film and video were incorporated in the collections, approximately 2 million feet of film and 600 hours of video. The most relevant acquisitions are the donations of filmmakers Gustavo Nieto Roa, Fernando Laverde and Camila Loboguerrero.

2. Progress in preservation

Storage areas were increased to acomodate the new entries. Revision of festure's negatives from Focine (State producing company, already disappeared) was completed.

Legal deposit of all national and imported foreign production of film and television was established by the government. The National Library has been charged with this responsibility, and the Library officials have expressed their desire that this archive collaborates with them in the preservation of those materials.

3a. Cataloguing

Cataloguing progressed slowly since most of the year we had trouble with our systems. By the end of the year those problems were solved.

3b. Documentation

The collections continued to grow, and the microfilming program advanced considerably.

3c. Research

Research related with the production of our thirteen parts TV series about the history of the cinema in Colombia continued along the year.

4a. Film showings

Apart from weekly showings in Bogota through founding member Cine Club de Colombia, a danish film program with spanish subtitles was circulated under our coordination in Bogota, Medellin and Barranquilla.

A retrospective of colombian cinema, with numerous titles from our archive, was programmed by Cinemateca Distrital in Bogotá, and a catalogue was published.

4b. Publications

We were not able to resume the publication of our informative bulletin.

5a. Budgetary matters

Total budget executed amounted to US\$ 182,118. Of total income, 88 % came from services, 9 % from Benefactors, and 3 % from other special activities.

Expenses were distributed as follows:

Preservation	15 %
Acquisitions	2 %
Research	5 %
Documentation	3 %
Cataloguing	10 %
Publications	2 %
Exhibition	5 %
Staff salaries	38 %
FIAF membership	1.5 %
Other operating expenses	18.5 %

5b. Relations with government authorities

The Ministry of Communications, the National Cultural Institute and the official television production company (Audiovisuales), continued to support our work and objectives through service contracts. However, their funding is not sufficient for the needs of the archive.

We also participated as consultants to the Ministry of the Interior in the study of the new regime for the legal deposit of moving images.

6. International relations

Films from the archive participated in numerous events, including those sponsored by UNAM and Centro de Capacitación Cinematográfica in Mexico; festival du court metrage de Clermont Ferrand, Biarritz festival, and Rencontres cinemas d'Amerique Latine de Toulouse, in France; Toronto International Film Festival, Canada; IV Colombian Film Festival, New York, USA; and colombian cultural shows in Paris, Bern, Geneva and Bonn.

7. Special events - Miscellaneous

Due to difficulties encountered both in the archive and in the co-producing television company, the 13 programs series about colombian film history, scheduled to be broadcast in the second semester of 1995, could not be completed on time. It has been reprogramed for broadcast in 1997, commemorating the hundred years of the arrival of the cinema to Colombia.

We proposed and the government issued a postal stamp to celebrate the centenary of the cinema, with the image of a frame of colombian silent feature film "Maria".

During the year we supported the efforts of Cinemateca Distrital's director to obtain agreement of officers above him for the payment of past dues to FIAF. Unfortunately we were not successful.

Bois d'Arcy

Direction
des actions patrimoniales
Service des
Archives du Film

Bois d'Arcy
le

Archives du film
DU CENTRE NATIONAL DE LA CINEMATOGRAPHIE

Rapport d'activités 1995

1 / ACQUISITIONS DANS L'ANNEE

La mise en place définitive et opérationnelle du Dépôt Légal - *sous la direction de Vincent Létang, dont le département situé à Saint-Cyr a rejoint le site de Bois d'Arcy* - a permis de mieux évaluer l'apport de ce secteur en comparaison avec les dépôts volontaires et dons :

- Dépôt Légal (longs-métrages français et étrangers: 284)
(courts-métrages et publicités : 305) Total : 589 films

- Dépôts volontaires et dons (dont une partie concerne le dépôt Cinémathèque de Toulouse)
(longs-métrages : 435)
(courts-métrages et publicités : 735) Total : 1.160 films

Notre bibliothèque - *de plus en plus sollicitée pour renseigner les dossiers de films à restaurer ainsi que certains chercheurs travaillant en association avec les Archives* - a reçu 329 livres et 1.271 périodiques. Tous autres documents publicitaires ou artistiques sont désormais collectés par la B.I.F.I. (voir remarque de l'année précédente).

2 / CONSERVATION

- Cette année du Centenaire a été une année charnière pour la restauration des films Lumière, avec 735 films restaurés, soit plus de 1.200 films Lumière nouvellement restaurés en 2 ans (sur les 1.412 films retrouvés). Par ailleurs, le métrage annuel prévu d' 1 million de mètres (image & son) à restaurer dans le cadre du plan pluriannuel nitrate a été atteint avec 1.001.123 mètres nitrate restaurés et 2.916.980 mètres de production globale. Ces chiffres correspondent à :

- * 142 longs métrages,
dont la restauration couleur de "Eldorado" de Marcel L'Herbier avec Gaumont, et la conclusion de 5 projets Lumière
- * 820 documentaires,
- * 160 Albert Kahn,
- * 735 films Lumière cités ci-dessus.

7 bis rue
Alexandre Turpault
78390 Bois d'Arcy
30 14 80 00
34 60 52 25

Membre de la Fédération internationale des archives du film (FIAF)



- Le projet de sauvegarde des films de la Collection Kahn en collaboration avec le Musée s'est terminé. Seuls quelques titres en couleurs sur pellicule type Keller-Dorian restent à sauvegarder, si un système adéquat de copiage sur pellicule couleur est trouvé.
- Les travaux de rénovation sur les deux plus anciens bâtiments safety ont permis l'installation de l'air conditionné et leur raccordement sur le système informatique de la sécurité. Tout incident ou altération aux normes dans tous les bâtiments est relié à une informatique de contrôle centrale qui informe les agents de la sécurité.
- La mise en place du système de gestion des stocks - *via le code-à-barre* - nous permet désormais de programmer automatiquement le positionnement par type d'élément et de les réunir dans des bâtiments appropriés, en séparant bien entendu : copies, contretypes et marrons.
- Le Trichloroéthane a été complètement remplacé par le Perchloréthylène, avec la mise en place d'un système de récupération des solvants.
- Le traitement numérique des " sons " endommagés (rétrécissement des originaux, dommages par moisissures ou autres) est désormais accessible et utilisé en cas de besoin.
- Les agents du département "Laboratoire/Conservation" ont participé - *au sein d'un groupe collectif français réuni par la "Commission Supérieure Technique"* - à la rédaction d'une plaquette de 45 pages, pratique et explicite, intitulée "La Conservation des Films", 1995. Philippe Brunetaud a continué de participer aux réunions européennes du projet "Gamma" du programme "Kaléidoscope". Les Archives vont financer la version française du texte technique réuni par le projet antérieur "Force".

3 / CATALOGAGE, DOCUMENTATION, RECHERCHE

- En 1995, un projet d'accélération du catalogage des films nitrate a été élaboré et prendra place en 1996, 1997, 1998 et au terme duquel les films nitrate auront tous été traités et saisis dans le base Laure.
- Les demandes en documentation et recherche affluent, elles se sont élevées à 2.897 avec, en plus, 600 demandes de recherche pour les films Lumière.
- Les projets de recherche entrepris par les Archives concernent actuellement :
 - La filmographie européenne (France), projet Lumière-Média
 - La filmographie des documentaires français 1919-1995
 - Cinéma et Colonies
 - L'indexation des périodiques français du cinéma des premiers temps commençant avec Ciné-Journal, 1908-1912.
- Tous les projets ci-dessus - *excepté la filmographie européenne* - s'effectuent dans le cadre de collaboration avec des institutions universitaires.

4 / PROJECTIONS - EXPOSITIONS - PUBLICATIONS

- La programmation du festival Ciné-Mémoire s'est concentrée, comme les années précédentes, sur les restaurations récentes "Documentaires sur Sarah Bernhard" - "Croquette" (Louis Mercanton) - "Ceux de chez nous" (Guitry) - "Le petit Parigot" (René Le Somptier), etc... Les demandes de prêt pour cette année du Centenaire ont doublé pour s'élever à 750 dans l'année, sans compter les demandes pour les films Lumière.

- La "Rétrospective L'Herbier" au Musée d'Orsay a inclus tous les films muets du réalisateur, restaurés pour cet évènement.

- Les rétrospectives de films des colonies à Tunis, Ouagadougou, Maroc, Marseille, nous ont permis de continuer nos recherches et de retrouver les premiers films tunisiens tournés par Samama Chickly en 1920 à Tunis. Ces films ont été présentés à l'Institut du Monde Arabe (Paris) et à Tunis.

- Plusieurs expositions utilisant les appareils anciens des Archives ont pris place dans la région parisienne pour le Centenaire, avec plus de 12 expositions et des manifestations autour des projections Lumière avec la caméra d'origine : Exposition Tour Eiffel - Exposition Paris Grand-Ecran - Musée Carnavalet. Ces manifestations continueront en 1996 à l'étranger. Notre participation au film de montage "Les Enfants de Lumière", produit par Jacques Perrin, nous a énormément sollicités avec plus de 400 films visionnés.

5 / ADMINISTRATION - BUDGET

- Les Archives sont désormais rattachées à la Direction des Actions patrimoniales, sous la direction de Monsieur Gérard Alaux. Ce rattachement nous a permis durant l'année de progresser sur de nombreux dossiers en cours, notamment l'aspect juridique de notre travail avec le recrutement en milieu d'année d'un poste juridique rattaché aux Archives.

- La mise en place progressive du système informatique code-à-barre s'est terminée en 1995. Le système a été adopté par tous les agents. Les négociations budgétaires pour le "Plan Nitrates" en 1996 ne nous ont pas permis de recevoir la totalité des crédits demandés, légèrement en baisse par rapport à 1995. Prière de noter que ces demandes incluent aussi les négociations pour la Cinémathèque française et la Cinémathèque de Toulouse (44 millions de francs, au lieu de 50).

6 / RELATIONS INTERNATIONALES

- Le plus important projet de l'année entrepris par les Archives à l'étranger est, bien sûr, l'ouverture de la Cinémathèque africaine à Ouagadougou - Burkina Faso. Les Archives sont désormais jumelées avec cette cinémathèque. Plus de 5 tonnes d'appareils recyclés, en parfait état de marche, ont été rassemblés, préparés, au cours de deux années pour envoi à la cinémathèque.

- Nos relations francophones avec la Tunisie et le Maroc se sont accrues, avec des échanges de films, visites et missions d'expertise. Le projet "Danube Film Festival" a reçu notre aide et participation. Les 5 projets européens Lumière-Média sont en cours de finition. Nous avons rapatrié - *grâce aux Archives du film Australiennes* - plus de 130 titres de films français des premiers temps.

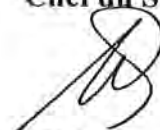
7 / DIVERS

- Une collaboration intense s'est réalisée autour du projet CD-Rom "Le Cinéma des Lumière", édité par CAPA en France.

- Le catalogue des films Lumière est terminé et a été rendu à l'éditeur, la B.I.F.I. "Editions Mémoires du Cinéma", pour publication en 1996 sous forme de livre et CD-Rom.

- Un numéro "Spécial Patrimoine" du bulletin C.N.C. sera édité en 1996, il y sera fait un bilan de 5 ans du plan de sauvegarde des films nitrate et des mesures d'accompagnement.

**Le Conservateur
Chef du Service**



Michelle AUBERT

Bologna



RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'année 1995 a été fort importante pour la Cinémathèque de Bologne, qui a conclu la longue et complexe transformation en Institut, dirigé par son propre conseil d'administration, présidé par le réalisateur et producteur bolognais Pupi Avati.

1 - CONSERVATION

Dans ce domaine, l'année 1995 a permis de confirmer et d'amplifier les résultats obtenus au cours des années précédentes.

L'extraordinaire qualité du travail du laboratoire L'Immagine Ritrovata a en outre permis d'affronter des restaurations toujours plus complexes en collaboration avec de nombreuses archives européennes.

Parmi les restaurations terminées en 1995, il faut signaler: *Nosferatu* (avec le Muenchner Filmmuseum) présenté en première mondiale au festival de Cannes, *Foolish Wives* (avec la Cineteca Italiana di Milano), *Golem* (avec la Cineteca Italiana di Milano et le Muenchner Filmmuseum), *I topi grigi* (avec la Cineteca Italiana di Milano et la Cinémathèque belge) présenté en première au Mysfest de Cattolica.

Mais en plus de ces restaurations, la Cineteca di Bologna a développé d'importantes collaborations avec différentes archives Fiaf. Outre le rapport d'ores et déjà consolidé avec la Cineteca Italiana di Milano, rappelons l'accord avec la Jugoslovenska Kinoteka qui a déjà permis la restauration du premier film réalisé en Serbie, *Krunisanje Kralja Petra karadjordevica (Le couronnement du Roi Pierre Ier de Serbie)*, et de *Dante nella vita e nei tempi suoi*.

Un accord de collaboration pour la restauration de films espagnols a été signé avec La Filmoteca Española et de nombreuses archives ont utilisé pour leur restauration les services de l'Immagine Ritrovata (la George Eastman House, la Cinémathèque belge, la Cinémathèque Française, la Cineteca del Friuli, la Cinemateca Portuguesa,...).

2 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La totalité de la collection se trouve depuis 1993 sur base informatisée et un catalogue d'environ trois cent titres disponibles pour la circulation culturelle a été publié en novembre 1994 et ajourné au cours de 1995.

Dans le domaine de la recherche, Bologne a maintenu en 1995 le siège d'un des projets promus par le Proiecto Lumière: la recherche des films perdus, confiée à Gian Luca Farinelli qui a rédigé avec Vittorio Martinelli une liste des films européens à rechercher prioritairement et a identifié environ 90 % du patrimoine non identifié visionné à la Cineteca Italiana di Milano, à la Cinémathèque Suisse de Lausanne, à la Fondazione Micheletti di Brescia, à l'Arhiva Nationala de Filme de Bucuresti.

De plus le Programme européen Kaleidoscope a permis de poursuivre la table ronde qui réunit les experts des laboratoires privés et des cinémathèques qui possèdent un laboratoire interne. La rencontre qui s'est déroulée le 30 juin a permis d'approfondir les questions relatives à une standardisation des techniques et méthodologies de restauration.

Archivio
Cinematografico
Fototeca
Videoteca
Biblioteca
Archivio affissi
Cinematografici
Cinema Lumière
Redazione
«Cineteca»
Mostra
Internazionale
Cinema Libero
(segriteria)



3 - PROGRAMMATION, EXPOSITION

La programmation de Il Cinema Ritrovato 1995 a été conçue avec le Nederlands Filmmuseum et s'est articulée autour de quatre sections:

Retrouvé et restauré - comme chaque année, cette section est dédiée à la présentation des restaurations les plus récentes et les plus spectaculaires réalisées par les Cinémathèques du monde entier: avec la "récupération" extraordinairement intéressantes d'oeuvres de Murnau, Baroncelli, Ivens, Welles, Lubitsch,...

La nouvelle image du monde - une exploration dans l'univers encore mystérieux du documentaire, depuis les visions du précinéma jusqu'à une centaine de titres, européens et américains, qui révèlent des paysages, des géographies métropolitaines ou des silences éternels. Autant de documents ethnographiques qui définissent un langage et une esthétique nouvelle.

En voyage vers les terres lointaines: les films d'expédition - Histoire d'un genre qui accompagne la totalité du cinéma muet: le film de voyage, entre le frisson (bourgeois) de l'exotisme et le goût pour les merveilles naturelles. Aventures visuelles suspendues entre documentaire et narration des traversées du Sahara par les américains Schoedack et Cooper racontées dans *A nation's battle for life*.

Rétrospective Alfred Machin: tous les films aujourd'hui disponibles et restaurés, depuis les reportages africains jusqu'au dernier *Robinson Junior*. Coordonnée par la Cinémathèque Belge dans le cadre du Projecto Lumière, il s'agit de la première rétrospective dédiée à un pionnier nomade entre la France, la Belgique et la Hollande, qui fut aussi collaborateur de Griffith et l'auteur du premier grand film pacifiste de l'histoire du cinéma: *Maudite soit la guerre*.

Durant les mois de juillet et août, la Cineteca a organisé Sotto le stelle del cinema, une manifestation qui a permis de parcourir certains moments essentiels des cent ans de vie du cinéma. Le programme, qui a présenté chaque soir un film restauré dans le cadre prestigieux du Palazzo d'Accursio et pour trois soirées avec grand orchestre sur la Piazza Maggiore, a rencontré un exceptionnel succès de public en enregistrant plus de 21.000 spectateurs.

L'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie au cours de l'année 1995. 1119 projections ont vu la participation de 108.447 spectateurs.

La programmation s'est développée principalement autour des thèmes suivants:
Rétrospectives intégrales de Martin Scorsese, Ken Loach, Eric Rohmer, John Cassavetes, Jean-Luc Godard.

Cycles consacrés à des cinématographies émergentes: le cinéma japonais de Kido Shiro (en collaboration avec le NFM), le cinéma du Québec et le cinéma expérimental canadien (en collaboration avec la Cinémathèque québécoise), Afrique dans le cinéma, le jeune cinéma italien, le cinéma novo brésilien (avec le festival Cinema giovani de Turin).

Rencontres avec Milcho Manchevski, Kristof Kieslovski, Patrice Leconte, Philippe Noiret, Denis Arcand, Paul Meyer, Marion Hansel, Mimmo Calopresti,....

Archivio
cinematografico

Fototeca

Videoteca

Biblioteca

Archivio affissi
cinematografici

Cinema Lumière

Redazione
«Cineteca»

Mostra
Internazionale
del Cinema Libero
(segreteria)



4 - PUBLICATIONS

Les publications habituelles de la Cineteca di Bologna se sont poursuivies:
 Les six numéros de la revue CINETECA envoyés à domicile à plus de 11.000 abonnés de notre cinéma.
 Le numéro 8 de la revue d'étude cinémathécaire CINEGRAFIE

5 - ADMINISTRATION ET BUDGET

En 1995, le budget de l'année précédente a été confirmé et, dans certains secteurs, augmenté. Le financement, comme d'habitude, dérive de l'intervention de différents organismes qui ont appuyé des secteurs spécifiques de notre activité: Municipalité de Bologne (staff, bureaux, salle cinématographique), Région d'Emilia-Romagna (activité de restauration, Mostra internazionale del Cinema Libero, Il Cinema Ritrovato), Présidence du Conseil (Mostra del Cinema Libero), Institut pour les biens culturels (catalogage et restauration). Une contribution fort importante pour l'activité de restauration et de recherche des films perdus a été attribuée par le Plan Media - Proiecto Lumière, le programme de l'Union Européenne pour la conservation du patrimoine cinématographique européen. L'Union Européenne a également financé la réalisation du Projet Kaleidoscope.

Archivio
 cinematografico

Fototeca

Videoteca

Biblioteca

Archivio Affari
 Cinematografici

Cinema Lumière

Redazione
 «Cineteca»

Mostra
 Internazionale
 Cinema Libero
 (segreteria)

Brest

Cinémathèque de Bretagne

Gwarez filmoù

2 avenue Clémenceau
B.P. 6611
29266 BREST CEDEX
Tel 98 43 38 95
Fax 98 43 38 97

Rapport d'activité 1995

Acquisitions

Nous avons reçu 40 à 50 dépôts par mois en 1995: la moitié de ce que nous recevions les années précédentes: deux déménagements dans l'année nous ont empêché de chercher des films... D'autre part, un dépôt important de films documentaires catalogués en 1993 et 94 a faussé quelque temps la statistique: les particularités de notre action redeviennent visibles.

Depuis sa création, la Cinémathèque s'est fait une "spécialité" des formats amateurs et de la relation aux amateurs, avec un souci historique et ethnologique plus que cinéphilique.

Cela permet d'apprécier d'autant mieux ce qui nous arrive sans efforts de collecte: deux fois plus de films d'amateurs que de films professionnels, à peu près autant de films en 8mm qu'en 9,5mm et qu'en 16mm.

2. Conservation

Notre nouveau local de conservation aux normes pour l'acétate fonctionne depuis l'été 95. Il permettra le stockage de 30 000 bobines environ, ce qui devrait suffire pour les dix prochaines années (les nitrates sont envoyés à Bois d'Arcy).

L'établissement définitif dans nos locaux nous a permis d'investir dans des machines fiables et volumineuses tant pour le visionnement 16 et 35 que pour le transfert vidéo et les travaux de copie vidéo (20 000 \$ investis)

3. Catalogage

La Cinémathèque a publié un catalogue des films de fiction de long métrage tournés partiellement ou complètement en Bretagne (220 titres). Il sera suivi d'autres catalogues concernant toujours la région.

Elle exploite le logiciel documentaire qu'elle a fait développer et l'améliore régulièrement. Il est particulièrement adapté à l'analyse des films d'amateurs.

4. Projections

La Cinémathèque ne dispose pas de salle en propre. Elle répond aux demandes. 107 diffusions ont eu lieu en 1995 (28 émissions de télévision, 35 utilisations d'images pour des éditions de cassettes, 44 spectacles et divers).

Elle se trouve cependant dans un bâtiment où plusieurs salles existent (de 180 à 1 200 places). Une programmation sera organisée à partir de 1996 ou 1997.

Nos locaux comprennent 6 salles de visionnement en vidéo (de 3 à 10 places). Le public y vient toutes les après-midi (visionnement à la demande).

Pour le Centenaire du cinéma, en plus de sa propre inauguration, elle a produit un film 35mm court d'hommage aux premiers cinéastes ayant tourné dans la région, participé à une exposition itinérante "Bretagne et Cinéma" et publié un livre.

5. Administration

Nous avons déménagé 2 fois en 1995: une fois dans des locaux provisoires à Brest (déplacement de 150 km) et une autre fois dans nos nouveaux locaux (500 m² + 350m² de stockage) aménagés à notre intention en Centre Ville. L'inauguration a eu lieu le 22 décembre 1995.

Nous sommes 5 permanents (2 mi-temps) et 3 ou 4 stagiaires en moyenne.

6 Relations internationales

La Cinémathèque de Bretagne collabore régulièrement aux activités de l'Association Européenne Inédits.

En 1995, elle a retrouvé plusieurs films concernant des cinémathèques étrangères. "Border raiders" (EU) a été transmis à Bois d'Arcy qui l'a restauré.

7. Divers

Nous publions régulièrement un bulletin d'activités très précis: Il suffit de nous le demander. Et merci de nous envoyer le vôtre...

Bruxelles

1. ACQUISITIONS AND PRESERVATION / RESTORATION

2.785 prints were deposited at the Film Archive in the course of 1995 by some of the country's most prominent distributors, tantamount to some 1.660 different titles. Moreover, the inventarisation of the \pm 13.000 16 mm prints entrusted to the Archive by the Flemish Ministry of Education in 1994 continued throughout the year and rests as yet unfinished: some 9.285 prints were identified, while some 3.000 remain to be treated.

In the meantime, the Archive continued to pursue its goals of preservation and restoration. More than a third of the global budget for the past year was taken up by these activities (expenses relating to personnel not included), again attesting to the importance the Film Archive attaches to them. Some 315 titles were made available or enhanced in quality on our premises, while some 80 prints were produced in outside laboratories at our request.

The total number of acquired prints thus amounts to 3.153, or 2.014 different titles. Belgian productions accounted for a significant 813 prints, or 614 different titles. Our vaults at present contain a total of 71.915 positive prints, or 37.637 individual film titles, together with 12.806 diverse printing elements.

2. THE FILM MUSEUM IN BRUSSELS AND THE CENTENARY OF FILM

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 1995 its programming of five films a day (three sound films and two silents accompanied by live piano). In the sound film theatre, 1.745 screenings took place, with an average attendance of 57% per screening (75.518 spectators). The silent film theatre had 697 screenings: average attendance here amounts to 65% per screening (13.500 spectators).

However, the Film Museum could not permit this year of the centenary of the film camera to pass by unnoticed. The programme, normally planned on a monthly basis, was therefore restructured into a framework of 10 different themes, which took centre stage all year long in both the sound and the silent film theatre. Each individual theme was represented by 100 films, with which we hoped to offer the spectator an overview, as complete as possible, of 100 years of world cinematography. The year 1995 thus unfolded entirely under the aegis of the following ten themes: "100 restorations of the Royal Film Archive", "Born in 1895", "100 x Ledoux", "The Belgian production", "The revival of the genres", "A journey around the world in 100 films", "100 box office hits", "100 films on film", "Celluloid myths and legends" and "The rules of the game". Given the enormous attention devoted to classical and widely acclaimed film work by all sorts of events and institutions in the course of 1995, we considered it our duty to present first and foremostly lesser-known films and/or directors, putting the stress on the amazing diversity which characterizes the cinema.

Also, we wanted to duly commemorate the very first private screening abroad of the cinematograph of Lumiere, which took place originally in Brussels, on November 10th 1895. This very same date was now chosen in 1995 to organize a reenaction of this event, at the very same place: the "Cercle Gaulois", which was then known as the "Cercle littéraire et artistique". This was made possible thanks to the kind cooperation of our colleagues of the Archives du Film of Bois d'Arcy, who put at our disposal an authentic Lumière camera and a copy of the 10 first Lumière views pertaining to the "première séance", plus 7 Belgian views, all restored by them.

Film Discoveries / Age d'Or Prize

Film Discoveries took place as usual, in the month of July 1995, and counted 20 participating films, never released in Belgium. The jury awarded distribution prizes (of 150.000 BF each) to the following 7 films: **Dos Crimenes** (Roberto Schneider, Mexico), **Eggs** (Bent Hamer, Norway), **Ermo** (Zhou Xiaowen, China), **Heavy** (James Mangold, USA), **Komreh** (Ebrahim Forouzesh, Iran), **Der Kopf des Mohren** (Paulus Manker, Oostenrijk), **Tianguo Niezi** (Yim Ho, Hong Kong). A number of these already reached the Belgian theatres, others are to be released shortly.

Exceptionally, the Age d'Or Prize, normally held in december, did not take place in 1995. The reason for this is that, as of hence, the event will take place jointly with Film Discoveries, in the month of July.

3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which opened its doors to the public in September 1994, bustled with activity throughout the whole of 1995 and immediately attracted a substantial audience, providing for an occupation rate of 50%. The amount of screenings increased from some 40 to more than 60 films a month.

4. SEMINARS

a. Summer film school

This year's seminar comprised two main thematic sections: a retrospective of the work of John Ford ("John Ford, the greatest giant of cinema"), and a study of "Film faced with iconoclasm".

b. Seminars on film analysis and theory

This domain is also being restructured. Starting from 1996, there will exist only one general seminar, which will start in January. This explains why the seminars of the season 1994-1995 were the only ones to take place in 1995. The new formula proved instantly succesful, and we already noted a significant increase in subscriptions. This year's treated subjects were: "Figure I: the historical poetry of film", "Music and film", "Umberto Eco and the interpretation of film" and "The light comedy actor".

5. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic Films, functioning autonomically under the Archive's auspices, continued in 1995 its non-commercial distribution of classics on 16mm film throughout Belgium. The Decentralisation's catalogue features some 200 classic film titles.

6. ACCESS TO THE ARCHIVE'S COLLECTION

Apart from public showings, more than 700 films were screened on viewing table by students and researchers in 1995. 180 projections were organized in the film theatre itself, primarily for schools, universities and educational institutions. This denotes, without a shadow of a doubt, a truly explosive growth of 25% in comparison with 1994. The number of guided visits also soared, tripling in respect to last year, which is most certainly due to the renovation of the Film Museum in 1994. This not only improved the infrastructure but also caused for a lot of publicity to be made around the Museum. The attention devoted to cinema in general, in connection with the centenary, is also likely to have played a significant part in this substantial increase.

7. THE LIBRARY

1.750 readers consulted the Archive's Library, a growth of some 10% compared to last year's results. The Archive's Library, still one of the world's finest and most extensive in the domain of film, added 1.209 books to its collection, and can now pride itself on a collection of in total 32.128 volumes (at the closing of the service year 1995).

The Library also contains a Periodical Publications Department, which is in the process of an immense and time-consuming computerization, started in 1992. All new information is encoded directly on computer, while the countless numbers of old filing cards of the past are gradually integrated in the database. New technologies like CD-Rom are becoming increasingly important in the Periodical Publications Department, which already proposes a small collection of titles related to film. In 1994 the Department received 271 different periodical titles (i.e. 2.155 issues), 53 annual publications and 391 publications of 150 different festivals. As to the real size of the Archive's Periodical Publications collection, one must await the end of the encoding process (with relative certainty, the number of different film magazines amply surpasses 2.500).

Also consultable are the innumerable dossiers filled with press clippings which are constituted on a day-to-day basis by the personnel of the Press Clippings Service. 14 newspapers from Belgium and abroad are scrupulously scrutinized each passing day on information pertaining to film. Scripts and shot-by-shot descriptions are also kept at this department.

The Photo Archive also expanded in 1995, adding some 34.000 new pictures to its collection, helping to constitute some 1.650 fresh pictorial dossiers. Parallel to this, old photo collections could be completed, updated and otherwise enlarged. Some 1 million individual photographs are estimated to be kept in this department.

8. PUBLICATIONS

a. The Annual of Belgian Film

At the end of 1995, the 29th edition of the Annual of Belgian Film was published. The Annual remains an indispensable tool for all concerned with film in Belgium and contains all the relevant addresses, legal texts and statistical information.

b. The Chronicle of the Silent Film

In 1995, the Archive published the third part of the Chronicle of the Silent Film : a series of filing cards on the silent cinema, each containing 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 contains 10 full-page photographs of extraordinary quality.

c. Alfred Machin, Cinéaste / Film-maker

This book came into being through a close collaboration with film historian Eric de Kuyper, who wrote an essay on Alfred Machin, the pioneer of Belgian film whose (subsisting) work was entirely restored by the Film Archive. A comprehensive biography and filmography were established by collaborators of the Film Archive, while the "Bibliothèque nationale" of France put several scripts at our disposition containing information on films now lost. The publication was a joint effort of the Royal Film Archive of Belgium, the Cinémathèque française and the Cineteca di Bologna and was made possible thanks to the support of the Projecto Lumière. The films of Machin could, in the meantime, be discovered in the Film Museum.

d. Revue belge du Cinéma : Jacques Ledoux

This issue of the periodical Revue belge du Cinéma, a monography devoted to Jacques Ledoux, was established with the support of the Royal Film Archive, and contains articles written by many prominent members of the Belgian film world.

e. The Categories Game

Between 1994 and 1995, the Royal Film Archive, acting on behalf of the Commission for Programming and Access to Collections, coordinated an inquiry amongst FIAF members which set out to establish an extensive list of major cinematographical work produced throughout the last century. 40 archives all over the world helped to constitute a list of 2.247 films, which was then published as a book by the Cinemateca Portuguesa in Lisbon.

9. PROJECTO LUMIERE

Between 1992 and 1995, the Royal Film Archive submitted 21 different restoration projects to the European MEDIA Programme (for a total of some 430 short and long films). The European Union allocated, in total, 450.000 ECU to these projects. Thanks to the support of the Lumière project, the Royal Film Archive was able to carry through a large-scale restoration of the work of Alfred Machin (37 subsisting films out of an estimated original total of 120), in collaboration with colleagues abroad (Cinémathèque française, Archives du Film, Centre National de la Cinématographie, Nederlands Filmmuseum, National Film Archive, Gosfilmofond, ...). Amongst other projects, the restoration of the "Alan Roberts collection" should be mentioned, from which several films were presented at last year's "Giornate del Cinema Muto" in Pordenone.

10. VISITORS

In 1995, the Royal Film Archive warmly welcomed foreign scholars and researchers: Janet Bergström (USA), Dave Berry (UK), David Bordwell and Kirstin Thompson (USA), Noël Burch (France), Eric de Kuyper (Netherlands), Catherine Fowler (UK), Hélène Febres Fraylich (Spain), Lies Jansen (Netherlands), Villi Hermann (Switzerland), Martin Koerber (Germany), Sylvie Lindeberg (UK), Maud Linder (France), Sarah McDonald (UK), Alison McMahan (USA), Lieve Spaan (UK).

The Archive also had the distinct pleasure of welcoming several foreign colleagues: Michelle Aubert (Archives du Film, Centre National de la Cinématographie), Mary Lea Bandy (Museum of Modern Art, New York), Hoos Blotkamp (Nederlands Filmmuseum), Vittorio Boarini (Cineteca di Bologna), José-Manuel Costa (Projecto Lumière - Cinemateca Portuguesa), Gian-Luca Farinelli (Cineteca di Bologna), Catherine Gautier (Filmoteca Española), Vera Herold (Projecto Lumière), Clyde Jeavons (National Film and Television Archive), Fred Junck (Cinémathèque de Luxembourg), Chema Prado (Filmoteca Española), M. Soma (Archive of Ouagadougou), Catherine Surowiec (Projecto Lumière), Marc Vernet (director of BIFI, the audiovisual service of the Très Grande Bibliothèque, which is being established in Paris).

Budapest

RAPPORT D'ACTIVITÉS 1995 DU HONGROIS FILM INSTITUT

Magyar Filmintézet, 1021 Budapest, Budakeszi út 51/B
La Directrice est: Madame Vera Gyürey

Acquisition de l'année:

L'année passée 222 films ont été déposés, ces chiffres recouvrent 99 longs métrages et 123 courts métrages.

Nous n'avons aucune programmation de télévision.

Nous faisons acquisition de 1200 cassettes vidéo.

Moins que de la moitié, donc moins que de 50 % de la nouvelle acquisition des films sont nationaux.

Progrès dans le domaine de la conservation:

580.000 mètres films ont été sauvegardés ou restaurés en cours d'année dont 200.000 mètres de sauvegarde de films nitrate et 380.000 mètres de restauration des films en matière de sécurité.

Catalogue, documentation, recherche et programmations:

La totalité de la collection des films se trouve à présent sur base informatique écrite, établie continuellement pendant les années, mais en cours d'année nous avons commencé la catalogisation des films par l'ordinateur.

Le nombre des nouveaux livres de cinéma est 434, le nombre (ancien et nouveau) des revues de films est 92 et scénarios est 126, qui ont enrichi nos collections. 2100 photos et 560 affiches ont été déposés en cours de l'année.

Le nombre de chercheurs utilisant la documentation de notre documentation s'accroît avec le projet du Centenaire. 1687 personnes ont visité le service, dont 80 personnes regardaient les films et 300 personnes priaient de prêter des films pour aux fins d'études (les écoles supérieures).

Nous avons emprunté 15 films aux cinémathèques de FIAF.

Il y avait cette année 372 productions de télévision dont nous avons emprunté de matériels.

Nous avons une salle de cinéma de 126 personnes. Les demandes de visionnement, ainsi que prêts de films ou autres documents deviennent de plus en plus importantes.

Il y avait 1209 projections dans notre cinéma et nous avons 57 972 personnes qui avaient visité nos programmations dans le cinéma. Nous avons fait une retrospective d'Alain Resnais, Alain Tanner, Jean Vigo, Peter Sellers, William Wyler, Orson Welles, Nyikita Mihalkov, Werner Herzog, Luis Bunuel et les autres., Nous avons projeté les films récemment restaurés de la Cinémathèque française et nous continuons notre programmation de CINÉMÉMOIRE et MOVEAST.

Ajoutant aux fêtes du Centenaires, nous avons fait des projections bien réussis: 365 jours / 365 films, qui programmaient les films anciens du commencement.

L'utilisation du cinéma étaient 47,4 %.

À propos de la fête de l'anniversaire du film, nous vaons décidé de nous montrer sur un tout autre terrain, nous avons organisé (avec l'aide de l'Institut français de Budapest et de la Cinémathèque française de Paris) le festival Polyphonix. Nous avons proposé à des poètes contemporaines, à des auteurs de performances, (comme Jean-Jacques Lebel, Joel Hubaut et Joseph Siefer, plus six artistes hongrois) de sonoriser des films muet, anciennes et méconnus, restaurés par notre Institut ou bien la Cinémathèque française. Il s'agissait de battre les frontières qui séparent la poésie, la musique, les arts plastiques, la danse et le film et montrer pour un public, qui orient vers la culture française, que le film muet est très vivant.

Nous avons fait encore une soirée pour le grand public, avec les metteurs en scènes et musiciens hongrois, très connus chez nous et nous avons fait sonoriser les plus importants films muet de notre collections. C'était une énorme succès.

Nous avons organisé la première complète EXPOSITION DU CINÉMA en Hongrie, à propos du 100 ans du film. L'Exposition est encore ouverte et elle a un grand succès. L'exposition suit l'histoire du cinéma hongrois avec beaucoup de documentations, photos, appareils en fonction, affiches et films projetés.

Nous avons toujours notre revue FILMKULTURA, MOVEAST et FILM SPIRAL. Nous avons publiés notre filmographie hongroise (Filmévkönyv 1994). Nous avons fini la traduction des livres (Truffaut/Hitchcock, Bordwell, Gregor) mais la publication se réalisaient en 1996.

Nous nous sommes branchés dans le réseau international FILMNET et nous avons rédigé une disque de computer CD sur l'histoire du cinéma hongrois.

Administrations et budget :

Notre subvention a été comprimée à cause des difficultés budgétaires gouvernementales. Nous sommes dans une situations très grave. Nous avons fait toutes les programmations de fête par l'aide extérieure et par nos propres moyens, sans payer.

Le nombre des employés, qui travaillent toute la journée, est 62. Les autres, qui travaillent en part-temps, ou bien pour un laps de temps sont 24. Notre total budget de l'année était 1,07 million USA dollar. Le 38% de cette somme va aux salaires et le 25 % de cette somme revient à la restauration.

Budapest le 15 fevrier 1996.



Gyürey Vera

la Directrice de Magyar Filmintézet

Buenos Aires

FUNDACION CINEMATECA ARGENTINA

BUENOS AIRES

ANNUAL REPORT 1995

ACQUISITIONS:

287 Argentine film titles were found and then purchased in Miami. There are no negatives of those films in our country.

37 Argentine film titles entered in our archive, films which have already been in the country.

24 Foreign titles

PRESERVATION ACTIVITIES:

120.000 meters of safety film were processed in a lab in Los Angeles because in Argentina there is only one dedicated specifically to commercial purposes .

CATALOGUING, DOCUMENTATION AND RESEARCH:

117 films were catalogued which is quite a low quantity considering that in the years 1994 and 1995 have entered much more films in our archives than in previous years. This is due to the few staff we have dedicated to each task. Obviously we are purchasing more films than those we can catalogue at present, because we have to purchase those films before loosing them, as they are an unique opportunity.

75 Book titles on cinema were acquired.

180 Periodical titles on cinema.

780 Posters

490 Stills

6 Scripts

RESEARCHERS USING DOCUMENTATION:

1910 Researchers using our documentation.

FILM SHOWINGS:

- One month devoted to the work of Ingmar Bergman.
- The history of the world cinema celebrating the 100 anniversary.
- Unknown Argentine films which have never been commercially released.
- Pathé films.
- Retrospective of Hans Jürgen Syberberg
- New Peruvian films

2.-

- New Chilean films
- New Israeli films
- New Danish films
- Violence and discrimination in the German cinema.
- Tribute to Buster Keaton.
- Retrospective by Margarethe von Trotta.
- Homage to Pier Paolo Pasolini.

PUBLICATIONS: CD-ROM

THE ARGENTINE CINEMA IN A CD-ROM:

As there is not a dictionary about the Argentine Cinema, the Cinemateca Argentina had the idea to publish a CD-Rom which comprised the history of the national cinema since 1933 to 1995. Six hours in this CD-Rom summarized an important data to be consulted. The information will be useful in a near future for all those interested in the cinema, researchers or students in close contact between culture and the social-political time when they were produced. That material is by itself the best launching platform. Above all to find out in different issues which can cooperate in the understanding of the cinema as a phenomenon which surpass its own history.

- 1859 titles of films are registered including the credits, synopsis, reviews and photos.
- 824 biographies of actors, actresses, producers, director, script writers, art directors, cinematographers, etc., completed with their respective filmographies.
- The history of the main Argentine cinematographic studios.
- 28 video-clips of different films. (Total running time 30 minutes).
- The detail of 554 awards obtained by the Argentine cinema in this country and abroad.
- The list of 200 films performed and not showed commercially yet, joined by decades since 1933.
- An album with 2800 photos classified by film with the identification of each one of the actors and actresses.
- 49.750 hypertext links which allow to check with the "mouse" by names, dates, films and any question which can be placed even to seek how many times each word is used in the whole CD-ROM.
- 17 persons worked during one year in the performing of this CD-Rom.

We can assure with no doubt that this is the first CD of this kind published in Spanish.

BUDGETARY MATTERS:

As usual our budget is limited for all the activities and tasks the Cinemateca has to carried out. We need more experts and staff, but the social charges of employees are high, therefore we do not have working with us the necessary people. Frequently what is spent on salaries is equivalent to what is spent on preservation.

3.-

INTERNATIONAL RELATIONS:

We are thankful to the Danske Film Institute for their important cooperation with the delegation which came to present their films.

The Spanish Film Institute also cooperated with two special programs.

The relations and the exchange with the Filmoteca de la U.N.A.M. (México); Filmoteca de Lima (Perú), Chilean Directors and Cinemateca Uruguaya; Imperial War Museum; Cinematheque Royal de Belgique, were very fruitful.

Guillermo Fernández Jurado was invited to Los Angeles to attend the special meeting of Latin American archives related to the project "Redarim".

Paulina Fernández Jurado attended the FIAF Congress in Los Angeles.

SPECIAL EVENTS:

The building of a new vault was bought. We are paying the installments.

VISITORS:

From Denmark: Gabriel Axel; Anders Refn; Erik Clausen, Sofie Grabøl; Lissy Bellaiche.

From Israel: Jorge Gurvich.

From Spain: Jaime de Armiñan.

From Chile: Pablo Perelman and Gonzalo Justiniano

and

Margarethe von Trotta.

Cairo



Fax: (32-2) 34376-Brussels_BELGIUM
Att: Mr. The General Secretar of the FIAF

Dear Sir,

Cairo 27/2/1996

We present our best regards and have great pleasure to inform you that the activities executed by the National Film Archive during 1995 are follows:

Acquisitions:

The following have been added:

- 25 titles of Long Feature films
- 12 titles of Documentary and Short Film
- 22 titles of News Reels
- 100 titles of Different Subjects in the Cultural Mass Palaces.

Cataloguing:

Cataloguing of 59 of Feature films

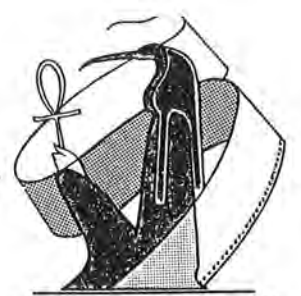
In The Field Documentation:

The following have been added:

- 59 Files of Documentations and critic Materials
- 40 Posters
- 80 Stills

In The Field of Research and studies:

1. Celebrating the Director Fouad El Tohamy, one of most Prominent directors in Egypt.
2. Organizing short Film projections of different subjects in the Cultural Mass Palaces.
3. 6 Organizing Film Projections for Miss Micheal Goldman The French Film Researcher.
4. 50 Organizing Film Projections For American University
5. Participating in the Centenary of Cinema with the Arab World Institute in Paris. The participation includes Feature Films, Posters and Stills.



6. Participating in the Ismailia Internatioal Festival for Documentary and Short Films of 1994.
7. Participating in the National Festival of Feature Films of 1994.
8. Participating in the Fifth Cairo International Film Festival for Children of 1994 by projecting Animation Films.
9. Participating in the Sixth Cairo International Film Festival for children of 1995 by projecting Documentary Films for Children.

المركز القومي للسينما
مكتبة وثائق الأرشيف
صادر رقم ٤١
التاريخ: ١٤/٥/١٩٩٦

Prof. Dr. MADKOUR THABET

Madkour Thabet
President

Canberra

**NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA
CANBERRA, AUSTRALIA
REPORT OF ACTIVITIES 1995**

INTRODUCTION

During 1995, the Archive's Collection Development Section concentrated on two major film projects:

- 1) Selection and acquisition of contemporary (1980s and 1990s) Australian production and
- 2) Further repatriation of non-Australian nitrate titles.

ACQUISITIONS FOR THE YEAR

Major acquisitions

FEATURE FILMS: Original and intermediate materials:

Blood Oath (1990, d. Stephen Wallace)
The Boy Who Had Everything (1984, d. Stephen Wallace)
Breathing Under Water (1992, d. Susan Dermody)
The Castanet Club (1989, d. Haydn Keenan)
Contagion (1987, d. Karl Zwicky)
Crocodile Dundee I (1985, d. Peter Faiman)
Crocodile Dundee II (1988, d. John Cornell)
The Devil's Playground (1976, d. Fred Schepisi)
Greenkeeping (1992, d. David Caesar)
Hard Knocks (1980, d. Don McLennan, 16mm)
Jackson's Crew (1986, d. Michael Rodger, telefeature)
Jedda (1955, d. Charles Chauvel)
Love In Limbo (1991, d. David Elfick)
No Worries (1992, d. David Elfick)
One Night Stand (1984, d. John Duigan)
The Picture Show Man (1977, d. John Power)
Silver City (1984, d. Sphie Turkiewicz)
Spotswood (1992, d. Mark Joffe)
Starstruck (1982, d. Gillian Armstrong)
Stir (1980, d. Stephen Wallace)
Summer of Secrets (1976, d. Jim Sharman)
Undercover (1984, d. David Stevens)

FEATURE FILMS: Prints

The Chant Of Jimmy Blacksmith (1978, d. Fred Schepisi)
Country Town (1971, d. Peter Maxwell)
Don Quixote (1973, d. Rudolf Nureyev/Robert Helpmann)

Jedda (1955, d. Charles Chauvel)
The Magic Riddle (1991, d. Yoram Gross)
Plenty (US, 1985, d. Fred Schepisi)
Puberty Blues (1981, d. Bruce Beresford)
The Roly Poly Man (1994, d. Bill Young)
Roxanne (US, 1987, d. Fred Schepisi)
Six Degrees Of Separation (US, 1993, d. Fred Schepisi)
Squeeze a Flower (1970, d. Marc Daniels)
You Can't See 'round Corners (1969, d. David Cahill)

SHORTS

Foxbat And The Demon (d. John Skibinski)
The Sewing Room (d. Judy Schreiber)
A Saucer Of Water For The Birds (d. Ann Shenfield)
Brief Secrets (1994 d. Franziska Wagenfeld)
Invisible Girl (1988 d. Jayne Stevenson).

ACTUALITY/HOME MOVIES

Actuality footage from Hillston NSW
Angorichina Sheep Station in the Flinders Ranges in South Australia c1935.
[Empire Day Celebrations Melbourne? c1905]
Sir John Gorton home movies
[Moree Freedom Ride, Feb. 1965]

DOCUMENTARY

Bodywork (1988, d. David Caesar)
God's Girls (1992 d. Cherie Nowlan)
The Gulf Between (1991 d. Monique Schwarz)
The Life and Times Of Margaret Whitlam
Niugini Culture Shock (d. Ian Stocks)
A Place To Live (c1950)
Sunday In Melbourne (d. Gil Brealey)
Tamu The Guest (d. Ian Stocks)
Women in the Surf (1986 d. Mandy Smith)

VIDEOS (1" or SP Beta)

Features:

The Adventures Of Priscilla Queen Of The Desert (1994, d. Stephen Elliott)
All Men Are Liars (1995, d. Gerard Lee)
Bad Boy Bubby (1994, d. Rolf de Heer);
Back Of Beyond (1995, d. Michael Robertson)
Hotel Sorrento (1995, d. Richard Franklin)

Libido (1973, *The Husband* d. John B. Murray; *The Child* d. Tim Burstall; *The Priest* d. Fred Schepisi, *The Family Man* d. David Baker)
Mushrooms (1995, d. Alan Madden)
On Our Selection (1995, d. George Whaley)
Reckless Kelly (1993, d. Yahoo Serious)
The Seventh Floor (1993, d. Ian Barry)
That Eye The Sky aka *Le Dentiste* (1994, d. John Ruane)
This Won't Hurt A Bit (1993, d. Chris Kennedy)
Traps (1994, d. Pauline Chan)
Tunnel Vision (1994, d. Clive Fleury)

Documentaries:

Angst (1994, d. Judy Menczel)
Arthur Boyd: Testament Of A Painter (1994, d. Don Bennetts)
Aussie Rules (d. Barbara A. Chobocky)
Barred Wives (d. Jacquelynne Willcox)
Blanche: Wrestling With The Angel (1995, d. Don Featherstone)
The Business Of Making Saints (1995, d. Martin Brook)
Cenotaph (1993, d. Christopher Tuckfield)
Charles Blackman: An Australian Painter (1993, d. Richard Moore)
Conspiracy (1994, d. Darryl Dellora)
Deadly Hurt (1994, d. Don Parham)
Diamond Empire (1993, d. Gavin McFayden)
Empty Arms Broken Hearts (1994, d. Iain Gillespie)
Ernie Dingo's Kimberley (1994, d. Nick Shearman)
Facing The Music Lyndall Hendrickson's Way (1994, d. Manuela Alberti)
First Day (1995, d. Gordon Glenn)
A Glorious Way To Die (1994, d. Richard Dennison)
Harold (1994, d. Steve Thomas)
Homelands (1993, d. Tom Zubrycki)
Ice Capped Jungle (1994, d. Chris Hilton)
The Isabellas (1994, d. Sally Ingleton)
Ladies Please (1994, d. Andrew Saw)
Life Chances (1994, d. Gregory Miller, Georgia Wallace-Crabbe)
Lowering The Tone: 45 Years Of Robyn Archer (1994)
The Metals: Anatomy Of A Union (1994, d. Peter Flynn)
More Than Legends (1994, d. Paul Fenech)
Peter Allen: The Boy From Oz (1995, d. Stephen Maclean)

Television series/mini-series:

The Battlers; Bay City; The Feds; Fire; Glad Rags; Halifax f.p. [My Lovely Girl]; Mission Top Secret II; Ocean Girl; Ship To Shore; Ship To Shore 2; Singapore Sling

* For the purpose of this report we have interpreted **short** (2.1.2.) to encompass short fiction, documentary, newsreel and home movies.

PROGRESS IN THE FIELD OF PRESERVATION

Preservation activities in 1995 included development and introduction of basic electric film winders, now in general use for transit and preservation winding of acetate and nitrate film. Duplication procedures have been rationalised to minimise the number of copies made of particular material. Preservation copies are made in all cases, however access copies are now only produced in response to specific client requests. Optical printing has been introduced for transfer from 8mm to 16mm. Some Black and White material has been completed and progress is being made in procedures for colour optical printing.

Demonstrations and training in preservation practices and procedures including film identification, repair and duplication were provided to visitors from 10 countries (Brunei Darussalam, Indonesia, Laos, Malaysia, Philippines, Singapore, Thailand, Vietnam, New Zealand and Australia) as part of the first cultural ASEAN Seminar to be held in Australia. The seminar was well received, adding to the impetus towards the foundation of SEAPAVAA (South East Asian Pacific Association of Audio Visual Archives).

Film restored and printed included newsreel material and release quality prints of feature films including "Three In One" (1956), "Jewel Of The Pacific" (1932) and "The Man From Kangaroo" (1920) for the Archives access collection.

CATALOGUING

During the year cataloguers continued to be involved the downloading of the Archive's database to CD-Rom. In August 1995, the CD-Rom catalogue, **Cultural Connections** became available, comprising 250,000 records. It is available for purchase at @ \$AUD300 plus \$15 packaging shipping and insurance from Reed Business Publishing, (02) 372 5222, Fax (02) 412 3317.

Cataloguers also worked on the following catalogues:

:
Keepin' Silent, released in December 1995 with an accompanying video compilation and includes around 1000 silent film titles which are also available as client access copies.

World War II : Australians at Home and Overseas released in July 1995 to commemorate the 50th Anniversary of the end of World War II. It includes significant materials on all formats relating to World War II including advertisements, documentaries, home movies, newsreels, feature films, short fiction films, music, oral history interviews, speeches and documentation items (primarily photographs).

The **Radio Series List** covering Australia's radio serial broadcasting history was a priority for the Cataloguing Section in 1995, and is due for release in late 1996.

DOCUMENTATION

During 1995, the Archive developed programs to fill gaps in its Documentation collections. One of these identified gaps related to materials from contemporary Australian television programs and the resulting program bought in useful acquisitions including publicity packages, stills and scripts for a representative range of recent Australian programs. A particularly

exciting acquisition was the wedding and bridesmaids' costumes from the 1994 Australian film *Murial's wedding*. These costumes were displayed in the Archive's entrance foyer at the end of the year.

The Archive also commenced research into digitising its Australian stills collection. It is expected that this project will take up a significant amount of time and resources over the next couple of years.

There was regular use of the collection throughout the year, particularly in relation to the Centenary of Cinema celebrations. Several delegates of the 7th Australian History and Film Conference, held in Canberra at the end of the year, took the opportunity to research the Documentation collection.

ACCESS SERVICES

Requests for access to film and video collection materials increased during 1995 to 3,000, an increase of 25%. This may in part be due to the release of the Archive's CD-Rom catalogue and Australia's *Centenary of Cinema* celebrations. Requests for joint screening opportunities has also increased.

Materials were provided for many projects, including:

- *Australian Cinema Retrospective*, Munich, March 1995 in conjunction with the Australian Film Commission
- *Hidden Pictures*, touring retrospective of indigenous Australian cinema, organised by the Australian Film Commission.
- *Strictly Oz*, a package of 100 Australian Films screened at MOMA, October 1995.
- *Waltzing Matilda* Centenary Film Festival in Winton, Queensland, March.
- Brisbane Biennial: Screening of *The Sentimental Bloke* accompanied by the Tasmanian Symphony Orchestra.
- *Melbourne Film Festival*: *Sentimental Bloke* accompanied by Musical group: Weddings, parties Anything.
- *Swatch Watches* Centenary screenings in Sydney and Melbourne.
- *Australia Remembers* (World War 2 screenings) at numerous festivals, clubs and country cinemas around Australia.
- *Prime Ministers*, National Museum CD-ROM

FILM SCREENINGS - EXHIBITIONS - PUBLICATIONS

In October the Archive opened a 'sound and light show' in the House of Representatives at Old Parliament House. The show uses modern technology drawing on original footage and recordings from the Archive's collection. It spans over sixty years of power, controversy, fame passion and vision.

The NFSA co-hosted with the Museum of Contemporary Art (MCA) are series of six international silent features with live musical accompaniment.

The NFSA Newsletter is published quarterly.

BUDGETARY MATTERS

In the 1994/95 financial year, the Archive operated with a total appropriation of \$A11,2 million and 129 staff.

INTERNATIONAL RELATIONS

Europe

Collection Section Manager Mr Graham Evans visited Norway to demonstrate the information management system MAVIS. Mr Evans also visited Film Archives in France.

Information Technology Branch Senior Manager Mr David Watson visited Denmark, Sweden and Norway to demonstrate MAVIS.

Collections Branch Senior Manager Ms Ann Baylis attended a 'FIAF Cataloguing Commission' meeting in France.

Asia

Deputy Director Mr Ray Edmondson and Video Laboratory acting Manager Ms Jean Wein attended an ASEAN Steering Committee Meeting in Bangkok in September 1995.

Information Technology Branch Senior Manager Mr David Watson visited Manila to demonstrate MAVIS at a workshop for Film Archivists.

Collections Branch Senior Manager Ms Baylis attended a workshop in Manila for film archivists as the 'foreign resource person'.

United States

Deputy Director Mr Ray Edmondson and Information Management Section Manager Ms Mary Miliano represented the Archive at the IASA/FIAF Conference in Washington.

Information Management Section Senior Manager Mr Bob Pymm was awarded a grant by the Victorian Association for Library Automation (VALA) to undertake a study tour of institutions related to the NFSA.

Information Technology Branch Senior Manager Mr David Watson attended the IASA/FIAT conference in Washington to demonstrate the collection management system MAVIS.

Australia

An ASEAN Seminar on Film and Video Management sponsored by the Department of Foreign Affairs and Trade, Kodak and the NFSA was held in May of 1995. Twenty two participants from six ASEAN and four non ASEAN countries attended. The Seminar was very successful. Among colleagues received in Canberra during the year were His Excellency Mr Ricardo T Gloria, Secretary (Minister) for Education, Culture and Sports, Philippines, Ms Kishwar Naheed, Director-General of the Pakistan Council of the Arts and Mr Kim Dong-Ho, Korean Chief Censor.

Den Haag



Audiovisual Archive of the Netherlands Government Information Service
Report for 1995

The need to cut overall budget spending in Government services in 1995 has not left the Archive unscathed. Its operational budget has been further reduced, though within its limitations slightly over 50% has been allocated to film conservation, adding close to 8000 meters to the footage of conserved film. One collection has been received this year, from a film laboratory that ceased its activities, which leaves some room to clear a backlog in inventorising this collection, as well as the collections of the Dutch Red Cross Society and Dutch PTT that have been received earlier. The Archive also welcomed the gift of an important collection of art and animation film by the Dutch filmer Nico Crama.

All conserved film documents have been catalogued and are available for research or re-use. As most Archive users require copies of historical footage on magnetic tape it has been decided to have digital BETACAM tapes made to service customers, who will use the BETACAM in preference to the film proper for their copying. The licensing fees have not been changed except the standard fee for the Dutch speaking area, which had been kept at f 10 per second for 10 years and is now at f 15 per second. Research may still be done free of charge.

The Archive's collections are easily accessible and throughout the past years the number of users has steadily risen to 519 in 1994 (i.e. the number of users who have actually located the documents they required; the number of those that have asked for subjects outside the parameters of the collection has not been registered). The Archive was however not prepared for an increase of 62.5% in 1995, though part of the demand could be satisfied with a special video programme the Archive has had made for the 50th commemoration of the end of World War II. In customer services, as in physical management and film conservation, staff shortage remains a serious problem.

In March the four national AV archives in Holland (which include in addition to the present Archive, the Film and Science Foundation, the AVAC Dutch TV archives and the Netherlands Film Museum) established a foundation to formalise their coöperation in acquisition and selection, preservation and conservation, cataloguing and customer services. Among the first priorities were making a final decision on about 1.2 million meters of nitrate film that is still waiting for selection, and developing a common cataloguing format and software for the four archives concerned, to be extended eventually to other archives wishing to participate. As the expected subsidies from the Ministry of Culture to provide for additional conservation were not forthcoming, no action could be taken concerning the nitrate film or the conservation of other materials that need immediate attention. However, considerable progress may be reported on the development of the common cataloguing format and indeed of a joint national catalogue. At the end of the year the preparatory report has been approved, and the Royal Library coördinating this project has been asked to proceed to prepare the final network. This is expected by summer 1996.

At the very end of 1995 the Ministry of Culture decided to merge before January, 1997 three of the institutions mentioned above, to wit the Film and Science Foundation, the NGIS Audiovisual Archive and the AV Archive Centre Foundation (i.e. the former NOB TV archives comprising moving image, recorded sound and still subcollections,



that were to be established as a separate foundation in January, 1996). Together, these are to become in 1997 the national audiovisual archive of the country. The consequences of this decision for the institutions concerned and indeed for the openness of audiovisual archiving remain to be studied.

The Archive, whose Head chairs the AV Archives Section of the Royal Association of Archivists in The Netherlands, has been involved in formulating an inventory of issues and of recommendations concerning AV archiving at the regional and local levels in Holland. As this area has not been covered in the developments mentioned above, it was felt that in order to obtain a clear and balanced picture of the state of the national audiovisual heritage an additional analysis should be made of the area and of the financial resources needed.

At the international level the main project has been the technical assistance requested by the three Baltic Republics Estonia, Latvia and Lithuania to upgrade their audiovisual archiving system. A proposal for bilateral coöperation has been submitted to the proper Dutch authorities.

R.H.J. Egeter-van Kuyk

Dublin

1995/96 has been a relatively quiet but productive period of consolidation at the Irish Film Archive. The restoration of the Archive to normality following a disruptive flooding incident in 1994 involved installation of comprehensive alarm systems and improved vault insulation systems. The programme of installation of environmental controls in the viewing copy and master storage areas has begun. In preparation for the transfer of materials to the master vaults, the main area of activity in the Archive this year has been in collection management - print checking and mastering, re-canning, re-numbering, winding and cleaning of existing stocks. Cataloguing staff have been employed in this labour-intensive, house-keeping work and will be for the next 8-12 months.

Acquisitions

Until the collections have been satisfactorily re-located in master vaults, the Archive has ceased its active pursuit of materials for deposit. We have however accepted a number of interesting amateur collections - from Des Egan (fiction and non-fiction), and Dr Devane - an extensive collection of home and holiday films from Austria, Italy and Germany in the 30s and 40s. John Manning, colleague of Liam O'Leary and original member of the Irish Film society (est. 1943), donated film (fiction) and equipment.

A number of contemporary Irish feature films have been acquired for, initially, a limited period of non-commercial exhibition after which they will be incorporated into the Archive's viewing copy collections to which on-site research access is provided. In some cases the Archive has received authorisation to automatically master titles acquired for which the Archive holds no other material. Titles acquired include *Circle of Friends*, *A Man Of No Importance*, *Words upon the Window Pane*, and *Ailsa*.

Progress in the field of preservation

The most notable advance in development of preservation facilities in the Archive has been in the stabilising of the environment of the main film store. The gradual de-humidification of the area over a six-month period has allowed film and magnetic holdings to acclimatise to new considerably lower levels of humidity. The master film, magnetic and document vaults will be fully commissioned over the next 12 month period.

A very special project this year has been the restoration and exhibition of *Tir na nOg*, a black and white 16mm film shot by Welshman Jeff Charles in Dublin and Galway in 1949. The film was restored in co-operation with the Wales Film and Television Archive with assistance from the Lumiere Project.

In the course of print-checking work several cans of film were identified as suffering from vinegar syndrome. These films have been isolated. Fortunately, all but one of those identified were films for which multiple copies are held.

Due to budgetary constraints the rate of duplication of the Archive's nitrate collection (held at Henderson's laboratory in London) remains, slow.

Cataloguing

Cataloguing staff have provided information relating to the Archive's holdings to Kevin Rockett as his comprehensive Irish filmography nears completion.

The primary task of the cataloguing staff this year has been print checking and the recording of information generated by the collection overhaul and in the simultaneous revision and up-dating of the holdings data-base.

Film showings

The Archive continues to provide films for the Irish Film Centre's bi-monthly cinema programme. Since the start of '96, the year in which Ireland celebrates the Centenary of Cinema, the call from the Centre's cinemas and indeed from cinemas throughout the country for Irish material has increased considerably.

Material for broadcast was provided to RTE, BBC, Granada and various Irish independent productions.

International Relations

Increased levels of production activity and a growing international awareness of Irish cinema have created a huge demand for contemporary and retrospective programmes of Irish cinema all around the world. Requests for programmes of non-commercial festivals have been facilitated. Such requests have come from Irish cultural groups, Irish embassies and consulates and FIAF colleagues. Host cities have included Amiens; Barcelona; Bremen; Clermont

Ferrand; Havana; Montreal; Moscow; Prague; San Francisco; Trieste; Tokyo and Turin.

The Archive has borrowed films and sought advice from FIAF colleagues. WE are particularly grateful the staff of the NFTVA in London for their on-going support.

Representatives from the Archive have attended meetings of the British Regional Archives Forum throughout the year. The Archive continue

The completed Irish contribution to the European Filmography was submitted to Lumiere.

We were delighted to receive visits from FIAF colleagues from Mo I Rana, Wellington, Aberystwyth, Jerusalem, and London (both NFTVA and the Imperial War Museum).

Budgetary Matters

The Archive, along with its parent body, the Film Institute of Ireland has experienced a year of increasing financial stability. We are still however working within tight budgetary constraints.

A recent initiative has been the establishment of *Filmsave* - a fund-raising drive specifically for the repatriation, restoration and duplication of prints of Irish films. This drive will be co-ordinated by a dedicated staff member for the next twelve months.

A grant of £10,000 has been awarded to the Archive from the Irish Arts Council for restoration of all our 9.5mm holdings. This work will take place over the next twelve months in co-operation with the University of East Anglia.

Frankfurt

DEUTSCHES INSTITUT FÜR FILMKUNDE

Deutsches Institut für Filmkunde e.V. · Kreuzberger Ring 56 · 65205 Wiesbaden-Erbenheim

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

Filmarchiv
Kreuzberger Ring 56
65205 Wiesbaden-Erbenheim
Telefon 06 11 / 72 33 10
Telefax 06 11 / 72 33 18

Annual report 1995

Acquisitions

- film-stock of a private collector in Wiesbaden (Peuss) of about 200 German silent short films, documentaries and animated films, among them films believed lost by Peroff and Noldan (German animation pioneers). Films were nitrate.
- About 20 short films and advertisements from German chocolate company Sarotti, 1910-1920. Films were nitrate.
- Last part of 35mm-stock of former German distributor Atlas, international film classics, basically German feature films 1950-1975, also films by Marx-Brothers, Jean Renoir, Charles Chaplin etc. 262 acetate prints, about 50% of them never used.
- Acquisitions within FIAF-exchange, among them first feature film with German boxing idol Max Schmeling LIEBE IM RING and long lost comedy HUNDEMAMACHEN, as well as film-programmes to early color-films and early German animated films (films made between 1900 and 1920).

Preservation

31 nitrate prints (feature films and short films) from the DIF nitrate stock were preserved on safety film in 1995. They were German films from 1913 to 1940, all of them unique prints. The preservation was supported by an additional financial support from the city of Wiesbaden.

Within a search for films about German emperor Wilhelm two unique films were traced in Filmmuseum Wien and were preserved and restored in Wiesbaden.

DIF participated in the restoration of GOLDRUSH in cooperation with Photoplay and Roy Export and several FIAF-archives.

Silent classic ORLACS HÄNDE (dir: Robert Wiene) was restored by DIF with the cooperation of Murnau-Stiftung, Kinematek Belgrad and Bundesarchiv Berlin.

With an additional support from the German Ministry of the Interior from 30 German classic films prints for distribution could be made for the centennial.

Events

In 1995 DIF/Filmarchive organised an exhibition on the era of Wiesbaden filmstudios (1949-1959) for State Museum in Wiesbaden. A book on the same topic was published to coincide with the exhibition. DIF Filmarchive supported an exhibition on Oskar Messter in Wiesbaden. To both exhibition DIF organised film-showings in the archive.

Among other events DIF supported the following institutions/Festivals:

- Silent film Festival Pordenone
- Silent film Festival Bonn
- femme totale Festival Dortmund
- Filmfestival Pesaro
- Retros on German films in Goethe-Institutes worldwide
- Film showings in FIAF-archives

In the archive-owned cinema CALIGARI DIF organised, among others, retros on: Music and film (Festival in March 1995), Propaganda and film (Series of lectures), restored films, Programme on history of German advertising films, 100 best German films etc. etc.

Miscellaneous

In 1995 DIF had to move to another nitrate vault and an additional vault for acetate films was offered by the city of Wiesbaden.

In July/August the cinema CALIGARI was completely renovated.

Glasgow

THE SCOTTISH FILM ARCHIVE, Glasgow, Scotland

Report on activities: April 1994 to March 1995

Acquisition

The Jenny Gilbertson Collection was augmented this year with the acquisition of a series of documentaries of Shetland life made by her in the 1960's and re-edited in the 1980's. This deposit now completes the acquisition of her footage shot in Scotland between 1931 and 1965 and in the Arctic in the 1970's and 80's. Edinburgh Cine Society donated original material of life in the capital in the 1930's and from the East Anglian Film Archive was received a nitrate print of PATRIOTIC PORKERS (1918), an official Ministry of Food propaganda film made by Glasgow based Green's Film Service.

The Gaelic Television Archive Project Officer accessioned for preservation 115 hours of broadcast material and recorded 230 hours off-air for the access collection. A research project into the amount and content of Gaelic television production between 1989 and 1993 has been undertaken. A complete data record of all Gaelic language transmissions from January 1989 to March 1994 is now held on the database.

Preservation

With funding from the Media 95 Lumiere programme, and in collaboration with the Oesterreichs Filmmuseum, the Archive restored HEIL OESTERREICH (1937) a 16 mm documentary made by Violet Anderson, member of Glasgow School of Art Kinecraft Society and colleague of Norman McLaren.

Ten titles from the Scottish Co-operative Wholesale Society Collection were restored and printed for inclusion in the 1994 Festival of Films on Co-operation. This led to a series of screenings throughout the UK including several at Scottish film theatres. A number of

nitrate titles were duplicated onto safety film including JUBILEE CELEBRATIONS OF 'GENERAL ACCIDENT' AT PERTH (1935) and THE BATHING PARTY (c1925).

Cataloguing

During the year under review all manual shotlist and catalogue information was transferred onto the computer database and data finalised for the publication of a catalogue of holdings, scheduled for July 1995. A further 350 titles in the general collection were shotlisted and indexed during the year. with 500 titles in the Scottish Television film collection. A survey was undertaken to identify and isolate material affected by vinegar syndrome.

Access and Outreach

Archive footage was supplied to over 100 television productions during the year, including BBC's *Forbidden Britain*, *Billy Connolly's World Tour of Scotland*, *Eorpa*, *Excess* and Scottish Television's *John Brown The Man Who Drew A Legend* and their magazine series *Don't Look Down*.

Grampian Television transmitted a sixth series of local history programme *The Way It Was* which was heavily dependent on footage from the Archive and used the skills of the Curator as co-presenter. A version of the programme for Gaelic speaking audiences *Faire Faire* was transmitted over the winter.

Archive staff presented several highly popular screenings across the country which included one at Dunning in Perthshire where the audience expanded through the back doors of the hall into the corridor to allow the overspill to see the screen! The Archive supplied titles for a number of festivals, including the International Women's Festival at Creteil and the UK/LA Scottish Film season in California as well as supplying images on videotape for museum and gallery exhibitions.

The Archive's Librarian delivered a paper at 'Moving Views', the Amateur Film Forum in Cardiff, and attended the General Assembly of the Association Européenne Inédits.

The Scottish Film Archive co-hosted the visit by the Director of the Steven Spielberg Jewish Film Archive to Scotland in January.

Training and Study

Archive staff were again pleased to provide teaching input to the Diploma in Film Archiving (East Anglia University) and also contributed to the biennial Scottish Archive Training School run by the Scottish Record Office. Placement schemes for students of librarianship, media studies and film archiving were provided at our Dowanhill premises.

The Archive has been accepted as a corresponding member of the International Federation of Television Archives and in January the Preservation and Technical Officer attended the joint FIAT/FIAF Technical Symposium on preservation of magnetic materials.

CDi project

This innovative collaboration between the Archive, the Education Department of the Western Isles Council and the Scottish Interactive Technology Centre has made good progress over the year. It must, however be noted that since the project is operating at the leading edge of technology time scales are not always as easy to predict as one might wish. The essence of the exercise is to create an Interactive Compact Disc (CDi) tailored to the needs of Western Isles teachers within the 5-14 programme. Over an hour of Archive footage has been selected, digitised and transferred to disc and the computer menu together with a selection of voice overs and theme packages should be completed during 1996.

Helsinki

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 1995

1. ACQUISITIONS OF THE YEAR

In 1995 the domestic film unit of the Finnish Film Archive received 102 depositions, which contained 21 prints of Finnish feature films, 244 prints of Finnish short films, and the pre-print materials of 21 feature films and 117 short films. In addition, the archive received a great amount of advertising short films or spots.

The foreign film unit received voluntary depositions from all of the film importing companies. Import and distribution companies, and other organizations deposited 338 foreign feature films (ca. 240 titles) and 746 foreign short films (ca. 470 titles) and 104 trailers.

Our computer-climated main vaults in Otaniemi are in fact full now. We are obliged to move the collection of historical equipments and properties to other vaults in order to make room for the fastly increasing film depositions. This will be done in connection to the aim to establish a museum of moving picture in Finland.

The archive's video unit received 1.893 video cassettes (1.408 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 tape collection totals now ca. 15.600 cassettes (ca. 11.400 titles).

The book library acquired 550 books and subscribed or received as complimentary copies 143 periodical titles. The library has now ca. 18.900 titles of books and pamphlets and 660 titles of periodicals. Several new dossiers were again added to the library's clipping file collections.

The photography collection grew with 7.000 photos: the archive received 200 domestic stills and negatives from 10 films and 6.800 foreign stills from 500 films.

The document collection received 2.600 posters: 100 domestic posters from 10 films and 2.500 foreign posters from 130 films. We also received 300 domestic (including plans for unrealized projects) and 300 foreign film scripts or dialogue lists.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1995, the total amount of nitrate material transferred to safety stock was 47.190 metres, and 125.146 metres of acetate film was processed.

Among the preserved films were five silent features, 22 features from the sound era, and several short films and documentaries.

Celebrating 100 years of Finnish Cinema: New prints of Finnish film classics were done for touring regional film festivals and other celebration screenings.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The archive uses in its cataloguing a Hewlett-Packard HP3000 computer and Minisis database programme. Ca. 30 persons have on-line access to the system by their terminals or personal computers. Plans are being made for the updating and modernization of our computer and data base system. For this purpose a working party was set up to make a comprehensive report of the resources and needs of the archive's information system.

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. 116.300 records. We also have separate data bases for deposits, film traffic, screenings, 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. 41.000 records. In 1995 special effort was put on cataloguing Finnish short films of the years 1985-90. The Finnish Board of Film Censorship enters into this data base, by on-line terminals, information on the registration of new films and videos released for distribution in Finland.

Our cataloguer-researchers have started a major project to comprehensively catalogue the short films produced by the company Suomi-Filmi in the years 1919-1965. For this purpose film credits were entered in the filmographic data base. Content descriptions made in earlier years were entered in computer with the help of text-scanning technique. This Suomi-Filmi project will continue for many years as a major task of our cataloguing unit.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

There were 849 screenings of 528 different films in the Archive's Cinema Orion in Helsinki. The total attendance was 52.528 and the average attendance per screening 62. We also had 161 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku), total attendance there 9.121.

Main themes of the screenings in Helsinki were:

SPRING SEASON. Silent Heroes: Blacklisted Screenwriters in Hollywood; Films of 1930's in France; Ingmar Bergman, part I; Robert Bresson; Erich von Stroheim; Helmut Käutner; Jurkka Theatre Family; Black and White in Scope; Genre Films; Purgatory; Religion in the Films; Monty Python; Great Fairy Tales.

SUMMER SEASON. Pier Paolo Pasolini; Alfred Hitchcock; Woody Allen; Laurel and Hardy; César Award Winners; Bad Women on Screen; Under the Sky of Helsinki: Helsinki Depicted in Films.

AUTUMN SEASON. Erich Rohmer; Nouvelle Vague; Unknown Walt Disney; Censored Classics: Film Classics That Were Originally Banned by Censorship in Finland; Bibi Andersson; Ingmar Bergman, part II; Mika Kaurismäki; Carte Blanche à Mika Kaurismäki; Love and Anarchy Film Festival: Tim Burton, Vincent Price; Young French Film Makers; New Arabian Cinema; World of Tastes: Films Dealing with Food and Eating; Jazz Films; Finnish Films for Children; Monty Python; Special Programs: Blue Listener: Alexander Medvekin's *Stshastje* accompanied by Johannes Raumonon's original music; John W. Brunius: *Fänrik Stål's Stories* (1926); Max Skladanowsky; Wim Wenders, Walter Ruttmann: 100 Years of Cinema in Berlin; 100 Years of Cinema in Paris: Selection of Lumière Films which were screened in 100 years ago in London and Budapest.

The retrospectives were made possible by generous help especially from Svenska Filminstitutet/Cinemateket (Stockholm), British Film Institute/National Film and Television Archive (London), Associazione Fondo Pier Paolo Pasolini (Rome), Centre Francais (Helsinki), Istituto Italiano di Cultura (Helsinki), Walt Disney Company.

The archive's role was instrumental in mounting the retrospective programs of the film festivals of Tampere, Turku, Sodankylä (Midnight Sun Film Festival), and Kuopio.

In the centenary year the archive was celebrating cinema with many special screenings:

- a restored, toned print of *Mustalaishurmaaja* (The Gypsy Charmer, 1929, dir. Valentin Vaala) was screened in the Finlandia House accompanied by the Radio Symphony Orchestra (with new music of composer Yrjö Hjelt);
- new prints of Finnish film classics were touring film festivals and regional film theatres;

- a new, toned print of *Murtovarkaus* (The Burglary, 1926, dir. Kivijärvi & Roeck Hansen) was shown in 6 cities accompanied by regional symphony orchestras and conducted by Sauli Huhtala.

In co-operation with Painatuskeskus Oy [Edita Oy] four books were published. Eila Anttila & alii (ed.), *Taidetta valkealla kankaalla: Suomalaisia elokuvatekstejä 1896-1950* [Art at the Screen: Finnish Essays on Film 1896-1950]. Anthology of older film writings introducing early standpoints to the film as art, media and entertainment. 260 pages.

Sakari Toiviainen, *Elokuvan hengenveto: Ranskan uusi aalto ja sen perintö* [The Breath of Film: French New Wave and Its Heritage] is an extensive study of the history and significance of the French *nouvelle vague* from its origin to the present time. 347 pages.

Kari Uusitalo & Kai Vase, *On maamme Suomi: Isänmaan historia kotimaisen näytelmäelokuvan kuvastimessa* [This Our Land: The History of Finland in the Mirror of Domestic Features] is a picture-book on the Finnish historical films (including 125 stills and Dr. Hannu Salmi's analytical essay).

Suomen kansallisfilmografia 2 [The Finnish National Filmography] edited by Kari Uusitalo & alii covers the years 1936-41 of the Finnish feature film production. 799 pages.

In addition was published as a result of the co-operation of the archive with the Finnish Film Foundation and Painatuskeskus Oy, *Elävän kuvan vuosikirja* [The Annual Book of Moving Picture].

As a part of the cinema's celebration year, five exhibitions were compiled in the archive's gallery:

- An exhibition of the mini-statues connected to the film world by Felix Forsman (one of the major cinematographers during the golden era of the Finnish film);
- *Matkamiehen päiväkirja* [Diary of a Traveller], photo exhibition by Risto Jarva, famous Finnish film director;
- Aho & Soldan Co. 70 Year; in commemoration of the famous Finnish film company;
- *Kaihon kultamaa* [Eldorado of Desire], photos by Marja-Leena Helin; the extensive and ambitious exhibition includes still photos and production photos of the Kaurismäki brothers' films;
- *Eläviä kuvia* [Moving Pictures] by Anne Lakanen; exhibition of the reconstructed pre-cinema equipments combined with graphic art of Anne Lakanen.

In addition the film archive has been partner in organizing numerous exhibitions connected to the film heritage around the country; e.g. *Ihme ja kumma* -exhibition (in Karkkila) which was representing the collections of 40 special museums.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

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 1995, the total budget of the archive was 2.953.000 USD. There were 38 persons employed permanently and 2 persons temporarily in the archive.

6. 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 1995, the archive's prints of Finnish films were screened in the following countries: Belgium, Rumania, Portugal, Spain, France, Germany, Venezuela, Canada, U.S.A., England, Irland, Sweden, Russia, South-Africa, Brazil.

Major events were: *Viattomuuden vuodet - Years of Innocence* series in Antwerpen and in two other cities of Belgium; Finnish classical films at the Clermont-Ferrand International Short Film Festival, at the Rouen Nordic Countries Film Festival, and at the Créteil Woman's Film Festival. The Scandinavian Film Society (London) organized with the NFTVA and London Embassy of Finland a centennial tour of classical Finnish film in England. A retrospective of director Rauni Mollberg were toured in the film archives of Canada.

The archive arranges regular screenings in the Finnish Institute (Institut Finlandais) in Paris. During the spring season were shown a.o.: a series of Finnish silent films, a series of Fenno-Ugrian films; and documentaries of arctic Finns. During the autumn season the themes of screenings were "melancholy", "WW II", and "Finnish Architecture". The archive participated in the Festival of Film in Languages of Limited Diffusion (Basque Land, Spain) with two films, and Sakari Toiviainen attended the work of the international jury.

The archive was visited by foreign guests who introduced film screenings: Claude Beylie, Paul Jarrico, Bibi Andersson, Pascale Ferran, Pierre Trividic, Moufida Tlatli. In co-operation with the Espoo Theatre was organized a Pasolini Congress (guests from Italy: Walter Siti and Gianni D'Elia).

The Congress of Unesco in Paris was visited by Matti Lukkarila. The FIAF Congress in Los Angeles was attended by Matti Lukkarila and Timo Muinonen. Matti Lukkarila and Antti Alanen attended the Berlin Film Festival, and Satu Laaksonen the Cannes Film Festival. Antti Alanen participated in Giornate del Cinema Muto in Pordenone. The meeting of the Nordic film archives in Stockholm was participated by Timo Muinonen.

Istanbul



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

Fax: 0212.2116599

ANNUAL REPORT 1995

ACQUISITIONS OF THE YEAR

During 1995, 247 original negatives (local production) and 60 positive copies were added to our collection. 383 positive prints of foreign films have also been acquired. In addition, video copies of 467 local and foreign films were also obtained.

FILM RESTORATION AND PRESERVATION

In 1995, 35.000 metres of nitrate based films were transferred to safety films. Documents pertaining to the Ottoman Empire, war of Independence and foundation of the Republic of Turkey are continuing to be filed and catalogued. All films telecined at the Institution have gone through a maintenance and repairing process.

CATALOGUING, DOCUMENTATION, RESEARCH

Technical fiches of 3400 films have been entered into the computer. Information included in the technical fiches : Title of the film, director, director of photography, cast, date of production, production company, number of reels, type (negative, dupe negative, positive) and status.

* Turkish Film and TV Institute has served official and private bodies such as universities, the Turkish Radio and Television Institution, private Television Channels, Cultural Centers, Municipalities and Foundations by providing film, information and documents to be used for cultural activities they have performed. In this connection, documents and consultancy service were supplied for 35 TV productions. 72 researchers were served.

* Five employees of the Turkish Film and TV Institute, have prepared theses on the following subjects : "Turkish Cinema during 1950 - 1960", "Technical and Structural Influences of Television Channels on the Turkish Cinema", "Effects of the Cinema-TV Training in Turkey on Society, Objectives and Problems", "Reflections of the Social and Political Changes lived in Turkey during 1960-70 on the Turkish Cinema", "Film Setting and Film Setting Applications on the Turkish Cinema from its beginning up to date".



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

Fax: 0212.2116599

*** RESEARCH ON THE HISTORY OF THE TURKISH CINEMA**

During 1994 - 1995 a wide scoped "History of the Turkish Cinema" research has been performed by a team under supervision Prof.Sami Şekeroğlu. The group embodying the celebrities of the Turkish Cinema, evaluated Cinema in Turkey from its earliest beginning to the present.

In connection with this research, 20 meetings each lasting four hours were made and all meetings were shot on broadcast quality video. All tapes were later decoded and filed for usage of researchers.

FILM SCREENINGS - SEMINARS - PANEL - DISCUSSIONS - EXHIBITIONS - FESTIVALS

Please find below the cultural activities of our Institution :

Regular film screenings were performed for the cinema-TV students all through the year.

*** TOLOMUSH OKAYEV RETROSPECTIVE**

During May 23-24, 1995, a seminar on "The Culture of Kirghizia and The Cinema of Tolomush Okayev" was organised and Okayev's films were shown. Present Kirghizia Ambassador and director Tolomush Okayev has honored this seminar. Within the scope of this activity the director Tolomush Okayev attended the screenings of two of his films ; "Origin of the Snow Leopard" and "The Wind Named Ulan" and the director was interviewed thereafter.

* For the first time in Turkey, an Educational Institution was invited to "Intercamera 95 Fair" that took place in Istanbul in May, 1995. Our Institution has taken place in this fair with an exhibition explaining its role as a training, research and professional quality work.

* A speech on "Archiving" was given at the Technical University, in March 1995, within the scope of "Istanbul Cinema Museum" project monitored by the professors and students of the pre mentioned University.

* We have joined the panel discussion on the subject of "Young Film Makers" organized by the National Short Film Makers in April, 1995.

*** FESTIVALS**

Turkish Film and TV Institute has contributed to the below stated Festivals by loaning films:

- Izmir Film Festival, April 19 - 29, 1995



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

Fax: 0212.2116599

- Istanbul, Bakırköy Local Municipality Summer Activities, July 15 - August 1, 1995
- Antalya, The Golden Orange Film Festival, October 1 - 5, 1995

* 10 of our students attended the Adana, The Golden Cocoon Film Festival with the films they have directed.
The students of the Turkish Film and TV Institute won 10 prizes in the various film festivals they have attended.

FOREIGN RELATIONS

Two Turkish Cinema Classics, "Hanım" (The Lady) and "Beyaz Mendil" (The White Handkerchief) were printed at the laboratories of the Turkish Film and TV Institute to be shown at the "8th European Films Week" that took place in Athens (October, 1995) and "The Turkish Cinema Week" organised in Strasbourg (December, 1995), respectively.

SPECIAL EVENTS

During 1995, the 400 square meters television studio the construction of which had been completed before, its side units and internal decoration of social premises completed during the year, have been opened to the film makers and students. Six new units have been added to the film vaults and laboratories.

**** CENTENNIAL OF THE BIRTH OF CINEMA RELATED ACTIVITIES ****

*** EUROPALIA '96**

A significant place has been designated for the Turkish Cinema, within the EUROPALIA '96 Festival during which Turkey will be introduced. Our Institute has shouldered all the work as regards to printing of over 100 films, chosen by the functional commission, and preparation of photography and poster exhibitions. A team consisting of teachers and students, have already started working for the project. Within the scope of this job, 28 35mm. negatives films have gone through picture and sound maintenance and repair process, color and density programs have been prepared, inter negatives of some films have been developed and screening copies printed. Eight nitrate based films were transferred to safety films.

Copies of 60 films to be shown in the Special Program of Turkish Films at the Beaubourg Culture and Art Center in April, 1996, were made and sent along with



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

Fax: 0212.2116599

photographs, posters and documents to be used in the book to be prepared in connection with this event.

*** STAMP**

The stamp, encouraged to be issued by our Institute in connection with the “100th Anniversary of the Birth of Cinema” has been published in February, 1995.

*** FILM SCREENINGS**

In connection with the 100th Anniversary of the Birth of Cinema, regular film screenings are being organised. It is planned to screen totally three hundred local and foreign films under the programs titled, “The Turkish Cinema From It’s Beginning to the Present”, “Examples From the World Cinema”, and “Film School Graduated Film Makers”.

Film screenings which started in December, 1995 are scheduled to be shown twice a week. A program pamphlet is being monthly issued.

Ivry

RAPPORT D'ACTIVITES DE L'ECPA POUR 1995

1/ Acquisition de l'année

L'ECPA n'effectue que rarement des acquisitions, l'accroissement de ses collections provient des versements effectués par les services de production des armées.

2/ progrès effectués dans le domaine de la conservation

Achats de matériel technique :

- Une table de vision CTM 35/35 mm supplémentaire (40 000\$).
- Renouvellement de 8 déshumidificateurs (16 000\$).
- Aménagement d'une casemate de stockage film de 80m² et installation de 12 roulants à étagères(50 000\$).
-

Prévisions pour 1996

- Achat d'une machine essuyeuse CTM pour film 35 et 16mm (80 000\$).
- Aménagement d'une casemate de stockage vidéo et installation de 10 roulants à étagères.
-

3/ Catalogage

Le catalogage normalisé sur système informatique WESTHEK installé à l'ECPA se poursuit; 807 notices ont été réalisées en 1995

4/ Participation à des manifestations culturelles

Montpellier :

Festival de l'Image "Okéanos". Prêt de 4 films d'une durée totale de 66', sur le thème de la mer et son environnement.

Fontenay sous Bois :

Hommage à « 100 ans de films d'exploration » organisé par l'Association Science, Technologie et Société. Prêt de 2 films : « La conquête de l'air » et « Le Commandant Charcot dans l'Antarctique ».

Bayeux :

Festival de Bayeux, autour du thème « Liberté et Démocratie », présentation d'une rétrospective d'une durée totale de 2h30mn.

Bordeaux :

Festival International du film Naval, séance d'une heure et demie avec présentation d'une rétrospective consacrée à la Marine Nationale.

Toulouse :

Festival de Cinéma de Toulouse organisé par l'Association « AFICH, les écrans de l'histoire » pour célébrer la vocation aéronautique et spatiale de la région toulousaine. Prêt de 2 films : « La conquête de l'air » et « Nos ailes au combat ».

Rome :

Festival « Eserciti e Popoli » : présentation hors concours d'une rétrospective sur la Première Guerre Mondiale, et en compétition, le film « Allez où l'humanité vous appelle »

Sofia :

Festival du Film Militaire consacré au 50^e anniversaire de la fin de la deuxième guerre mondiale. Présentation du film "Je me souviens".

Bucarest :

Festival International du Film Militaire autour du thème "Paix par le Partenariat" organisé par la Direction de la Culture roumaine. Présentation de 5 films

Bologne

-Participation au festival du « Cinema Ritrovato ».

Chili

-Participation au festival « CINE MUDO » avec le prêt de 6 films.

-L'ECPA a de plus organisé, en décembre 1995 à Versailles, le Festival International du Film Militaire qui a rassemblé près de trente nations européennes ou francophones. De nombreux pays présents ont profité de cette manifestation pour observer l'organisation du service archives de l'ECPA et prendre conscience de l'importance de la conservation du patrimoine filmique de leurs armées.

Jakarta



· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1995

INTRODUCTION

A change in the status of Sinematek Indonesia took place in 1995. As from November the Sinematek Indonesia is under a foundation, the "Usmar Ismail Film Centre Foundation". Usmar Ismail is the name of an acknowledged film director since the period Indonesia was entirely free from colonialism (1950).

The foundation has been recently established with the purpose to better ensure the further growth of Sinematek Indonesia.

This indicates that there was no progress in the past and it is anticipated that the foundation will not be able to move forward very soon.

The new building of the Film Centre is supposed to be ready in 1993. Its construction however has not started yet. Until the end of the year 1995 saw no realization of building activities, caused by various bureaucratic impediments.

At the moment the Sinematek Indonesia is still housed in the old building, the conditions of which are badly deteriorating.

FINANCE

The operational expenditure of Sinematek Indonesia is still provided by a subsidy, allocated by the Department of Information.



As of October 1994 the amount has been increased, totalling an annual of US \$ 40.000.- (an increase of US \$ 10.000.-) However since prices of commodities in Indonesia are constantly going up, the increase has no impact whatsoever. The financial situation of Sinematek Indonesia worsens as the FIAF contribution increases by 400 % since 1992.

It is therefore our earnest hope that the FIAF contribution could be reconsidered to alleviate the burden of members from the developing countries.

COLLECTION

ITEMS	Collection as in Dec.1993	Additions during 1994
Feature Films	415	-
Non Feature Films	1.394	90
V i d e o ' s	716	120
Laser Disc	16	13
B o o k s	3.473	217
Scenario's	4.323	1.021
Sound recordings	463	-
Photographs/slides	41.903	1.086
P o s t e r s	5.219	-
Periodicals	5.730	538



There is no additional increase in the feature collection. New collection normally originated from nominated films during the Indonesian Film Festival (FFI). However during the last three years no FFI has been held for the simple reason, that the number of produced films was very few and the quality are bad.

During the year 1995 Indonesia made only 12 titles of feature films, whereas the 1990 saw 115 titles produced.

However wereceived lots of negatives from theTokyoand Hongkong laboratorium. These negative were left behind by the producers as they are not tobe reprinted again. On theother hand many other negatives of Indonesian films were ruined abroad.

The interest of film people is now centered on producing films for television.

As of 1996 we intend to build a collection of video recordings out of the best tv films.

WORK EQUIPMENTS

The Department of Information provided us with a Canonfile to record documents into laser-disc. One disc is able to record about 15.000 pages.

To find the relevant documents (finding back) is easy and they may be copied directly with excellent result. It is our intention to record especially all clippings and old magazine is which are in danger of deteriorating.

SERVICES

Sinematek's film collection is used in commemorative programmes of depicting war scenes during the struggle for independence.

The commemoration of the 50th year of independence of Indonesia in 1995 saw many of those scenes being screened. Film collections were also sent abroad to cater for film festivals.

14 -29 April	: Singapore International Film Festival
J u n e	: Melbourne Film Festival, Australia.
September - October	: Tokyo International Film Festival.
21 - 28 September	: Nantes Trois Continents Film Festival, France

In Nantes the work of the Indonesian Film Director Garin Nugroho, entitles "Bulan Tertusuk Ilang" (And the Moon Dances) received a special cup from the Board of Jurors.

RELATIONS

1. A book, containing a Catalogue of Indonesian films, has been compiled in cooperation with the news editor Kris J.B. This is the first book of its kind in Indonesia. The book carries information on Indonesian films since the first one, produced in 1926, until those in mid 1995.
2. In April 1995, the Indonesian film director, Ami Prijono on behalf of Sinematek Indonesia arranged a showing of Indonesia films in Vietnam and gave a talk on Indonesian film affairs.
3. June last Sinematek Indonesia sent a representative to a Seminar on Management of Film Archives, held in the Australian Film and Sound Archives in Canberra.



EXPECTATIONS

1. We sincerely hope that the amount of contribution to FIAF can be reduced.
2. The main building of the Film Centre/Sinematek Indonesia will start to be constructed in March 1996 and is expected to be ready by the end of the year
3. We wish to receive assistance from FIAF :
 - a. To conduct simple low cost, but effective courses on the preservation of films, in particular for warm and humid countries below the equator. The course should include ways to produce chemicals for cleaning films, that are most safe for the environment
 - b. To find ways and means to construct a simple film vault which would match the conditions of countries under the equator, like Indonesia.

Jakarta, January 1996
SINEMATEK INDONESIA

H. MISBACH YUSA BIRAN
Director

Jerusalem

ארכיון ישראל לרטטים סינמטק ירושלים

israel film archive cinematheque

ISRAEL FILM ARCHIVE
ANNUAL REPORT
1995

Introduction

Following the tragic assassination of Prime Minister Yitzhak Rabin, the Israel Film Archive/Jerusalem Cinematheque closed its doors for a few days of mourning. On the one month anniversary of the assassination, we held a film screening with accompanying discussion on the subject of roots of political extremism.

* * * *

All statistics refer to the year Jan. 1, 1995 - Dec. 31, 1995.

1. ACQUISITIONS OF THE YEAR

During the year 1995, the Israel Film Archive acquired:
275 safety prints
310 cans of film negative
1,025 video cassettes

The collection of the Israel Film Archive contains 20,000 film prints, more than 50,000 cans of film negative, and 14,000 videotapes. By government decision, the Archive was chosen as the national repository of Israeli cinema and all films produced with the support of government grants must be deposited in the Archive. As a result, Israeli films and negatives are now being deposited on a regular basis.

THE ISRAELI COLLECTION

** This year 59 prints and 25 negatives of Israeli films were added to the Israeli Collection.

** The Israel Film Service, the government documentary film production agency which produced many of the best Israeli documentaries over the years, has requested to deposit their film negatives and positives in the Archive.

** Israeli film production and distribution companies, including Shapira Films, Movies Entertainment, Jerusalem Film and Television School, Transfax Ltd., Nachshon Films and Gelfand Films, deposited films and negatives with the Archive.

** Israeli filmmakers Amos Gitai, Yoram Kislav, Marek Rozenbaum, Idit Shechori, Naftali Alter, Dagan Preis, Ron Ninio and Amos Kollek deposited prints of their films.

-1-

** Titles of Israeli feature films received this year include:
SH'CHUR * AN ELECTRIC BLANKET (SMECHA CHASHMALIT USHMA MOSHE) *
SUNSTROKE (MAKAT SHEMESH) * SAVE THE LIFEGUARD (HETSILU ET HAMATSIL) *
ESTHER * 81st BLOW (HAMAKA HA-81) * ATTRACTION (KOACH MESHICHA) * WADI
1981-1991 * THE PARATROOPERS (MASA ALUNKOT) * LATE SUMMER BLUES (BLUZ
LECHOFESH HAGADOL) * THREE WEEKS IN JERUSALEM (SHLOSHA SHAVUOT
B'YERUSHALAYIM).

INTERNATIONAL COLLECTION

The following titles of international films have been added to the collection: ARIZONA DREAM * ARSENIC AND OLD LACE * LA BELLE NOISEUSE * DAMAGE * DANCES WITH WOLVES * RESERVOIR DOGS * ROSALIE GOES SHOPPING * SEX, LIES AND VIDEOTAPE * SUPER MARIO BROS. * TOUS LES MATINS DU MONDE * JONAS QUI AURA 25 ANS EN L'AN 2000 * DIE LINKSHANDIGE FRAU * NEWSFRONT * PIXOTE * STROSZEK * TOKYO MONOGOTARI (TOKYO STORY) * PULL MY DAISY * WOYZECK * WEEKEND * VOICES OF SARAFINA * L'AMOUR FOU * AGUIRRE DER SORN GOTTES * CHANT OF JIMMY BLACKSMITH * DON GIOVANNI * LANCELOT DU LAC * MUCH ADO ABOUT NOTHING * LES NUITS VAUVES * MY BEAUTIFUL LAUNDERETTE * CITY OF JOY * TROIS COULEURS BLANC * TROIS COULEURS ROUGE * TROIS COULEURS BLEU * STAVISKY * THE PIANO.

ASPHALT, produced in 1928 and recently restored by the Stiftung Deutsche Kinemathek (Berlin), was donated to the Archive from the Berlinale.

THE JEWISH COLLECTION

** Recognizing the importance of film for recording the historical continuity of the Jewish people, the Archive has accepted as part of its mandate to collect and preserve films from all over the world on Jewish themes and the Nazi period.

** Films of Jewish interest were received from Gosfilmofond (Moscow) and the Magyar Filmintezet - Filmarchivum (Budapest), through the FIAF permanent exchange agreement. This brings to more than 110 the number of films of Jewish interest received from archives in Prague, Budapest, Bucharest, Belgrade, Warsaw and Moscow during the last few years.

** Through its new agreement with the Holocaust museum at Beit Lochamei HaGhettaot (the Ghetto Fighters' House), the Archive has acquired approximately 250 cans of archival materials (picture and sound) which were used as the basis for the production of the film THE EIGHTY-FIRST BLOW (HAMAKA HA-81). In addition, 3 prints of this film were deposited in the Archive.

** Titles of films of Jewish interest received this year include:
DRIVING MISS DAISY * JUD SUSS * WAIT FOR ME (ZHDY MENYA) * SZULAMIT * GOLEM, SPIRIT OF EXILE * FIVE BRIDES (PJAT NEVEST) * DANIEL TAKES A TRAIN (SZERENCES DANIEL) * WHAT TIME IS IT, MR. CLOCK? (HANY AZ ORO, VEKKER UR?) * BEILISS AFFAIR (DELO BEILISA)

2. PROGRESS IN THE FIELD OF PRESERVATION

** In cooperation with the National Center for Jewish Film at Brandeis University, the Archive has restored the nitrate negatives of Ya'akov Ben Dov's 1920s films: REBIRTH OF A NATION and ROMANCE OF A NEW PALESTINE, two films which had been considered lost all these years and were recently discovered at the American Film Institute.

** NEGATIVES

The following preservation negatives of Israeli feature films were added to the Archive's collection: TALE OF A TAXI (MA'ASEH B'MONIT) * AYA, IMAGINED AUTOBIOGRAPHY (AYA, AUTOBIOGRAFIA DIMYONIT) * BOGIE & ALEXIS (MECHAPESET BA'AL AL ARBA) * AN EVENING WITHOUT NA'AMA (EREV BLI NA'AMA) * SONG OF THE SIREN (SHIRAT HA-SIRENA) * BABYSITTER (HAMEYONEKET) * AMAZING GRACE (CHESED MUFLA) * ROCKINGHORSE (SUSETZ)

3. CATALOGUING, DOCUMENTATION AND RESEARCH

** Progress continued in cataloguing the Archive collection on a computerized database program which provides for the inclusion of much detailed information.

** The Archive completed the shot-listing and computerization of the Axelrod Collection, series II and publication is planned for 1996. Work continues on completing this project which entails the shot-listing of all of the Additional Carmel Film Productions.

LIBRARY

With a major donation from Lew Wasserman (MCA/Universal), our library has undergone extensive renovations. The "new" library provides researchers with individual video viewing facilities, major film reference guides on CD-ROM, and access to our computerized film cataloguing. Collections of film posters, stills and writings which shed light on the history of cinema, both within Israel and abroad, are being computerized.

4. FILM SHOWINGS -- EXHIBITIONS -- PUBLICATIONS

Approximately 2,500 screenings are provided annually through the Jerusalem Cinematheque and the daytime screenings of the Education Programme.

JERUSALEM CINEMATHEQUE -- EVENING FILM SCREENINGS FOR THE PUBLIC

The Cinematheque offers film screenings every night of the week, all year round, seen by an audience of 150,000 persons annually. During 1995, more than 4,500 people purchased Cinematheque memberships, signalling enthusiastic approval from our filmgoing public!

Highlights of this year's Cinematheque public screening program:

- * Films from Latin America
- * Documentary Filmmaking - USA
- * Cinematic Variations on Live Classical Music
- * Marathon screenings for International AIDS Day
- * Cine Jazz Club
- * Vietnamese Film Week

- * Icelandic Film Week
- * Czech Film Month
- * New Argentinian Cinema
- * Documenting the Jewish Experience
- * All-night Marathon Weekend Screenings for Youth
- * Media through the Cinematic Eye
- * Drag Queens and Imposters in the Cinema
- * International Women's Day
- * Israeli Documentary Film Premieres
- * Jerusalem Films in a Minute - A Film Competition
- * Environment Film Festival
- * Science Fiction Program
- * Human Rights Day

RETROSPECTIVES

- * Ernst Lubitsch
- * Antonioni
- * Zhang Yimou
- * Truffaut
- * Fassbinder
- * Lindsay Anderson

EDUCATION PROGRAMME

The Education Programme provides study days for school children, courses for adults, seminars, screenings -- using the cinematic media to bring about a sense of aesthetic values, a humanistic outlook and social consciousness.

During the past year, the Department offered:

- ** 115 study days and film screenings for elementary school children, of which approximately 10 days involved Arab school children
- ** 140 structured seminars and film screenings for high school children
- ** 17 programs for school children with learning disabilities and adults in assisted living environments
- ** ongoing Continuing Education courses for the general public
- ** courses for Foreign Ministry staff on Israeli society through film, for community center workers and television staff dealing with media and communications, and a course on "Israeli Literature on Film" in cooperation with the Open University
- ** Wim van Leer competition for high school filmmakers in cooperation with the Ministry of Education

PUBLICATIONS AND EXHIBITIONS

- ** A significant collection of Tel Aviv Film Posters of the 1930s was renovated and prepared with the assistance of Arnon Milchan and successfully exhibited at the Israel Museum; a catalogue of the exhibition, including many color photos of the original posters, was published (a collection of postcards from this series is also available).
- ** Exhibition and Screenings: The Art of Comics in Belgium - Films by HERGE.
- ** Exhibition for Children -- Comics: Original Pictures from Walt Disney Films and Commercials
- ** Amnesty Exhibition for Human Rights Day
- ** AIDS Exhibition - International Posters

5. BUDGETARY MATTERS

The Archive budget has grown tremendously over the course of the past year. In 1995, the overall budget of the entire Archive/Cinematheque was \$3,257,000 as compared with \$1,930,000 in 1994. This increase reflects one-time development monies received from private funding sources. In addition, it reflects an increase in funding from government agencies and more support on the part of our filmgoing public. The current budget is 10 times greater than our annual budget of \$300,000 when we built and opened our building in 1981!

6. INTERNATIONAL RELATIONS

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

* Director Lia van Leer attended the London, New York, Berlin, Toronto, Rotterdam, Bombay, Cannes Film Festivals and the FIAF Congress in Los Angeles. At the Berlin Festival, at which Mrs. van Leer was president of the international jury, a prize was presented to FIAF for preservation of films in honor of the Centenary of Cinema and was received by Eva Orbanz and Lia van Leer on behalf of FIAF.

* Programmer Avinoam Harpak attended the Berlin, London and Rotterdam Film Festivals.

* Head of Education Gili Mendel attended the Berlin, Cannes, Diagonale Festival of Austrian Films and was a member of the international jury at the Molodist Kiev International Film Festival.

* Amy Kronish, Archive Curator, attended the Joint Technical Symposium in London, and visited the UCLA Film and Television Archive.

7. SPECIAL EVENTS

FIRST GAY AND LESBIAN FILM FESTIVAL - For the first time, the Jerusalem Cinematheque presented a film festival, unique to Israel, on the subject of Gay and Lesbian Cinema. All the films offered, over three full days, were premiere screenings for Israeli audiences and the Cinematheque halls were sold-out -- all of this in spite of the virulent opposition voiced by members of the religious parties.

"INPUT"

The Cinematheque hosted a mini Input Conference, bringing together Israeli television professionals, and offering some of the highlights of the offerings of international television programming.

EXPANSION OF FILM VAULTS

The expansion of the Archive vaults which was begun last year has been completed. In order to accommodate the continuous growth of our collection, we have invested in electrical movable shelving in the vaults. This "compact" shelving system increases our shelf space by 75% and was made possible by a grant of \$200,000 from the Ministry of Science and Art.

JERUSALEM FILM FESTIVAL

Every year the Jerusalem Film Festival offers more than 150 films from diverse countries such as China, Japan, New Zealand, Taiwan, Portugal, Canada, Philippines, Holland, Senegal, Denmark, Yugoslavia, Switzerland -- bringing to Jerusalem a wide range of film culture over a period of 10 days.

The 12th Jerusalem Film Festival (July 6-15, 1995) included:

- ** Outdoor screenings at the Sultan's Pool under the stars -- 4,000 person audience
- ** Premiere screenings of Israeli Feature Films
- ** Wolgin Awards for Israeli Filmmaking
- ** A Tribute to Buster Keaton
- ** The Best of International Animation
- ** In the Spirit of Freedom -- an award for the best film dealing with the eternal quest for freedom of speech and expression, human rights and social awareness
- ** In Pursuit of Peace and Tolerance -- an award presented in cooperation with the Mediterranean Cinematic Manifestation, of which our Festival is one of the founding members.

Jerusalem



ארכיון הסרטים היהודיים ע"ש סטיבן שפילברג
STEVEN SPIELBERG JEWISH FILM ARCHIVE
ACTIVITIES REPORT 1995

The past year has been one of exceptional activity for the Spielberg Archive. The major field of acquisition was the Kibbutz (collective settlement) movement, many of whose members answered a call to deposit rare film material in their possession with the Archive.

Much recently acquired nitrate footage was preserved to safety and new prints struck of titles that had previously existed only as unique positives or negatives. This included a joint project with Det Danske Filmmuseum. Molecular sieve technology is being applied to "vinegar syndrome" films in the Archive's collection. Cataloging was completed on a number of important personal collections at the Archive. Access to information on the Archive was widened through the inauguration of an internet website (http://www2.huji.ac.il/www_jcj/jfa.html), including a link to the entire catalog (username: JFILM).

The Archive's David Matis Documentation Center was enriched by thousands of documents relating to the earliest period of film in Israel, that were uncarthed in research for Archive publications.

Films from the Archive were screened in Germany and Canada during 1995. However, the most prominent showcase for Spielberg Archive material last year was the 14th Pordenone Silent Film Festival, which presented the Archive with a special award for its program "Israel Before Israel". This was also the title of the book published in conjunction with the program. Earlier in the year, the Archive published "No Matter What", a Hebrew-language anthology of articles dealing with early Israeli film.

Relations with Israel's State Archive were strengthened by plans for a joint project to preserve, through digital technology, the original videotape record of the 1961 trial of Adolf Eichmann, which is held by the Spielberg Archive. This will be the first time that state funds have been specifically allocated for moving image preservation.

Director Marilyn Koolik attended the FIAF Congress in Los Angeles, the Pordenone Silent Film Festival, and visited the Scottish and Irish Film Archives as part of a lecture tour of Great Britain. Deputy Director and Researcher Hillel Tryster also attended the Pordenone Festival, and visited the Stiftung Deutsche Kinemathek and the Bundesarchiv-Filmarchiv in Berlin, and the Deutsches Institut fuer Filmkunde and the Deutsches Filmmuseum in Frankfurt. At the last FIAF Congress he was appointed to the Editorial Board of the Journal of Film Preservation.

At the time of writing, the Archive's new facilities are near completion and should be functional in the first half of 1996.

København

DET DANSKE FILMMUSEUM

Report for 1995

Acquisitions of the year

The Danish Film Museum received 390 prints and negatives in all formats. Most of the films came from Danish producers and distributors, a lesser part of the films were acquired from private sources and foreign film archives.

The library has acquired 962 books and is subscribing to 386 periodicals. It has been visited by 4476 guests and 13.856 books/periodicals have been lent out.

The stills department has acquired 4655 stills and the poster collection now holds 17.661 posters (of which 1.117 are for Danish produced films).

Progress in the field of preservation

The museum continued its restoration and preservation work. 10.140 meters of nitrate stock were transferred to safety stock. 25.490 meter of safety film were proceeded. 338.065 meters of 35mm and 16mm film were cleansed by ultrasonic method.

Film showings- exhibitions- publications

264 feature films and 17 short films were presented to the members of the museum in the museum's own 150-seat cinema in Copenhagen and 50 films were shown in the museum's branch in Århus. 12.996 at 488 screenings saw the films.

At specially organised screenings for bona fide groups of students in the museum's cinema were shown 470 films for 8.300 spectators.

Among the series presented were retrospectives of Asta Nielsen, John Ford, Burt Lancaster, Derek Jarman, Gian Maria Volonté, Nicolas Cage, Jessica Lange, Pierre Braunberger and series on the transition from silent to sound films, Black and White in Scope, on Shiro Kido & Shochiku, History and films and German-Danish collaboration in films.

The museum did not mount any exhibitions at its own premises but contributed with material and knowledge to an exhibition at "Experimentarium" in Copenhagen "Go to the Movies", celebrating the 100th anniversary. On the 28th of December the museum was co-organiser with Experimentarium and The Danish Film Institute of a birthday party at Experimentarium for an invited audience of film people.

For an exhibition "Films and Projections in a 100 Years", shown at a museum in Kolding and later in Schwerin in Germany the museum also put apparatus at disposal.

The museum published four issues of the periodical "Kosmorama", four leaflets in connection with the museum's showings in Copenhagen and two leaflets in connection with the showings in Århus.

In collaboration with Dansk BiblioteksCenter was published "Filmsæsonen 94-95", a yearbook with filmographic facts about the feature films released in Denmark from mid-1994 to mid-1995. The yearbook has explanations in English.

Budgetary matters, relations with governmental authorities

The Danish Film Museum is financed by the Ministry of Culture, but in 1995 the museum also received money from private sources. 500.000 Danish crowns (about 100.000 dollars) were granted for the restoration work on old Danish documentaries, received from The National Museum in 1988, and 350.000 Danish crowns were given to the museum so that it was possible to acquire a collection of film cameras from a private collector.

On the initiative of the Ministry of Culture a report on the museum's archival situation was made in the hope that it should lead to an improvement of the storage conditions. The museum is now desperately short of room for the film collection.

International Relations (FIAF and others)

The museum participated with 8 Danish silent films for the series "100 ans de Cinéma Danois" in Cinéma-Europa-Panthéon in Paris in March-April. Retrospectives of the work of Carl Th. Dreyer were organised by the museum at Filmmuseum in Munich in May-June, in October at the "Semana Internacional de

Cine de Valladolid and at Filmoteca Espanol in November. In December it was shown at Cineteca del Comune di Bologna.

A 35mm print of "La Passion de Jeanne d'Arc", which the museum has sent as a gift to Archiv Republike Slovenije was presented in Ljubljana on May 31st.

Among the foreign guests at the museum were mr. and mrs. Boarini from Bologna, professor Graham Petrie from Canada, Aito Mäkinen from Helsinki, Christian Belaygue from Paris, Jytte Jensen from MOMA, New York and Gösta Werner from Stockholm.

Uffe Lomholt Madsen participated in FIAF Joint Technical Symposium in London and Berkhamstead in January and in a SMPTE Nordic Section Meeting in Rotebro in Sweden in February.

Ib Monty and Dan Nissen participated in the FIAF congress in Los Angeles from April 22nd to May 1st.

Ib Monty attended the "Giornate del Cinema Muto" in Pordenone in October and Ib Monty and Uffe Lomholt Madsen participated in a Nordic film archive meeting on the problems of colour film preservation, organized by Cinemateket in Stockholm in November.

February 1996

La Paz

1995 ACTIVITIES REPORT1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 28
- Bolivian Feature Films 1
- Foreign short films 128
- Foreign Feature Films 69

This totalized 538 new reels added to our film collection

- Video Cassettes 137

Including all above mentioned acquisitions our archive actually counts with:

- 5.867 Film Tittles
- 8.808 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

391 reels were inspected and cleaned, and urgent restoration, mainly of dammaged film perforation was made.

Still, as mentioned in our past reports, our main concern is the transfer to acetate of very old nitrate Bolivian films rescued during the last years. Fortunately, the negotiations on this subject, we mentioned in our former report, in connection with last years activities, came to a positive conclusion. "Wara Wara" one of the first Bolivian feature films, is now in a German laboratory, were it is been restored.

Also an agreement with UNESCO, about the copyng of the above mentioned nitrate reels to safety film, has been acomplished.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 38 book titles
- 232 periodical titles
- 189 posters
- 236 stills
- 7 shooting scripts
- 3.175 paper clipings

The data storage in our computing system has been regularly continued 629 researchers, mainly students requested our services

4.- FILM SHOWINGS

177 films were shown at 724 screenings in our 260 seat cinema

Most of these films were grouped in the following series:

- The Best of 1994 (10 Films)
- Che Guevara's Bolivian Diary
- From them-About them (14 Films)

- Acarreando la Vida/ Para Elisa
- Oliver Stone (5 Films)
- Remembering the First 100 Years I (7 Films)
- Remembering the First 100 Years II (7 Films)
- Remembering the First 100 Years III (9 Films)
- Cortazar
- The Battle of Moscow
- Film Noir Today (5 Films)
- The Wave that changed Contemporary Cinema (7 Films)
- European Union Festival (7 Films)
- Film and Freedom (6 Films)
- Danish Films (9 Films)
- Film and Video about Andean Cultures (24 Films)
- Films in Argentina today (6 Films)
- Mystery: The Other Side (7 Films)
- Tribute to Gerard Philippe (6 Films)
- Spanish Films (7 Films)
- Mand and Women: the Unending War (12 Films)
- French Great Films (6 Films)
- Edgar Reitz (13 Films)

55.157 spectators assisted to these screenings

We also had 67 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

For the 15th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 19 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES


Our main concern during 1995, continued to be the construction of the new building for our Archive. There have been several important advances on the matter. The excavation and earth works of 14.000 cubic meters of earth have been concluded. The bid for the first phase of the construction has been published and works will soon be started. The above mentioned labours, up to date, were carried out, with support in machineries and manpower of several local and national governmental institutions.

7.- INTERNATIONAL RELATIONS

The magnitude of the project to succeed in the construction of our building has prevented us from maintaining personal relations with colleagues from other archives. But, as always, we keep a very fluent

correspondence and very good relations, specifically with the archives of our neighbour countries.

During 1995, we had the visit of Tristan Bauer, argentinian Filmmaker ; Humberto Solás, cuban filmmaker; Susana Perez cuban actress; Roberto Duran chilean filmamker, Chico de Assis brasilian screenwriter; Nelson Rodriguez cuban editor, David Tygel brasilian film music composer.



PEDRO SUSZ K.
DIRECTOR

Lausanne

Rapport d'activité pour 1995

Activité normale: trois séances par jour, sept jours par semaine. Nombre de spectateurs: **47'893**.

Collaborations diverses avec les universités, avec les écoles, écoles d'art, groupements de spectateurs de toute la Suisse. Relations avec les cinémathèques étrangères. Tirages de films suisses du nitrate sur l'acétate grâce à l'appui du fonds que préside M. Jauslin et de l'aide fédérale relative au Centenaire du cinéma. Restauration complète de **Rapt** (1933) de Kirsanoff présenté à Locarno.

Janvier: Suite rétrospective Hitchcock - 50 films de fêtes - suite régulière de **Plans Fixes** - préparation de plusieurs manifestations relatives au Centenaire du Cinéma - Festival de Soleure.

Février: Suite rétrospective Hitchcock - Gian Maria Volonté - Frankenstein - Participation au film sur le Général Guisan.

Mars: Luchino Visconti - **Citizen Langlois** (présenté par Dominique Paini, Dir. Cinémathèque française et l'auteur: Edgardo Cozarinski) - rétrospective Tomas Gutierrez Alea - Visites d'écoles à Penthaz - Hommage à Michel Simon au Théâtre de St.-Denis - Participation au Festival Cinemusic à Gstaad - Réception (et film) de Godfrey Reggio.

Avril: Présentation d'une grande rétrospective **Délinquance et réinsertion** avec le Service social pénal - Accueil de Michel Sumpf (**Le géographe manuel**) avec François Albéra - du 26 avril au 28 mai, exposition Michel Simon à Palexpo (Genève) avec le Festival de Genève - La Résistance en Italie - Jack Clayton - Congrès de la FIAF à Los Angeles.

Mai: Jean Grémillon - René Allio - Soirée de la danse (avec films de la Cinémathèque de la danse, Paris) à l'occasion du Congrès de M. Braunschweig - Soirée avec Béjart au Comptoir - Réception de Jacques Drouin présentant ses films - Paul Newman et Joanne Woodward - Films soviétiques et américains.

Juin-juillet: Rétrospective Karel Reisz - 100 films pour l'été.

Août: 15 films en rétrospective à Locarno - Maladie F. Buache - Plan fixe de Ruth Dreifuss à Paderewski en sa présence.

Septembre: Exposition Cent ans de cinéma (collab. Musée de la mode) au Comptoir suisse - John Huston (CICI) - Le Népal - Recyclades.

Octobre: Cinéma en miroir I - Ida Lupino - Cinéma et jazz - Hans-Werner Henze - Première d'**O quel beau jour** de Jacqueline Veuve - Films d'animation polonais (Nicole Salomon).

Novembre: Charles Denner - Cinéma en miroir II - 70 films en hommage à Michel Simon au Festival de Genève - Parution (illustrée par nous) de la publication **100 ans**

de cinéma. Exposition au Kunsthaus de Zurich (1000 bobines mises à la disposition de l'organisateur, Harald Szeeman) - Vivaldi - P.P. Pasolini.

Décembre: Suite des films de Michel Simon au CAC (Genève) - Visite de Penthaz par Rialto Films - Participation à deux émissions Magellan (TV) - Nombreuses vitrines au Musée Olympique - Hommage à Michel Simon II - Cinéma et sports - Films suisses restaurés - 20 films pour les fêtes.

En 1995, nous avons reçu env. 11'000 bobines de films dont beaucoup de négatifs déposés par les laboratoires. Nous avons ainsi classé en cours d'année: 1'250 titres de courts ou longs métrages, ce qui porte au 31 décembre 1995 nos collections à **20'600 titres** de longs métrages et à **19'000 titres** de courts métrages (+ collections d'actualités anciennes et l'ensemble du Ciné-journal suisse, un numéro hebdomadaire, de 1940 à 1975).

Au cours de la même année, notre bibliothèque s'est enrichie de **825 livres**. Elle compte env. **17'000 volumes** ou revues spécialisées en collections (sans tenir compte d'une masse de documents épars).

Au cours du même laps de temps, nous avons classé **300 affiches** ce qui porte notre collection à **34'000 affiches classées** et **2'000 photos** ce qui monte notre collection à **866'000 photos classées**. Au cours de l'année 1996, nous espérons enrichir de manière importante notre collection d'appareils.

Pour 1995, les subventions furent de **Fr. 1'241'100.-** (+ **Fr. 90'000.-** pour tirages des nouveaux films suisses primés) ainsi qu'une subvention exceptionnelle de **Fr. 135'000.-** pour le Centenaire du Cinéma (reçue le 20.12.94) de la Confédération. **Fr. 400'000.-** du Canton de Vaud et **Fr. 320'000.-** (+ **Fr. 140'000.-** sous forme de loyers) de la Ville de Lausanne.

Nombre de spectateurs à nos séances de projection: **47'893**

CINEMATHEQUE SUISSE

Le Directeur



Freddy Buache

Lausanne, le 20 janvier 1996

Lima

RAPPORT 1995

1. ACQUISITION DE FILMS :

En 1995, la Filmothèque a acquis 52 longs métrages en 35 mm. L'Ambassade de la République Populaire de Chine a fait don de 18 LM.

La famille du réalisateur Manuel TRULLEN a fait don de son archive : photos, documents et 25 films y compris 3 LM péruviens, ainsi que quelques CM et des actualités.

2. RESTAURATION :

En Mars, grâce à l'aide de la Division des Arts et de la Vie Culturelle de l'UNESCO, et à travers la Fondation du Nouveau Cinéma Latinoaméricain, la Filmothèque de Lima a pu réaliser sa première restauration : le film muet " J'ai perdu mon coeur à Lima " (Yo perdí mi corazón en Lima, 1933).

La restauration, à partir d'une copie en support de nitrates, a été faite dans les laboratoires de la Filmothèque de l'UNAM (Universidad Nacional Autónoma de México).

3. EQUIPEMENT :

Un nouveau dépôt pour l'archive de films de support de sécurité a été installé dans les bâtiments du Musée d'Art où se trouve la Filmothèque. Il est équipé d'un système d'air conditionné et d'un déshumidificateur.

La Filmothèque a été également équipée d'une moviola KEM de 6 plateaux, son optique et magnétique pour films de 16 mm et de 35 mm, qui a permis la révision et l'édition immédiate du matériel. Précisons que la Filmothèque ne disposait pas auparavant d'une moviola.

Reste en attente la " chambre forte " qui sera construite séparément et avec les conditions de sécurité indispensables à tous les types de supports.

4. PROGRAMMATION :

Dans le cadre de la programmation de cette année a eu lieu le 7^{em} Festival de l'Union Européenne. Cette fois a été particulièrement riche, car s'y ajoutait une retrospective sur le centenaire du cinéma, avec la participation du réalisateur suédois Mikael Wistrom et une importante Exposition Photo du Cinéma européen.

En outre, ont eu lieu des cycles du cinéma espagnol, français, danois, italien, taiwanais, chinois. Il y a eu également un cycle argentin avec la présence du critique Eduardo Anttín, ainsi que le premier siècle du Pathé et la Retrospective du Losange.

FILMOTECA DE LIMA

Museo de Arte
Paseo Colón 126
Lima 1 Perú

La Filmothèque a présenté 2 cycles de films jamais vus à Lima, appartenant à ses propres archives et des premières individuelles (" E la nave va ", " Mr. and Mrs. Bridge ", " Papa est parti en voyage d'affaires ").

" La seconde patrie " de Edgar REITZ a été l'un des événements culturels de l'année.

5. RELATIONS INTERNATIONALES :

Le Directeur de la Filmothèque, Isaac León F. a participé au Congrès de la FIAF à Los Angeles. Il a visité plusieurs archives à Washington et New York, ainsi que l'archive du Film du CNC à Paris, La Filmothèque Espagnole et la Cinémathèque de Cuba.

La Coordinatrice de Direction, Norma Rivera, a été présente lors de la restauration du film " Yo perdí mi corazón en Lima " à l'UNAM.

Elle a visité ensuite l'Archive Patrimoine de films de Colombie et à la mi-novembre, elle s'est rendue à Madrid pour faire un stage à la Filmothèque Espagnole.

La Filmothèque de Lima a continué ses contacts avec le CLAIM pour la circulation de cycles itinérants, dont le plus important a été le cycle danois.



Lisboa

CINEMATECA PORTUGUESA

ANNUAL ACTIVITIES REPORT 1995

The CINEMATECA PORTUGUESA's main event in the year 1995 was the conclusion of the building of the ANIM (National Moving Images Archive), the new film conservation facilities, in Freixial, in the outskirts of Lisbon. As we reported before, construction started in 1991 and, as scheduled, the building itself was finished in 1995. More precisely, the building of the second and third bodies (conservation center and complementary services, total: 6860m²), following the previous building of the nitrate vaults (425m²).

In the core of the new building one finds the acetate and polyester vaults, including the first vault created specifically for the conservation of colour master material (black & white vaults: 12°C, 30% Rel.Hum., colour vault: 4°C, 30% Rel. Hum.). The center also incorporates film preservation areas, a cataloguing area, research and access areas, a stills & posters archive, a video archive, a film laboratory and other related spaces.

On the whole, the construction of the ANIM marks truly a new "starting point" in the history of the Cinemateca, as the first purpose-built film conservation facilities in our country, meeting a crucial need and providing the archive with a modern long term preservation facility. The opening of the center is scheduled for the Spring of 1996, with the years 1996 to 1998 still counting as a "launching" period while new equipment is bought and technical staff are trained. For us, it is undoubtedly the best possible celebration of the cinema's centenary (and of the centenary of Portuguese cinema in 1996).

The conclusion of the building was marked by an official visit of the then Prime Minister of Portugal, Prof. Aníbal Cavaco Silva, July 24th 1995.

As for our screening policy, we centered our programming on the Cinema Centennial, in close coordination with the Portuguese Commission for the Cinema Centennial, chaired by JOÃO BÉNARD DA COSTA, Director of the CINEMATECA PORTUGUESA. The commemorations started on March 19, with the screening of the restored print of the Portuguese film *Amor de Perdição* (Georges Pallu, 1921) with live music, based on the themes of the original score, arranged by Gillian Anderson and performed on piano by Nicholas McNair. This screening was repeated in Oporto.

From March 19 to March 31, archive prints of the two other portuguese versions of **Amor de Perdição** (António Lopes Ribeiro's 1943 version and Manoel de Oliveira's 1978 version) were shown at the CINEMATECA and around the country, both with archive prints of Orson Welles's **Citizen Kane** and Jean-Luc Godard's **À Bout de Souffle**. Screenings were organized in Oporto, Coimbra, Vila Real, Viseu and Évora. To close this season we screened D.W. Griffith's **Way Down East**, with the original score, performed by the Northern Symphony Orchestra conducted by Gillian Anderson. The print was from the MOMA's Collection, thanks to the courtesy of MARY LEA BANDY and ANNE MORRA. MOMA also lent us its tinted print of D.W. Griffith **Broken Blossoms**, screened also with live music by the pianist Nicholas McNair. On this occasion, ANNE MORRA visited Portugal as our guest.

From April to May 1995, we programmed the 60 most-voted films from the category "Film History", in accordance with the results of the survey **The Categories Game (A Game for the Cinema's Centenary)** conducted by the FIAF Commission for Programming and Access to the Collections. We combined this programming with a season compiled by the CINEMATECA PORTUGUESA and the FILMOTECA ESPAÑOLA, of 60 little known important "forgotten films" of the history of the cinema. We called this combined season (120 films): **120 Keys to the History of the Cinema**.

Our special centennial programming will continue till the end of 1996 and will include the 60 most voted films from the other categories of the game proposed by the FIAF Commission.

In November 1995, ANA COSTA ALMEIDA, Assistant Director of the CINEMATECA PORTUGUESA, was appointed to the important post of President of the PORTUGUESE INSTITUTE OF CINEMA AND AUDIOVISUAL ARTS (IPACA) the official institution for supporting cinema and audiovisual production. JOSÉ MANUEL COSTA, Head of our Archive department, was nominated, in her place, as our new Assistant Director.

II - ARCHIVE

1 - Introduction. Main topics

As in recent years, the priority was given to the building of ANIM, as already pointed before.

As for Acquisition, we should stress the deposit of the collection of Ulyseia Film, the second of the only two film laboratories in Portugal, now closed, including many of the original negatives of portuguese films, long and short, from the 50s , 60s and 70s. And, once more, we should mention the consistent growth of the voluntary deposit by portuguese film producers and distributors.

In the restoration area, the main item is the restoration of **Os Faroleiros** (Maurice Mariaud, 1922), the most important discovery in 1994 and already publicly presented in the end of 1995, at our own premises following reconstruction in Bologna (with co-financing by the LUMIÈRE Project).

2. Acquisition.

Among the 368 features and 137 shorts acquired in 1995, the two main lots were the one incorporating voluntarily deposited national titles (by their own producers) and the one coming from the Ulyssea Film laboratory. Concerning foreign production, the main contributions were provided by another significant deposit by a portuguese Film Distributor and by the important deposit of a collection of 16mm prints of a variety of american films.

portuguese films

O PÃO,
HOMENS E TOIROS,
DOIS ANOS DE REVOLUÇÃO,
CÂNTICO FINAL
A CULPA,
ZÉFIRO,
TREMONHA DE CRISTAL
PAX
TRÊS IRMÃOS,
AFTER DEATH
A COMÉDIA DE DEUS,
TEMPOS DIFÍCEIS,

foreign films

NOSFERATU
L'ARRIVÉE D'UN TRAIN À LA GARE DE CIOTAT
DER BLAUE ENGEL
CINCO ROSTROS DE MUJER
AHÍ VIENE MARTIN CORONA
VUELVE MARTIN CORONA
ASI ERA PANCHO VILLA
LOS GAVILANES
EL VAMPIRO
DREAM OF PASSION
AAN
THE KIDS ARE ALLRIGHT
THE LEGACY
BREWSTERS MILLIONS
ABROAD WITH TWO YANKS
GETTING GERTIES,
UP IN MARBEL'S ROOM
FRIENDLY ENEMIES
THE CORSICAN BROTHERS

I, MOBSTER
KIT CARSON
THE LAST OF THE MOHICANS
LET'EM HAVE IT
THE LONE RANGER
RAW DEAL
THE SHOOTING
SOMETHING EVIL
SOUTH OF PAGO PAGO
BLACK BEAUTY
YOUNG IN HEART
SLAVES
DAVID AND LISA
MISS ANNIE ROONEY
AUTOBIOGRAPHY OF MISS JANE PITTMAN
LASSIE'S GREAT ADVENTURE
T-MEN
ROOM AT THE TOP,
THE BALCONY,
THE BRASS LEGEND,
KING CREOLE,
RAMROD, 1947,
TWO RODE TOGETHER,
AS YOU LIKE IT,
THE STALKING MOON
MEN IN WAR
MURDER BY CONTRACT
THE LETTER
FIVE
THE BEGINNING OR THE END,
DIE DEUTSCHE WOCHENSHAU, 10 reels/16mm

Regarding non-film collections, we must stress the impressive growth of the stills collection (31 089 new individual photographic materials) and the acquisition of 455 posters.

3. Preservation.

Once more, it is important to stress the work done in the context of the european cooperation co-financed by the LUMIÈRE Project. During 1995, the two main specific restoration and preservation projects under this program were the cases of the portuguese silent films directed by foreign directors **OS FAROLEIROS** (mentioned above) and **LUCROS ILÍCITOS** (Georges Pallu, 1923), both done in collaboration with the Cineteca del Comune di Bologna.

Beyond the LUMIÈRE scope, the most important preservation work of the year was dedicated to **BELARMINO** (Fernando Lopes, 1964), one of the key titles of the 1960s "Cinema Novo" in Portugal.

We must also stress the continuation of the systematic programs of nitrate transfer and of "newsreel preservation". During 1995, the nitrate program included 3 feature films and 14 shorts, and the newsreel program went on with the preservation of "**IMAGENS DE PORTUGAL**" (biweekly newsreel series of the 1950s).

short-films

ACTUALIDADES PATHÉ-FRÈRES, 200 mts

ALSÁCIA, 1300 mts.

A BATALHA DE ARRAS, 1200 mts

A CEIA DOS BÓRGIAS, 200 mts

O COXO INOCENTE, 200 mts.

ENCARNIÇADOS COMBATES NA REGIÃO DO AISNE, 650 mts

FESTA DA ÁRVORE EM ALGÉS, 100 mts

FESTIM DE BALTAZAR, 250 mts

A GUERRA NA REGIÃO DO SOMME, 800 mts

MANIA DA AVIAÇÃO, 250 mts

O MENINO DO BARRETE, 200 mts

MODA DE PARIS Nº 2, 150 mts

MAESTRO PEDRO BLANCO, 200 mts

A GUERRA DOS SUBMARINOS, 1000 mts

features

ANGOLA UMA NOVA LUSITÂNIA

THE LAST MILE

SON EXCELLENCE ANTONIN

4. Cataloguing.

The computerized catalogue of features is now currently brought up to date. Therefore, the most significant aspect in this area is now the consistent growth of the computerized files concerning short films. Most of the 2 764 titles catalogued in computer in 1995 are among these.

Another relevant aspect of cataloguing is the increasing incorporation of some basic technical data - also brought up to date - on the main computer files (a result of some consistent progress on the checking of materials, notwithstanding the big steps that we still have to do in this area during the next years).

5. Access

The normal trend of the latest years added to the specific context of the Centenary led to another clear "boom" of all access activities, calling for a special preparation by the

archive services, namely through the additional and extraordinary making of new viewing prints.

Both the FIAF loans, the participation in International Meetings and Festivals, the research activity and (very significantly) the collaboration with new film productions using archival material, all have shown a consistent - extraordinary - growth.

In the FIAF context, once more we must stress the collaboration with the Filmoteca Espanola (nowadays a consistent, regular program of exchanges in all domains). We loaned 32 films to Filmoteca Española, but also loaned to other Archives, such as

La Cinemathèque Française, 1 film

Cineteca Nacional de Mexico, 1 film

Cineteca del Comune di Bologna, 4 films

Regarding other international events, we would like to specially mention the collaboration with several events in France and Italy, where we have noted a significant interest towards new directions, periods and names of the portuguese cinema, namely, for example, an obvious increasing of attention to the global work of the Director Paulo Rocha.

We loaned films to the following events/festivals:

Cineluso, Rouen, 4 films

Festival du Court-Métrage de Clermont-Ferrand, 1 film

Festival Internacional do Filme Restaurado - UNESCO/Paris, 1 film

Festival Reflets du Cinéma Iberique et Latin-Américain, Villeurbaine, 3 films

Festival de Perpignan, 1 film

Festival Internacional del Cinema Giovani - Torino, 7 films

Associazione "Fondo Pier Paolo Pasolini" - Roma, 1 films

Università degli Studi di Venezia, 6 films

Festival Entre'Vues'95 - Belfort, 1 film

Museo Nazionale del Cinema - Torino, 3 films

and, also

Festival Panafricain du Cinéma et de la Télévision de Ouagadougou, 8 films

In the national context, a special, occasional collaboration was given to a big number of local Centennial events , namely those organized by many of the "Film-Clubs" in Portugal, such as:

Cineclube de Vila do Conde, 6 films

Cineclube do Porto, 3 films

Cineclube de Faro, 6 films

Cineclube de Viseu, 5 films

among others and,also, to the following national film festivals:

Fantasporto 95, 4 films

Festival Internacional de Cinema de Tróia, 7 films

Program Casa da Imprensa/Culturgest, Lisboa, 5 films

Festival "Sete Sóis. Sete Luas" , Montemor-o-Novo, 2 films
Festival Internacional de Cinema da Figueira da Foz, 15 films
1st Meeting of European Cinema/Inatel-Quarteto, Lisboa, 2 films
Encontros Internacionais do Cinema Documental, Malaposta, 8 films

Concerning the new productions with archival materials, we should stress two feature films of 1995 (**SINAIS DE FOGO**, Luis F. Rocha, and **AFIRMA PEREIRA**, Roberto Faenza) and several television series or individual programs for national and foreign broadcasting chains, such as:

MANOEL DE OLIVEIRA, SIC
GOSTARIA DE PASSAR ALGUM TEMPO EM MOÇAMBIQUE, Carlos Aldo Lee, BBC
AURÉLIO PAZ DOS REIS, Prod. Acetato
AFRICAN FOOTSTEPS, Diverse Productions, UK
TUDO PELA NAÇÃO, Prod. G.E.R.
Program **INDUSTRY**, Santo Tirso City Hall
Program **ANTÓNIO LOPES RIBEIRO**, Lisboa City Hall
Program **RADIODIFUSÃO PORTUGUESA**, RDP
Program **SURPRISE SHOW**, SIC
Program **BANCO DE PORTUGAL**
Program **EXPO'98**
Program **I.A.P.M.E.I.**

III - SCREENINGS

As previewly stated, from March 19th on, all our screenings were officially considered as part of the celebrations of the Cinema Centennial. This date was chosen because it is considered as the date in which the first film of the Lumière brothers was filmed.

647 films were programmed in 1995, with a total of **593 screenings**, the largest number since we started our regular programming in 1980. Total spectators numbered 59.287. This figure represents, aproximatively, 100 spectators per screening, more or less 50%, of our theater's capacity (200 seats). Though we registered a decrease in comparison with 1994 (76.115 spectators) it should be remembered that in 1994 (due to the fact that Lisbon was in that year the Cultural Capital of Europe) we often used another theater (Cinema Tivoli) with a much greater capacity (1.100 seats). But compared with previous years, the increase in attendance is constant (32.147 spectators in 1991; 33.291 in 1992; 40.847 in 1993).

As in 1994, the silent films, with very few exceptions, were shown with live music, by the pianist and composer Nicholas McNair.

Main events on the 1995 programming schedule were the **inaugural week of the Commemorations of the Centennial**; the season **"120 Keys to the History of the Cinema"**; the retrospective **"The Western between 1939 and 1964, from John Ford's Stagecoach to John Ford's Cheyenne Autumn"** (both a celebration of John Ford's centennial and a tribute to the western), with 50 films shown; **"The Stars Came From Heaven"**, a large-scale homage to the great stars of the history of cinema, from Florence Lawrence and Francesca Bertini to Brad Pitt and Winona Ryder, with 95 films shown; **"Cold Wars, Hot Wars"**, with 25 films made between 1945 and 1953, as part of the celebrations of the 50th anniversary of the end of the Second World War; **"Marcel Pagnol - A Centennial"**, with the most important works of Marcel Pagnol; **"Gregory La Cava - the missing link"**, with the entire conserved work of this director; **"Films from Black Africa"**, the largest retrospective of African films that has ever taken place in Portugal (83 films); **"Around the World in 80 Films"**, with 80 movies retracing Phileas Fogg's famous trip in Jules Verne's book (beginning in 1995 and continuing in 1996); "Last but not least", the CINEMATECA PORTUGUESA, every Tuesday, from May 23 to December 19th, recreated the famous **"Classic Tuesdays"** that, in the forties and in the fifties, were a "must" on Lisbon's cultural agenda when the most famous names from the arts in Portugal presented films in the old theater Tivoli. At present, the CINEMATECA PORTUGUESA invited 25 well known names to choose and to present the film they love most.

For the last week of the year, in commemoration of the centennial of the LUMIÈRE projections, we organized a special event, reproducing the Lumière's first screening. We also programmed the Lumière anthology made by Henri Langlois (courtesy of the CINÉMATHÈQUE FRANÇAISE), the preview of the restored print of the discovered film **Os Faroleiros** (Maurice Mariaud, 1922); and six great portuguese films, three from the 20ths (and recently restored by our Archive) and three of the most innovative movies of the year.

For this programming, we must stress the cooperation of FILMOTECA ESPAÑOLA (nowadays a regular collaboration). With our colleagues from Madrid, and thanks to JOSE MARIA PRADO and CATHERINE GAUTIER, we programmed: **120 Keys for the History of Cinema**; **The Western between 1939 and 1964**; **The Stars Came From Heaven** and **Tribute to Gregory La Cava**, programs common to Lisbon and Madrid.

The list of the screenings organized in 1995 was as follows:

JANUARY: **"Tribute to Burt Lancaster"**; **"When Cinema Begun to Be Modern (1955-1995)**, continuing a similiar program running since 1993, with films of 1953 and 1954; **"Cinema and Sacred"**

FEBRUARY: **"Tribute to Rainer Weiner Falsbinder"** accompanied by 5 films by Douglas Sirk (in collaboration with the Goethe Institut of Lisbon); **"Unknown Fritz Lang"** including two Fritz Lang films that had never been screened in Portugal, in cooperation with the Stiffung Deutsche Kinemathek; a (short series on) **Buster Keaton and Charlie Chaplin** films.

MARCH: "Cinema and radio: voices Off" (in collaboration with Portuguese National Broadcasting Station); "Great Romantic Films of All Times"; Cinema's Centennial (beginning of the commemorations)

APRIL and MAY: "120 Keys to the History of Cinema"

JUNE: "The Western between 1939 and 1964" (first part); Tribute to the Portuguese Director ANTÓNIO LOPES RIBEIRO, who dies in May 1995, at the age of 80

JULY: "The Western between 1939 and 1964" (second part); "The Stars Came From Heaven" (first part); "Tribute to Gus van Sant"

SEPTEMBER: "The Stars Came From Heaven" (second part); "Cold Wars, Hot Wars"

OCTOBER: "B Movies Magic - Vision of America" (season conceived and organised by JON GARTENBERG); "Marcel Pagnol"; "Gregory La Cava" (beginning); Films from Black Africa (beginning) (in collaboration with CULTURGEST)

NOVEMBER: Gregory La Cava (conclusion); Films from Black Africa (conclusion); Festival of Contemporary Documentaries (co-organization with the Portuguese AMASCULTURA Festival); "Tribute to Quarteto" (on the 20th anniversary of this well-known portuguese Cinéma d'art et essai)

DECEMBER: "Tribute to Quarteto" (second part); Around the World in 80 Films (beginning); Centennial Celebrations

Among the visitors the CINEMATECA PORTUGUESA received, the most outstanding was the **President of the Republic, MÁRIO SOARES**, who honored us by accepting our invitation to close the "Classic Tuesdays" presenting, himself, **Casablanca**, the film he chose as his favourite. As far as we know, President SOARES is the first Head of State, in any country, to come to an archive to present and comment on a film.

At the "Classic Tuesdays" we also received visits from such great portuguese artists as the writers and poets ANTÓNIO TABUCCHI, AGUSTINA BESSA LUIS, SOPHIA DE MELLO BREYNER ANDRESEN, EDUARDO LOURENÇO, MÁRIO CESARINY DE VASCONCELOS, MARIA VELHO DA COSTA, PEDRO TAMEN, JOÃO MIGUEL FERNANDES JORGE, MIGUEL ESTEVES CARDOSO, the painters FERNANDO DE AZEVEDO, JÚLIO POMAR and ANTÓNIO PALOLO, the pianist MARIA JOÃO PIRES, the composer JOÃO PAES, the art historian JOSÉ-AUGUSTO FRANÇA, the actors LUIS MIGUEL CINTRA and MANUELA DE FREITAS, the cinema directors MANOEL DE OLIVEIRA, PAULO ROCHA, FERNANDO LOPES, ALBERTO SEIXAS SANTOS and JORGE SILVA MELO.

We also received the visits of GUS VAN SANT, EDGARDO COZARINSKY, JAAP VAN HOEWIJK, CAROLE POLIQUIN, JOÃO GODOY, MARCELO CESPEDES, RICHARD DINDO, JILL DANIELS, JACQUELINE VEUVE, who presented their own films.

We were happy to welcome, also, our colleagues DOMINIQUE PAÏNI, Director of the CINEMATHEQUE FRANÇAISE (Paris), ANNE MORRA, from the MUSEUM OF MODERN ART (New York) and PAOLO BERTETTO, Director of the MUSEO NAZIONALE DEL CINEMA (Torino). JON GARTENBERG came to present his season of B Movies and GILLIAN ANDERSON, scored for us *Amor de Perdição* and conducted the presentation of WAY DOWN EAST.

IV - PUBLICATIONS

Related to the programming activity, we published the following books:

- 1- RADIO AND CINEMA: VOICES OFF (32 pages)
- 2- THE WESTERN BETWEEN 1939 AND 1964 - JOHN FORDS' CENTENNIAL (117 pages) (Edited by MANUEL CINTRA FERREIRA)
- 3- AFRICAN CINEMA (162 pages) (Edited by LUCIANA FINA)
- 4- THE FILMS OF FRITZ LANG (164 pages) (Edited by LUIS MIGUEL OLIVEIRA) with original textes on Fritz Lang films, by ANTÓNIO RODRIGUES, JOÃO BÉNARD DA COSTA, JOSÉ MANUEL COSTA and MANUEL CINTRA FERREIRA.

Our Archival Department published (July 1995) a book on the ANIM project
- ANIM: (35 pages, edited by JOSÉ MANUEL COSTA)

We also published - like in 1994 - an agenda for 1996, with many illustrations from our collection of stills, and we printed, in Lisbon, with the generous support of the CALOUSTE GULBENKIAN FOUNDATION, the FIAF's book: **The Categories Game**.

V- DOCUMENTATION

As to the computerization of the Documentation Centre, we have continued the introduction of previously indexed cards. We have also continued the computerization of press clips and, of course, the indexing on computer of all the new periodicals books we have ordered for our library throughout the year. The library acquired, by purchase, donation or interchange, 356 new books, 1.183 issues of periodicals, 119 scripts and also press release and programmes festivals and retrospectives held in Portugal and abroad.

We had a readership of 2.324. 12.448 books were consulted, and 33.376 photocopies were ordered. Books consulted at internal level totalled 504.

VI - INTERNATIONAL COOPERATION

The Director of the CINEMATECA PORTUGUESA, João Bénard da Costa, in his capacity of President of the FIAF's Commission for Programming and Access to the Collections, attended the meetings of FIAF's Executive Committee in Los Angeles (April) and Cancun (November). In Cancun, he presented his resignation as Commission's President and proposed Gabrielle Claes to take his place, while still remaining one of the Commission's members.

He chaired two meetings of the same Commission, in Madrid (February) and in Paris (November).

He also attended, with the Deputy Director, Ana Costa Almeida, and with the Head of the Archive Department, José Manuel Costa, the FIAF Congress in Los Angeles.

He was invited by Cineluso in Rouen (January) and by the Festival del Cinema Giovani de Torino (November) to attend the retrospectives of ANTÓNIO REIS and MARGARIDA CORDEIRO (Rouen) and PAULO ROCHA (Torino).

He represented the CINEMATECA PORTUGUESA in several festivals like Cannes, Bologna, Pordenone, Valladolid, etc.

João Bénard da Costa, was also invited by the Museo Nazionale del Cinema de Torino to visit the Museum (July) in order to prepare a great exhibition on the pre-cinema, that will take place in 1996, in Lisbon. For that exhibition, Paolo Bertetto, Donata Pesenti Compagnoni and Roberta Basano, from the Torino Museo, also visited Lisbon several times.

The Deputy Director, Ana Costa Almeida, visited Madrid (February) to present the Portuguese films made with the help of LISBOA CAPITAL CULTURAL, society where she was in charge of the Cinema Department. She also has been in Cannes.

The Head of the Archive Department, José Manuel Costa, has participated in several international events, mainly in his capacity of President of the Executive Committee of the LUMIÈRE Project. Among these, we should stress the LUMIÈRE meetings and events as such in Berlin, Cannes, Venice and S. Sebastian, all during the respective film festivals, Bologna, also during the festival of restored films, and still London and Brussels. In the case of Cannes, the event was the central LUMIÈRE centennial event in 1995, including the Press Conference with important European and non-European film-filmmakers, plus the special screening of the new restoration of Murnau's "Nosferatu".

José Manuel Costa and João Bénard da Costa also attended the UNESCO meeting held in Paris in January about the safeguarding of the world film heritage.

Finally, again in his capacity of LUMIÈRE and ACCE President, José Manuel Costa has participated in two other meetings organized by the Council of Europe on the project of an "European Convention" for the Preservation of the European Film Heritage.

For its programming activities, the CINEMATECA PORTUGUESA got, as FIAF loans copies from the following archives: Filmoteca Española, Cinémathèque Française, National Film and Television Archive, Centro Sperimentale di Cinematografia/Cineteca Nazionale, Cinémathèque Royale/Koninklijk Filmarchief, Stiftung Deutsche Kinemathek, Cineteca del Comune di Bologna, Arxiu d'Audiovisuals, Museum of Modern Art, Cinémathèque de Toulouse, Library of Congress, Narodni Filmovy Archiv, Deutsches Institut für Filmkunde, Anthology Film Archive, George Eastman House, Gosfilmfond, Cinémathèque Suisse, Filmuseum (München), UCLA, Cinemateket/Svenska Filminstitutet, Suomen Elokuva-Arkisto, Magyar Filmintezet/Filmarchivum, Cinemateca Nacional (Luanda).

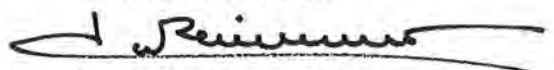
VII - BUDGETARY MATTERS
(in portuguese escudos)

Staff	161 133 666\$00
Publications Acquisition	5 417 994\$00
Stills Archive	1 977 600\$00
Programming and Publications	61 073 014\$00
Preservation.....	45 854 431\$00
Foreign Films Acquisition	1 038 555\$00
Computerization	3 355 335\$00
New Conservation Center(ANIM)	609 057 264\$00
New Equipment (ANIM).....	9 950 265\$0
Administration and Maintenance	128 919 213\$00
TOTAL	1 027 777 337\$00

1 027 777 337\$00 = US DOLARES 6. 881.669
(USD / 149\$35)

Cinemateca Portuguesa, Lisbon March 5th 1996

THE DIRECTOR


(João Bénard da Costa)

Ljubljana

ANNUAL REPORT OF THE SLOVENE FILM ARCHIVES FOR 1995

1. Accessions

On the basis of the National and Cultural Heritage Act, which stipulates a legal deposit of 2 copies of each film, the SFA accessioned in 1995 the following films:

a. Univerzum, TV Slovenija, Council for Prevention and Education in Road Traffic, Academy of Theatre, Radio, Film and TV, Poljče Training Centre, Secondary Schools Centre, Regional Museum in Murska Sobota and Viba Film transferred 491 films (2584 reels);

b. the Slovene Cinematheque transferred 174 films (394 reels);

c. Individuals transferred 65 films (101reels).

2. Progress in Preservation and Security

Archival films are housed in air-conditioned repositories at the seat of the SFA. The repositories are equipped with fire-detection system and anti burglary alarms. They are additionally isolated against humidity. We are planning to acquire more storage areas at the seat of the Archive.

New equipment for the maintenance and chemical cleaning of film and four viewing tables were purchased.

The films were systematically checked and viewed to establish damage. The damaged films were restored. 76 reels of damaged films were disposed of. Two nitrate films were copied onto acetate tape.

3. Cataloguing - Documentation - Research

Prior to the transfer into the SFA, all films were professionally checked, technically equipped, described and registered.

66 feature and documentary films were documented on the basis of screening i.e. the data on producers, the time of origin, contents and authors were established. The compilations of inventories of Academy of Theatre, Radio, Film and TV in Ljubljana, Unikal and other documentary films started.

4. Film Screenings - Exhibitions - Publications

On the basis of an agreement with the Slovene Theatre and Film Museum, now the Slovene Cinematheque, the SFA borrowed 204 moving pictures, which were presented in 21 projections.

The SFA mounted an exhibition entitled Filmska ustvarjalnost Metoda in Milke Badjura 1926-1969 (Film Making of Metod and Milka Badjura) and published also an exhibition catalogue. The exhibition was mounted in Ljubljana and transferred to four other Slovene towns.

The celebration of the centenary of film, being organised in Paris by UNESCO and FIAF in January 1995, included also the screening of a Slovene feature film, Dolina miru (The Valley of Peace). Simultaneously, the SFA participated with stills from Slovene films at an exhibition of prints.

5. Finances and Relation to the State Administration

Producers and individuals have transferred to the SFA mostly negatives of their films, without copies. The Ministry of Culture has paid greater attention to preservation of film material over the last two years and, as a result, more money has been intended for preservation and copying of films.

The financial resources for the restoration and copying of two feature films were ensured by UNESCO.

The SFA at the Archives of the Republic of Slovenia is as regards administration included into the Ministry of Culture.

6. International Relations (FIAF and others)

In April, Mr.Ivan Nemanič attended FIAF Congress in Los Angeles.

The SFA was in continual contact with the Cinematheque of Croatia. Our representatives visited the Cinematheque of Croatia and discussed problems concerning preservation and security of film and video cassettes.

We had talks with the Austrian Film Archives on the exchange of films.

Mr.Ivan Nemanič and Mr.Alojz Tršan attended the festival the Days of Silent Film in Pordenone.

Mr.Vladimir Sunčič participated in the International Congress Lumiere in Lyon.

7. Miscellaneous

The new act on archival material, which will cover also the preservation and security of film material, has not been passed yet.

The SFA preserves primarily national film heritage. The newly established Slovene Cinematheque will preserve world film heritage.

The adaptation of the former barracks, in which the SFA will get its premises (a smaller cinema hall for the screening of films and repositories), have already started. The adaptation works will last for about five years.

London

IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE
LONDON

ANNUAL REPORT 1995

75th Anniversary

1995 marked the 75th anniversary of the first true activities of the Imperial War Museum as a film archive. In 1920, Edward Foxen Cooper, the original custodian of the film transferred to the Museum's care at the end of the First World War, took advice from the leading filmstock manufacturers of the day on the steps necessary to ensure its long term survival, and Major Charles ffoulkes, the first Curator of the Museum, managed to persuade the Treasury to give the Museum funds to implement the advice received. This anniversary may not have had much impact on the wider world in a year which had so many others to celebrate, but it is one which IWM staff themselves find noteworthy.

Organisational changes

In March 1995, the "Department of Film, Imperial War Museum" formally became the "Imperial War Museum Film and Video Archive", a change of title which is felt to reflect more accurately the activities and goals of the organisation. The Museum's two other audio-visual archival collections made similar changes of title at the same time, to become the Photograph Archive and the Sound Archive respectively.

In September 1995, the Director General Dr Alan Borg left the Imperial War Museum to become Director General of the Victoria and Albert Museum. Mr Robert Crawford, formerly Deputy Director General, is the new Director General of the Imperial War Museum.

Acquisitions

The most dramatic acquisition of 1995 was received through the good offices of a FIAF colleague, the National Film Archive of India. This was *The New Lot*, a 45-minute training film directed by Carol Reed and scripted by Peter Ustinov for the British Army in 1943, which served as a prototype for the same director's 1944 feature film *The Way Ahead*. *The New Lot* has long been considered a "lost" film, so it was with great excitement that we learned of the existence of this title at the National Film Archive of India.

Coverage of the title held in Pune proved to include pre-print material as well as viewing copies, and arrangements were made to ship a fine-grain nitrate positive to London for processing by the IWM both for its own preservation and access purposes and to meet the needs of the NFAl. Because of the quality of the material received, the Museum has on this occasion no heroic tale of restoration to tell: it is instead a pleasure to offer this story as a testimony to the spirit of cooperation which FIAF promotes between its members. A screening of *The New Lot* will be arranged in 1996.

During 1995 the IWMFVA also acquired five new additions to its First World War collection, several large collections of record film and video of events involving the British Admiralty, the Royal Marines, the RAF and the Army since the Second World War, and a number of interesting amateur

collections. The latter group includes film of journeys in Europe and Asia in the late 1930s, private records of military service and civilian life during the Second World War, and coverage of community celebrations of the end of the war in 1945.

Preservation and Restoration

Preservation work continued steadily through the year, and staff of the Archive's preservation section have copied some 140,000 metres of nitrate film to safety stock.

During 1995, the Archive embarked on a silent film restoration funded by Projecto Lumière, a division of the European Union's MEDIA programme. In partnership with the Bundesarchiv-Filmarchiv and the Archives du Film of the Centre Nationale de la Cinématographie, we are restoring a three-reel film called *Der magische Gürtel*, which records the exploits of a German U-boat in the Mediterranean in 1917. The project will be completed during 1996.

Cataloguing

During the year, cataloguing continued using the archive's IMMAGIC+ software. While few new records were added to the principal catalogue database, preliminary cataloguing has been completed on over 500 recent film and videotape acquisitions.

Film Showings

During 1995, the Museum completed its programme of refurbishment of the 180-seat cinema/auditorium in the Museum's main building, implementing all of the improvements listed in last year's report, and the Archive was able to resume a full programme of film screenings.

Programming in the first two thirds of the year was largely given over to films linked to the Museum's programme of exhibitions (which included new displays on 'London at War' and 'Secret War') and to marking the fiftieth anniversary of the end of the Second World War. Films screened included newsreels from the closing months of the war and a number of documentaries and other films from the IWMFVA collection including *The First Days* (1939), *Ordinary People* (1942), *The Eighty Days* (1945), *A Diary for Timothy* (1945) and *Now It Can Be Told* (also known as *School for Danger*, 1946).

From September onwards, the emphasis of film programming switched to the double celebration of the 75th anniversary of the creation of the archival film collection of the Imperial War Museum and the Centenary of Cinema. A number of film shows offered opportunities to compare feature film interpretations of events of Twentieth Century history with contemporary footage from the IWMFVA - for example, *Breaker Morant* (Bruce Beresford, 1980) with footage from the Boer War; *Dawn Patrol* (Howard Hawks, 1938) with a 1917 film called *With the Royal Flying Corps; Hope and Glory* (John Boorman, 1987) with *London Can Take It* (1940); or *The Third Man* (Carol Reed, 1949) with post-war *Welt im Film* newsreels on the dangers of black-market Penicillin.

The Imperial War Museum also offered in 1995 two recreations of a complete film-going experience from a year in the past. The first such event, billed as 'A Night at the Pictures', centred on a screening of *Casablanca*; the second, called 'The Amazing Picture Palace', on a screening of Chaplin's *Shoulder Arms*.

During 1995, 89 titles were shown at a total of 800 screenings; the total audience at the Museum's Cinema was 31,342.

Public Services

In the fiftieth anniversary year of the end of the Second World War, it was no surprise that material from the archive was in heavy demand for television and video documentary programmes. There were times when the number of researchers put almost impossible pressures on staff in the Production Office and the technical staff in the Viewing and Film Handling area: more than 80 film-viewing appointments in a month constitutes a high level of activity in our terms, but we passed this total in six of the first seven months of 1995 and in three of them we had over 105 visitors booked to view. The total number of research appointments logged was 1,375 of whom 948 actually viewed film; over 6,000 enquiries were dealt with by letter or telephone and material was supplied to 493 productions world-wide.

In the autumn calm after this preceding storm, we closed the research and viewing areas for a month to allow for some refurbishment of these areas which constitute the Archive's "public face". The redecorated research area opened at the start of November, and (after a few weeks during which researchers were obliged to view film in rather ad-hoc conditions) the new Film Handling and Viewing Area opened at the end of November. Visitors to the Archive's offices in the Museum's All Saints Annexe have commented favourably on the changes.

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. Educational film shows are occasionally complemented by lectures, either by outside speakers or by members of Museum staff.

The Archive continues its "Loan Scheme" which makes available 16mm prints and video copies of a range of films to educational establishments. During 1995, the scheme was expanded by the addition of a compilation of Second World War films on food and nutrition and improved by the generation of English-subtitled versions of the German film *Sieg im Westen* (1941) and the Italian films *Il Cammino degli Eroi* (1936) and *22 Maggio Anno XVII* (1939).

In addition, the Archive makes a number of loans each year to other organisations (local history or film study groups, service or veterans' associations, etc). Members of the Archive's staff occasionally present programmes in person to such organisations. During 1995, we loaned a total of 96 films and 56 videos; there were 98 loans to colleges, societies and other bodies and 15 to service and veterans' organisations.

International Relations

The Archive was represented at the FIAF Congress in Los Angeles by Roger Smither and Kay Gladstone. Roger was elected the Federation's Secretary General in the elections held during the General Assembly, and attended the EC meeting held in Cancun, Mexico at the end of November/start of December.

Together with the Senior Administrator, Christian Dimitriu, Roger Smither represented FIAF at a meeting of the Round Table of NGOs held at the National Sound Archive in London on 2 February. He also attended a meeting of the 'Future of FIAF' working group in Berlin on 11-13 February.

Roger Smither attended the meeting of the Cataloguing Commission hosted by the Archives du Film du Centre National de la Cinématographie in Paris from 3-7 September; this was his last meeting as a member of the Commission, from which he has now stepped down after 16 years as a member.

The Archive's Preservation Officer, Terry Watson, and his Deputy, David Walsh, attended the Joint Technical Symposium held at the National Film Theatre in London from 26-30 January.

Kay Gladstone represented the IWMFVA and the work of Projecto Lumière at a documentary film festival in Marseilles at the end of June, following which he attended the annual meeting of Inédits, the European amateur film association, held in Nancy.

Kay Gladstone attended the 1995 meeting of IAMHIST (the International Association for Media and History) which took place in Berlin in July with the theme *Film and the City*.

Roger Smither attended the Second International Documentary Congress in Los Angeles in November, and was a speaker on three panels at the event, which was hosted by the Academy of Motion Picture Arts and Sciences.

The Department lent a number of films for the non-fiction component of the 1995 Pordenone Festival; unfortunately, ill health prevented at the last minute the attendance of Paul Sargent, who was scheduled to attend.

London

FIAF ACTIVITIES REPORT 1995
NATIONAL FILM AND TELEVISION ARCHIVE - LONDON

1. ACQUISITIONS OF THE YEAR

After a year in which it was possible to reinstate small budgets to the three Acquisitions sections, 1995 saw a return to zero budgets for film purchase. By far the major part of the NFTVA's acquisition does, of course, come through donation and this has continued unabated, but it has been impossible to acquire current independent film and video titles whose producers cannot afford to donate material. The loss of this flexibility is much regretted.

1.1 Feature and Fiction Films:

The final figure of titles selected/identified and formally acquired in 1995 was 1,594 films and videotapes. Important donations have come from Supreme Film Distributors, Rank Film Laboratories, Rank Film Distributors, Glenbuck Films, BFI Production Board, London Film Festival, United International Pictures, Warner Bros Distributors.

During 1995 we have also made ten further additions to our '360' library of mint prints for the "Treasures from the National Film and Television Archive" repertory at the BFI's Museum of the Moving Image: PEEPING TOM (1960) THE MANCHURIAN CANDIDATE (1962), THE PALM BEACH STORY (1942), THE ASPHALT JUNGLE (1950), IT'S A GIFT (1934), APOCALYPSE NOW (1979), LA BELLE ET LA BETE (1946), THE WILD BUNCH - Restored Version (1969), THE SCARLET EMPRESS (1934) and HALLELUJAH, I'M A BUM (1933).

Other top-quality prints acquired included copies of DOCTOR ZHIVAGO (1965), from TNT, and HEAVEN'S GATE (1980).

An agreement was reached with BFI TV to acquire the complete run of video recordings of Guardian Lectures and related events held at the National Film Theatre. The acquisition of this material is now continuing on a regular basis, and those giving Guardian lectures in 1995 ranged from Sir John Mills to Quentin Tarantino.

Donations from NBC Superchannel and EMI Records have resulted in a superlative collection of more than 5,000 pop promos coming into the Archive.

1.2 Documentary and Non-Fiction:

Material of importance was received from the usual broad range of sources, but perhaps the most widely publicised of these was a small collection of early films donated by Mr Ray Henville. The collection turned out to contain a number of examples of Victorian cinema not previously held by the NFTVA, but what captured press attention was Birt Acres' film of the Derby taken on 29th May, 1895, making it the earliest surviving British film.

Of long-term importance to the NFTVA was the joint project with the Arts Council of England to undertake the preservation of the difficult area of artists' film and videotape and to try to make some of these more widely available. Three collections of note have been deposited so far and it is hoped that more will follow.

Of note among the larger collections received were those from the Canadian High Commission, a large selection of rehearsal footage from the Royal Ballet, and the personal and ornithological films of Viscount Alanbrooke, Churchill's wartime Chief of Staff. Also received was an important collection of films of Tibet in the 1930s and 1940s from Mr Chris Guthrie which had been shot by his father.

1.3 Television:

During 1995, 6,962 programmes were acquired by direct recording, including 12 complete days of Channel 4 and eight complete days of ITV as seen in different regions. The move from 1" to D3 as our main off-air recording and preservation format was adopted, with over 50% of programmes being recorded on D3 by the end of the year. The NFTVA was also re-nominated by the ITC under the terms of the Broadcasting Act as the body to receive television material for a further five years.

In addition, 12,686 programmes were acquired by donation, including the continuing deposit of 600 BBC 2" masters per month. Two years of master recordings of the proceedings of British Parliament up to July 1993 were also received and accessioned.

Pamela Logan completed her research on the Jack Hylton collection (entertainment programmes from the early period of Independent Television in the UK) and her monograph "Jack Hylton Presents" was published by the BFI in September, with an accompanying NFT lecture and season to celebrate the 40th anniversary of ITV.

2. PRESERVATION

2.1 Administration

Implementation of the recommendations of the staffing review continued during 1995 and a number of key management appointments were made. In addition to Brian Jenkinson, who was appointed during 1994 as Head of Video Preservation, these included João Oliveira as Head of Research, Jon Cawsey as Head of Production Preservation and Fred Mollitor as Site Support Services Manager. Tony Cook also took on new responsibilities as Collections Manager. Other technical staff were also recruited in order to meet the target set by the Department of National Heritage to copy three million feet of decomposing nitrate and other film materials each year.

2.2 Preservation

The three million feet preservation target has meant that all sections of the J Paul Getty Conservation Centre have had to work at full efficiency to meet it. In addition to the straightforward day-to-day copying, there were a number of special projects, among which was the copying of the Henville collection of Victorian cinema which included film of the 1895 Derby. This proved extremely time-consuming since it involved frame-by-frame registration and, because of the importance and fragility of these items, João Oliveira undertook the work of restoration personally, designing a special full-immersion liquid gate in order to cope with the Derby footage.

As part of the ongoing process of restoring the canon of British Technicolor features, the Archive's colour consultant Paul de Burgh completed work on the Herbert Wilcox film, ELIZABETH OF LADYMEAD (1948), Alexander Korda's version of the Oscar Wilde play AN IDEAL HUSBAND (1947) and the Powell and Pressburger film THE ELUSIVE PIMPERNEL (1950).

Preservation film copying statistics for 1995 are as follows:

Nitrate Duplication: 2, 646,900 feet
Safety Film Copied: 1, 053,290 feet

2.3 Video Preservation

The change to off-air digital mastering continued throughout the year and will continue until all copies are digital.

After a year without a telecine engineer, the appointment of an Engineer/Operator was made during the summer and Jerry Rodgers, the new incumbent, restored the telecine suite to working order. It became fully operational in November and work has been flowing through steadily. One of the main current uses is to liberate as yet uncopied nitrate material by making video copies for use by film and television companies. Plans for the future will include installation of a dedicated digital video recorder, and, it is also hoped, to appoint an additional operator, leading to the establishment of two fully operational telecine suites.

Experiments are in progress to test the quality of several film-to-digital-video-to-film transfer processes. The purpose is to examine methods of transferring film to the digital domain, so that it can be restored digitally and then returned to film. The object is to carry out this form of restoration in real time and the NFTVA is working with the help of Sony, Soho Images and Channel 4.

3. CATALOGUING

3.1 Statistics

Use of the catalogue remained at a high level throughout 1995 and, although telephone enquiries decreased very slightly, this was more than balanced out by an increase in written and faxed requests for information.

3.2 FIAF Cataloguing Commission

Olwen Terris attended the four-day Cataloguing Commission meeting held at Bois d'Arcy and continues to participate fully in the work of the commission. One of the projects initiated by the Commission has been the progressive compilation of a list of genres for film and television and this information will eventually also be input to SIFT, the BFI's own information database.

3.3 Publications

Work continued on the adding and correcting of information in the catalogue of the Joye collection. Although the text is now substantially complete, publication in the near future is unlikely, despite some interest early in the year from Flicks Books.

Preparation of detailed filmographies of Archive holdings continued throughout the year and included subjects as

diverse as the Brontës, Sir Michael Tippett, Martin Scorsese, Peter Brook, capital punishment, banking, the City of London, the Arctic, the Antarctic, Pink Floyd and Stravinsky.

3.4 Cataloguing

In addition to initiating and supporting a number of the programming initiatives described below, cataloguing continued to focus on completion of information on all pre-1920 titles held. This resulted in precise identification of a number of early films previously held under allocated titles only. These included: (DANSE DES APACHES), identified as an extract from L'EMPREINTE OU LA MAIN ROUGE (1908), the NFTVA's earliest film of Mistinguett; identification of a new William Haggar film, THE BATHER'S REVENGE(1904); and (MUSIC HALL), now identified as KITTY MAHONE (1900) from the Gibbons Phono-Bio-Tableaux series produced to be accompanied by phonograph recordings. Lil Hawthorne is the singer in this, the Archive's earliest sound film, but sadly the disc is missing.

There was also a marked increase in the number of films fully shot-listed in 1995, with a rise from 445 to 705.

4. ACCESS AND PROGRAMMING

4.1 Access

As always, the three sections which handle access had a demanding year. The Viewing Service provided access to a total of 5,378 titles during 1995, including 2,761 for research viewings on Archive premises, 1,278 for the National Film Theatre, the Museum of the Moving Image, and Regional Film Theatres, 81 titles for the Made in London seasons at the Museum of London, jointly programmed by the Museum and the NFTVA, and, of course, 219 titles to FIAF colleagues.

The Production Library supplied material or provided support for 201 film or television productions, including Brownlow and Gill's series on European silent cinema, THE OTHER HOLLYWOOD.

The Donor Access section, which has a contractual obligation to supply material back to donors, rights holders and authorised third parties, continued to come under heavy pressure, particularly from television companies, and supplied material on 1,243 titles, including a range of prints to FIAF colleagues as part of the exchange scheme.

In order to encourage and further assist access to the collection, the BFI also published *The British Cinema Source Book*, edited by Elaine Burrows with Janet Moat and David Sharp. This gives details of more than 8,300 British films for which the NFTVA holds a viewing copy or for which the BFI's Library and Information Service holds a script or press-book, making it an indispensable aid for those wishing to use the collections.

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". The first three months of the year saw the culmination of the year-long Shakespeare-on-film season 'Walking Shadows', for which Olwen Terris and Luke McKernan were mainly responsible. Luke McKernan was also heavily involved in the BFI's opening Centenary of Cinema debate, "Who Invented Cinema?", at which the Birt Acres film of the 1895 Derby had its first public screening.

This year's Ernest Lindgren Memorial Lecture was delivered on 6th April at the National Film Theatre by Eileen Bowser, former Curator in the Department of Film at the Museum of Modern Art. Her theme was 'The Telephone Thriller, or the Terrors of Modern Technology', and through a fascinating selection of early film extracts she explored the impact the telephone had on society at the end of the 19th and beginning of the 20th Century, comparing this to the mixture of excitement and trepidation with which we are currently facing the information super-highway.

The NFTVA also contributed 148 titles to the exploration of non-fiction film at Pordenone, which proved a revelation to many who attended *Le Giornate del Cinema Muto*. Loans were also made to the Fleischer and Chinese sections of the Festival.

As always, there was a major archival strand in the London Film Festival, with celebratory presentations of Project LUMIERE restorations, including Murnau's *NOSFERATU*, *EINE SYMPHONIE DES GRAUENS* (1921), Jacques Feyder's *VISAGES D'ENFANTS* (1923/25), and Michael Curtiz's *SODOM AND GOMORRAH* (1922), all of which played to satisfyingly full houses. In addition, Robert Gitt presented three programmes of the UCLA Film and Television Archive's

extraordinary restorations of early sound films, including PARAMOUNT ON PARADE (1930), the Second Vitaphone Programme (1926), and Jazz Age Vitaphone Shorts from the 1927-29 period.

Marking the centenary of the infamous trial of Oscar Wilde, the major NFTVA restoration shown during the Festival was Alexander Korda's AN IDEAL HUSBAND (1947), in which the full range of Georges Périnal's wonderful colour photography was superbly recaptured by the Archive's colour consultant Paul de Burgh.

Roy Boulting was the subject of the Archive's now-traditional annual tribute to a British film-maker, and a specially struck print of SEVEN DAYS TO NOON was presented to a fascinated audience who had many questions for Roy Boulting after the screening.

At very short notice, the NFTVA was also called upon to make a new dupe negative from its 1930s diacetate print of Murnau's SUNRISE - A TALE OF TWO HUMANS (1927), in order that an acceptable new print could be produced in time for the Photoplay 'Live Cinema' presentation at the London Film Festival.

Finally, a special preservation seminar, 'Saved! Archive Restoration and Preservation', was mounted during the LFF. The evening was organised by Anne Fleming and Henning Schou and chaired by Clyde Jeavons, and included a range of speakers from US and European archives, as well as Roger Mayer and Dick May of Turner Entertainment.

5. BUDGETARY MATTERS

The Department of National Heritage continued to honour its commitment to supporting the NFTVA's funding for preservation and salary support for the additional technical staff needed at the Conservation Centre to meet the 3 million feet. It was, however, necessary to cut the small acquisition and viewing copy budgets which it had been possible to reinstate the previous year.

6. INTERNATIONAL RELATIONS

6.1 FIAF

Clyde Jeavons, Henning Schou, Anne Fleming and Elaine Burrows attended the FIAF Congress held in Los Angeles in April and participated in a range of the Congress

symposia. Steve Bryant also attended the Congress as the official FIAT delegate. This was an election year and Clyde Jeavons was re-elected to the Executive. Henning Schou continues as Head of the Technical Commission. Both attended the FIAF Executive meeting held in Cancún, Mexico, later in the year.

6.2 FIAT

Steve Bryant attended and helped organise this year's FIAT Conference, held jointly with IASA and ARSC in Washington DC in September. Clyde Jeavons also attended, on behalf of FIAF, and found that the theme of digital storage and new technology nicely complementary to some of the issues explored at FIAF.

6.3 EUROPE

Clyde Jeavons continued to play an active part on the Executive Committee of the LUMIERE project throughout the year. With the end of MEDIA '95 and the coming of MEDIA II, with its emphasis on production and project-led funding, it seems that LUMIERE funding will sadly no longer be automatically available for European film restorations, although the Executive Committee maintains the hope that the pattern of European archival collaboration now so effectively established will continue nonetheless.

A.F.

February 1996

Los Angeles

FIAF 1995 Activities Report

NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION The American Film Institute Los Angeles and Washington, D. C.

INTRODUCTION.

The National Center for Film and Video Preservation serves as a central office for coordinating American moving image preservation activities on a national scale. Its programs include the National Moving Image Database, which centralizes information on the film and television holdings of American archives and producers; the *AFI Catalog of Feature Films*, which provides definitive filmographies on all feature-length motion pictures produced in the U.S. on a decade-by-decade basis; and the AFI Collection, which locates and acquires films and television programs for deposit at the Library of Congress, UCLA Film and Television Archive, Museum of Modern Art, George Eastman House, and other archives across the country. The National Center serves as Secretariat for the Association of Moving Image Archivists (AMIA), the North American professional association for film and video preservationists. In this capacity, the Center plays a key role in publishing the quarterly *AMIA Newsletter* and in organizing the association's annual conferences. The Center is also a member of the Archivists Advisory Council of The Film Foundation and serves as the Foundation's Secretariat.

1. ACQUISITIONS OF THE YEAR.

AFI Collection:

In Washington, DC, the AFI Collection staff continued to process and identify remaining titles in two large collections received in 1994: the National Film and Sound Archive (Australia) Collection and the Richard Mertz Collection. Of the 1,488 films repatriated from Australia (95.5% on nitrate stock), 1,373 were deposited at the Library of Congress, while the remaining material was sent to other archives participating in this joint effort (the Museum of Modern Art, UCLA Film and Television Archive, George Eastman House, Human Studies Film Archive, and National Archives). Center staff focused on inspecting and cataloging the unidentified segment of the collection, and in the process came up with numerous unexpected discoveries. Highlights, listed chronologically, include:

- Seven titles from Edison's Buster Brown series (1904)
- THE LOST CHILD (Biograph, 1904)
- LITTLE ANGELS OF LUCK (Biograph, 1910)
- FIGHTING BLOOD (Biograph, 1910)
- THE ADVENTURES OF A BABY (Edison, 1911)
- THE TRAIL OF BOOKS (Biograph, 1911)
- TREASURE TROVE (Vitagraph, 1911)
- THE ESCAPE (Powers, 1913)
- MIDST WOODLAND SHADOWS (Vitagraph, 1914, with Anita Stewart)
- A MARVELOUS MARATHONER (Thanhouser, 1915)
- DAD'S MASTERPIECE (released in 1916 in David Horsley's Cub Comedies series, with Betty Compson and Neal Burns)
- A BERTH SCANDAL (Triangle, 1917)
- IN DUTCH (a 1918 Century comedy starring Alice Howell)
- THE CORNER POCKET (Rolin, 1921, with Snub Pollard)
- WEDDING SHOWERS (a 1924 Mermaid comedy, directed by Lloyd Bacon and starring Lige Conley)
- BLITZZUG DER LIEBE (originally misidentified as a U.S. production, this turned out to be a 1925 Ufa release, directed by Johannes Guter, with Jenny Jugo, Ossi Oswalda, and Willy Fritsch)
- NOT FOR PUBLICATION (a 1927 feature, directed by and starring Ralph Ince)
- TENTH AVENUE (a 1928 Feature directed by William C. de Mille).

The Richard Mertz Collection includes over 500 16mm prints of titles from the 1940s and 1950s, with special emphasis on B-movies produced by such studios as Republic (over 150 titles), PRC, and Monogram.

The collection also contains several hundred theatrical shorts and television programs. One-third of the collection has been viewed and fully cataloged, and plans are to finish this massive project in 1996.

No other films were acquired for the AFI Collection during the period save for a small collection of travel footage photographed by Bryson Jones during the early 1930s. The Center was not able to accept any nitrate during 1995 because the vaults at the Library of Congress storage facility were at capacity.

2. PROGRESS IN THE FIELD OF PRESERVATION.

AFI Challenge Grant: Archives Preservation Projects: In 1995, the AFI continued to raise funds for film preservation through its Preservation Challenge Grant, a special three-year initiative undertaken as part of AFI's celebration of the motion picture centennial. With matching funds from the National Endowment for the Arts, the goal of the Preservation Challenge is to raise over one million dollars in new funding – \$350,000 per year for three years – to support the preservation work of film archives across the U.S. Additional funds raised by the AFI through the challenge grant also provided support for two other projects: the 1995 FIAF Congress in Los Angeles, and the AFI Catalog Ethnic American Database (see below).

In January 1995, the National Center distributed the first \$350,000 for preservation projects at 13 institutions through the archival preservation projects component of the challenge. Grants were based on the recommendations of an independent advisory panel constituted by the National Center, and were awarded to support laboratory costs for preserving and restoring original, unique or best-surviving copies of deteriorating films. The program is national in scope and encourages projects of special significance to the 100-year artistic and cultural legacy of the American cinema. Funds are specifically earmarked for direct preservation costs, that is, for the archives to use in paying for laboratory work involved in generating new archival masters. The project benefits the nation's major film archives as well as regional moving image archives and special collections nationwide. Preservation information on all titles selected for funding will be publicly accessible through the Center's National Moving Image Database.

Out of 18 total applications received for the first year of the program, awards were provided to the following 13 institutions/projects:

- Archivo General de Puerto Rico, San Juan, Puerto Rico: \$6,600 for the preservation of several films produced by the Puerto Rico Division of Community Education from 1947-1968 which demonstrate the maturity achieved by Puerto Ricans in documentary and educational art. Titles proposed include LA BUENA HERENCIA (1966), which deals with the life of the Taino Indians, and LA PLENA (1967), a dramatic documentary inspired by the musical expressions of Puerto Rican Folklore.
- Cunningham Dance Foundation, New York, NY: \$3,000 for the preservation of films documenting the work of dance great Merce Cunningham, whose career as choreographer, dancer, film artist and teacher has made him one of the leaders of contemporary arts. Among the titles proposed for preservation were two unique films of dances performed at Connecticut College, SUMMERSPACE (1958) and CRISES (1961).
- Duke University, Durham, NC: \$9,000 to assist in the preservation of a collection of 16mm films depicting small town life in the South from 1936-1942. H. Lee Waters, a professional photographer from Lexington, North Carolina, filmed over 100 small towns in Virginia, Tennessee, and North and South Carolina which recorded the public life of both the black and white sectors of these communities. Funding will preserve approximately 7,000 feet of film suffering from "vinegar syndrome."
- George Eastman House International Museum of Photography and Film, Rochester, NY: \$70,000 for a project to preserve a number of early rare Westerns. Titles include A MARITAL BOOMERANG (1915), starring Tom Mix; NO MAN'S LAW, a 1927 Hal Roach feature with animal-star Rex ("King of the Wild Horses") and Oliver Hardy before the boom of popularity of the Laurel and Hardy team; and NO MAN'S LAW (1935), an independently-produced sound feature starring Harry Carey.
- Museum of Fine Arts, Houston, TX: \$6,500 for three titles by photographer and independent filmmaker Robert Frank. The Museum is responsible for the preservation of Frank's motion picture work, and has been working directly with him for a number of years. The three films proposed for preservation – CONVERSATIONS IN VERMONT (1969), ABOUT ME; A MUSICAL (1971), AND LIFE DANCES ON (1980) – are personal reflections on the artist's career and his relationships with his family.
- Museum of Modern Art, New York, NY: \$55,000 for the preservation of nitrate prints of American silent films acquired from the Czech Film Archive and the Netherlands Filmmuseum. Titles to be

- preserved include FORBIDDEN PARADISE (1924) directed by Ernst Lubitsch; BARNEY OLDFIELD'S RACE FOR A LIFE (1913) produced by Mack Sennett Studios and starring the full roster of Keystone's comic stars; and ANDY GUMP FOR PRESIDENT (1924), based on the popular cartoon strip.
- New American Cinema Group / Filmmakers Cooperative, New York, NY: \$3,600 to preserve the only existing prints of films by three prominent filmmakers of the American avant-garde: Jonas Mekas' IN BETWEEN (1964-1968), Carolee Schneeman's VIET FLAKES (1965), and Stan Brakhage's AMERICAN THIRTIES SONG (1969).
 - New York Public Library / Dance Collection, New York, NY: \$22,000 in support of the Dance Collection's program to preserve unique dance performance footage, a collection of films made by Carol Lynn at the Jacob's Pillow Dance festival from the mid-1940s through the 1950s. This collection contains the only existing images of modern and classical performances by Alexandra Danilova, Maria Tallchief, and Ruth St. Denis.
 - Oregon Historical Society, Portland, OR: \$10,000 for the preservation of selected nitrate films from the Oregon Historical Society's collections documenting the history and culture of the Pacific Northwest. Among titles to be preserved are several issues of WEBFOOT WEEKLY, a series produced in the 1920s by the *Oregon Journal*, and two scenic films, FOUL WEATHER CLOUDS and FROM FROCK TO MAN, made in 1929 by noted Oregon filmmaker Robert Bruce.
 - Pacific Film Archive / University of California-Berkeley, Berkeley, CA: \$15,500 to preserve CROSSROADS, a 1975 work by celebrated filmmaker Bruce Connor that utilizes footage of the first underwater atomic bomb test at Bikini Atoll on July 25, 1946. Connor "re-choreographed" this event into an artifact for reappraisal by blending footage of the detonation with an original score by Patrick Gleeson and Terry Riley's "missa solemnis" which evokes the funeral majesty of the spectacle.
 - UCLA Film and Television Archive, Los Angeles, CA: \$95,000 in support of the preservation of selected nitrate films from UCLA's collections. Titles include WELCOME DANGER (1929) and FEET FIRST (1930), the first two sound features of comic great Harold Lloyd; EVANGELINE (1929), based on the poem by Longfellow and starring Dolores Del Rio; and the Benedict Bogeous production of THE BRIDGE OF SAN LUIS REY (1944), based on Thornton Wilder's famous story.
 - West Virginia Department of Education and Arts / Film Archive, Charleston, WV: \$3,800 to preserve WEST VIRGINIA - THE STATE BEAUTIFUL, made in 1930 by amateur filmmaker Reverend Otis Snodgrass and showing aspects of West Virginia life which do not exist elsewhere as moving images. The film captures important historic landmarks along U.S. Route 60 across West Virginia and documents the life of local people and communities now changed forever.

The above twelve awards total \$300,000 of the \$350,000 available for preservation projects during the first year of the challenge program. The remaining \$50,000 is being utilized by the National Center in collaboration with the Library of Congress to preserve endangered titles in the AFI Collection that are on deposit at the Library. Included are a number of previously "lost" American films donated to AFI by the National Film and Sound Archive of Australia. Titles planned for preservation at the Library's Motion Picture Conservation Center in Dayton, Ohio, include several "lost" films from the early years of Harold Lloyd's career; teens-era comedies from Charley Chase and producer Al Christie; several early Westerns featuring the movies' first cowboy star, "Broncho Billy" Anderson; early shorts produced by the Lubin studio; a "lost" feature directed by the great Alan Dwan; a number of films documenting ethnic-American experiences; and an early sound feature (THE CRUSADER, 1932) produced by the Majestic B-movie studio as part of the series of fast-talking newspaper exposé films that were popular in the early 1930s.

During 1995, matching funds for the second year's challenge awards were being raised by AFI. Major contributions to the fund include a \$100,000 from Absolut vodka, and approximately \$100,000 in proceeds from American Movie Classics film preservation festivals. Once all funds are in hand, an independent advisory panel will be constituted to assist in the allocation of the second cycle of grants.

Association of Moving Image Archivists (AMIA): In its role as secretariat for the Association of Moving Image Archivists, the Center's administrative office spent much of the last half of 1995 organizing the annual AMIA conference, held October 10-14 in Toronto, Ontario. The theme of the 1995 conference was "Preserving the First 100 Years: A Changing Field, An Evolving Profession." More than 280 archivists from North America and around the world participated in the conference, the most in the association's history. Sessions were devoted to such topics as national preservation planning initiatives in the U.S. and Canada, multimedia publishing, American newsreel preservation, film cleaning, newly constructed archival facilities in North America, the state of moving image archival training, an update on the vinegar syndrome, the history

of amateur film, the philosophy of a/v archiving, and copyright and rights to privacy. New features included a technical symposium with demonstrations from over a dozen preservation labs, a series of guest speakers delivering "centenary lectures," and a substantial vendor exhibition presence.

In Toronto, Gregory Lukow presented a paper on the history of television preservation in the United States, and Henry Mattoon participated in a panel on the revision of various divergent rules for moving image cataloging. Lukow also participated in two meetings of the AMIA Board of Directors. Following the Toronto conference, the Center began working with AMIA's Conference Program and Planning Committees to prepare for the 1996 annual meeting, which will be held December 3-7, 1995, in Atlanta, Georgia.

Four new issues of the quarterly *AMIA Newsletter* (numbers 27-30) were produced by the Center in 1995. The Center's information coordinator was appointed managing editor of the newsletter during the year. In September 1995, Center administrative director Gregory Lukow was elected to a fourth consecutive term as AMIA's founding Secretary and member of the association's Board of Directors.

Sony Preservation Committee: The Center participated in two 1995 meetings of the Sony Pictures Film and Videotape Preservation Committee in Los Angeles and Washington, DC. Several NCFVP projects received Sony's support through the committee. The AFI Catalog staff completed research on 60 rare Columbia features from the 1940s that were unavailable from any other archival source. Sony shipped viewing prints of these titles from its Long Island, NY, facilities to the Center's Los Angeles offices. In a second project involving non-theatrical distributor Films Incorporated, 115 surplus film prints were disseminated through the National Center to five U.S. film archives. This was the first batch of recent feature-film titles owned by Sony that will be donated to the archives for research and study purposes through an agreement negotiated by the Center. Finally, Sony committed crucial support for the 1995 FIAF Congress, including an entire day of the Congress symposium hosted by the studio.

American Movie Classics Film Preservation Festival: In May 1995, the National Center received \$24,000 from The Film Foundation (headed by NCFVP co-chair Martin Scorsese), representing the Center's one-fifth share of the proceeds raised by the second American Movie Classics Film Preservation Festival held in 1994. The AMC Festival is presented annually on AMC in collaboration with the Foundation, with proceeds going to the five members of the Foundation's Archivists Advisory Council for preservation work. While not performing laboratory preservation work itself, the National Center utilizes these funds for film preservation by awarding them through the institute's preservation challenge grant to archives across the country for preservation and restoration projects. The third annual AMC Festival aired in October 1995, with an announcement of the proceeds expected in early 1996.

Television News Curatorial Manual: With federal grant support from the National Historical Publications and Records Commission (NHPRC), work continued on the project to write and publish a curatorial manual covering all aspects of the administration of television news film and videotape collections. A mock-up of the 250 page book was presented in September at the annual Society of American Archivists conference in Washington, DC, and in October at the AMIA conference in Toronto. The publication will include over 200 black and white photographs.

3. CATALOGING – DOCUMENTATION – RESEARCH.

AFI Catalog Project:

Film Beginnings Volume: The newest edition in *The American Film Institute Catalog of Motion Pictures Produced in the United States – Film Beginnings, 1893-1910* – was published by the National Center in April 1995. *Film Beginnings* is the fifth volume in the AFI Catalog project to research the U.S. national filmography. Published by Scarecrow Press, the two-book set contains information on the 17,752 titles produced or distributed in the U.S. during the earliest years of American filmmaking. As part of the AFI's celebration of the motion picture centennial, the *Film Beginnings* volume made its world debut during the Los Angeles FIAF Congress in April. Archivists from nearly 100 FIAF-affiliated institutions were on hand at the AFI campus to receive copies of the volume.

Entries in the *Film Beginnings* volume document the pioneering era of filmmaking, from the beginnings of the cinema, through the nickelodeon era, and to the dawn of the feature film industry. More than 6,000 foreign-produced titles distributed in the U.S. during the cinema's first two decades are also included.

Milestone films such as the first EDISON KINETOSCOPIC RECORDS (1893, including Fred Ott's sneeze), THE KISS (1896), THE GREAT TRAIN ROBBERY (1903), THE LIFE OF AN AMERICAN FIREMAN (1903), BEN-HUR (1907), THE ADVENTURES OF DOLLIE (1908), A CORNER IN WHEAT (1909) and THE LIFE OF MOSES, PARTS I-V (1909-10) are all documented. Information is also provided on thousands of lesser-known fictional and non-fictional titles – many of them now lost to the ravages of film deterioration.

Research on the *Film Beginnings* volume began in 1983, and the edition is being published as a "work in progress." Although it would take many additional years to complete the enormous task of fully cataloging these thousands of early films, archivists and historians around the world have continually expressed their desire to have this information available as soon as possible. Entries in the volume provide much more than a mere title list, and in many cases represent as much as may ever be known about particular films from this early period. Many entries have plot summaries taken from exhibition catalogs and trade publications such as *The Moving Picture World*. Production credits are provided for a large percentage of the entries, as are location information and citations for further research in contemporary and modern sources. A separate volume of indexes provide access to the films by corporate name, personal name, release date, country, location of production, dramatic or literary source, and a keyword index to titles.

Forties Volume: With ongoing funding from the NEH, the NEA and the Ahmanson Foundation, the primary activity of the AFI Catalog staff in 1995 was the winding down of research on the Catalog volume covering the decade of the 1940s. The finished volume will be published by the University of California Press, and delivery of the camera-ready copy is anticipated for the end of 1996. It is estimated that 93% of the 4,300 features released in the 1940s will be viewed by staff – the most ever – compared with 82% for the recently published 1930s volume. An additional 2-4% of Forties titles will be cataloged through the use of cutting continuities.

Ethnic American Database: Research also continued throughout 1995 on the AFI Catalog Ethnic American Feature Film Database. This project, funded by the institute's preservation challenge grant, documents rare and historic feature films made by, for and about ethnic and immigrant populations in the U.S., many of which were produced in the original languages of these communities. The project will result initially in a new database within NAMID and eventually, with the securing of additional funds, will be published in book form. The database will include cataloging of all feature-length films made in the U.S. or abroad by U.S. companies and released during the period 1893-1970 for which American ethnic identity is a significant focus. All films that received public exhibition, including documentaries and educational films, will be included, with the exception of those produced originally for television broadcast. The work combines entries of previously published AFI Catalogs (some of which – especially from the 1920s – are being significantly upgraded with new material), plus new entries for heretofore unpublished 1940s and 1950s films. A prestigious advisory committee for the project was constituted and includes a diverse range of scholars from the field of ethnic studies, film and cultural history, as well as leading librarians and archivists.

Fifties Volume: In May 1995 the National Center received a major new grant from the National Endowment for the Humanities to begin work in 1996 on the next AFI Catalog volume devoted to the 1950s decade. The new NEH award totals \$440,000 and includes \$165,000 in outright and \$275,000 in matching funds. This is the largest grant ever received by the Catalog project.

National Moving Image Database:

NAMID Data Entry and Conversion Projects: In 1995, utilizing \$100,000 in conversion program funds, NAMID successfully completed 23 cataloging and data capture projects at a broad range of institutions, including the American Archives of the Factual Film, Electronic Arts Intermix, Human Studies Film Archive/Smithsonian Institution, the M/B/RS Division of the Library of Congress, the National Center for Jewish Film, and the Pacific Film Archive. By the end of the year, the NAMID database held approximately 250,000 records, representing holdings from archives, museums and libraries throughout the U.S.

In addition to these completed projects, work was carried out on 24 other projects utilizing \$140,000 in additional conversion program funds. Of these, 13 were continuing projects from the prior fiscal year and 11 were new initiatives. New institutions participating in NAMID for the first time in fiscal year 1995 included the University of Southern California Film Department, with its important collections of student films from the 1930's to the present as well as personal collections from well-known alumni and donors; the Peabody Television Archives at the University of Georgia, with materials acquired since the 1940s through

its prestigious television awards program; Northeast Historic Film in Bucksport, Maine, with its significant Northern New England regional fiction and non-fiction holdings; the Experimental Television Center in New York, with its unique video art collections; and the University of Wyoming American Heritage Center. NAMID also renewed its relationship with the George Eastman House, initiated training of GEH's new cataloger, and began upgrading GEH data to full MARC specifications.

Work also continued on several "thematic" projects, including: the Multicultural Database, the Animation Database, and the Warner Bros. Database. Of note is the Vitaphone project, which is now nearing completion. This project (part of the Warner Bros. database) provides full-level cataloging on hundreds of short films, with shared cataloging one of its primary goals. Vitaphone titles are held at many participant institutions and NAMID's records, originally created by catalogers at the Wisconsin Center for Film and Theater Research, will soon be available for use by other archives holding matching titles.

Other Services: In addition to these formal conversion projects, NAMID continues to offer database support and cataloging consultant services to a range of other organizations. In 1995, these services included work with the Survivors of the Shoah Visual History Foundation, the U.S. Holocaust Museum, the Sony Pictures Entertainment graphics archive, and many others. NAMID also provided assistance and support to several institutions applying for federal grants. These included Media Alliance, for an NEH application to perform MARC-based cataloging at regional video archives in upstate New York, and the National Association of Recording Arts and Sciences (NARAS), for an NEH application to develop a cooperative preservation database for sound recordings (borrowing from the NAMID model).

Another significant achievement was the creation by NAMID staff of a fully MARC-compatible record structure in FilmMaker Pro, a popular database software for both Mac and Windows platforms. This standard cataloging template has since been accepted by several important video archives in New York, and represents a major step in creating uniform records that can be easily converted to full MARC format and shared across institutions in a software that is very user-friendly.

Shared Cataloging: All data received by NAMID from participant institutions, if not already in the MARC format, is converted to MARC and, where possible, merged with full-level, verified records from other sources, especially the AFI Catalog databases. Conversion to MARC format of the *AFI Catalog 1930s* volume database and the 17,752 titles in the *Film Beginnings, 1893-1910* volume was successfully completed during the year. All AFI Catalog volumes published to date now reside in NAMID in the MARC format.

In addition, NAMID continues to uphold its shared cataloging mandate by running computer title matches across databases from other participant institutions, efficiently providing full-level filmographic records with merged data to archives who previously held only inventory-level records. In this way, shared cataloging eliminates much duplication of effort.

Online Access: One of the most significant NAMID developments in 1995 was the official debut in February of the NAMID Bulletin Board System (bbs). This bulletin board made publicly available for the first time in a single, union MARC database a significant portion of NAMID data from many different organizations and projects. Previously, NAMID databases were accessible only to NAMID participants; but through the NAMID bbs, anyone with a computer and modem could connect to this free service, with direct dial-in access over a dedicated phone line. Initially, 80,000 records or one-fourth of NAMID's database were made available. Included were records from the AFI Catalog and from such archives as the American Archives of the Factual Film, Electronic Arts Intermix, Human Studies Film Archive/Smithsonian Institution, Library of Congress, Long Beach Museum of Art, Museum of Broadcast Communications, Pacific Film Archive, Southwest Film/Video Archives, and Wisconsin Center for Film and Theater Research. NAMID's thematic databases were also included.

The new system was demonstrated to attendees of the 1995 FIAF Congress in April during the closing night event on the AFI campus. The database is fully searchable by title, name, date, genre, subject, and keyword, with several display options for professional catalogers familiar with MARC codes or for those more comfortable with a user-friendly English-language display. The system is fully password protected, with proprietary information suppressed, and records available as "view only" unless prior permission is obtained. Regular updates will inform users of system enhancements and the addition of new databases. This system is more sophisticated than the dial-up system used several years ago to access the individual AFI Catalog

databases in STAR, but even so, the bulletin board is intended as only an interim solution pending full Internet access to NAMID's holdings.

Later in the year, looking beyond the bbs, NAMID began preparing its holdings data for full Internet access through the AFI's new World Wide Web site (<http://www.afionline.org>), which debuted in October 1995. Testing began on several hundred NAMID records converted from MARC to HTML format. Specifications are now being written to address requirements for loading data onto the web site, including a thorough analysis of the types of easy, advanced, and sophisticated searches that users should be able to perform when NAMID is online.

It is also worth noting that many of the institutions whose holdings data NAMID has upgraded or converted to MARC have now made these enhanced records publicly available over the Internet. Among others, these institutions include the American Archive of the Factual Film, the Human Studies Film Archive/Smithsonian, The Kitchen Video Archive, and the Southwest Film and Video Archives.

Database Activities in DC: Beginning in 1995, the Center began the important task of consolidating its Los Angeles and Washington database activities through the transfer and integration of the DC-based AFI Collection and preservation grants databases into the data structures and processing protocols of the NAMID. These two databases were constructed by the Center beginning in the mid-1980s and now hold over 40,000 records. They use the STAR software previously employed by NAMID, and have served as an extension of NAMID traditionally maintained in the Center's Washington office. The records vary in both their content and completeness, but provide a first point of data entry and description for new titles acquired in the AFI Collection. They also contain a great deal of unique and often confidential information on the holdings of American films in foreign archives.

The work of upgrading and integrating these databases fully within NAMID will involve the transfer of data tapes to NAMID's Los Angeles office and the conversion of the databases into NAMID's MARC-based data structure. AFI Collection staff will be provided with new software and training that will enable them to upgrade and service the AFI Collection and grants program databases at even higher levels of accuracy, conformity and exchangeability, and at considerable cost savings. The conversion will enable the data to be exchanged with other Center programs and outside archives, and will provide a major step in bringing all of the Center's databases – NAMID, AFI Catalog and the AFI Collection – into a common format for online access through the AFI's Web site.

During the year, AFI Collection staff also worked to improve the output format for supplying records for the FIAF CD-ROM and entering new records from information supplied from new contributors to the project. Over 12,000 records were output for the May 1995 issue, and an additional 5,000 for the October issue.

4. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

For many years, the NCFVP has received a significant portion of its annual revenue from the National Endowment for the Arts, a federal agency. The NEA and AFI jointly supported the Preservation Center through a series of annual cooperative agreements which provided funding for all Center programs. Recent cuts in the NEA's own annual budget, as well as substantial changes in the structure of the Endowment, have had and will continue to have a significant impact on the NCFVP and the entire U.S. archival community. These changes began in October 1994 when the NEA terminated the AFI/NEA Film Preservation Program, a program administered by the National Center that had given out a minimum of \$350,000 in annual preservation funding to the nation's archives for over 25 years.

Beginning with the Center's fiscal year 1995-96 cooperative agreement, the NEA took a further transitional step of withdrawing as joint partner in overseeing the activities of the NCFVP. While the programs and goals of the Preservation Center remain unchanged, funding support for the Center from the NEA is expected to decrease significantly in fiscal year 1996-97, and even more so in fiscal year 1997-98. For these reasons, beginning in 1995, one of the National Center's priorities was to begin the process, wherever possible, of streamlining its programmatic activities, consolidating its east and west-coast offices (especially in the area of database activities), and in general achieving more cost-efficient integration across Center programs and within AFI as a whole.

5. INTERNATIONAL RELATIONS (FIAF AND OTHERS).

FIAF 1995 Los Angeles Congress: In April 1995, with support from the AFI preservation challenge grant, the National Center concluded over three years of planning and preparation when it co-hosted the annual Congress of the International Federation of Film Archives (FIAF) in collaboration with the UCLA Film and Television Archive and the Academy Film Archive. Over 300 attendees from over 50 nations – the most ever – participated in the Congress, which was held for the first time in Los Angeles. The 1995 Congress constituted FIAF's commemoration of the 100th anniversary of the motion picture, and was considered one of the most important gathering in the federation's history.

The Congress was an overwhelming success, providing a global capstone to the international community's celebration of the birth of cinema. The organizing theme of the Congress was "The First 100 Years...The Next 100 Years." This dual theme highlighted the accomplishments of the archival movement in preserving the first century of the moving image heritage, while at the same time proposing new initiatives to carry this mission into the cinema's second century. Special sessions were held on such topics as "New Technologies for Preservation," "High Speed Networking and Interactive Access," and "Cinema in the Electronic Age." The AFI hosted the Congress' closing reception with an event that featured tours of the AFI Catalog office, the National Moving Image Database, the Louis B. Mayer Library, the institute's Advanced Technology Laboratory, as well as a special advance screening of the first episode of the new Kevin Brownlow/David Gill-produced documentary, *Cinema Europe: The Other Hollywood, 1895-1933*.

FIAT: In September, Gregory Lukow represented the National Center at the annual congress of the International Federation of Television Archives, held for the first time ever in the U.S. in Washington, DC.

Other Meetings: In February, Gregory Lukow participated in a meeting of the North American FIAF archives regional group in Los Angeles. In October, Susan Dalton attended the meeting of the FIAF Documentation Commission in London as well as "Le Giornate del cinema muto" in Pordenone.

6. SPECIAL EVENTS – MISCELLANEOUS.

AFI WWW Internet Site: Center staff made key contributions to the AFI team that prepared the institute's new World Wide Web site for its online debut in October 1995. Information on preservation and the Center is included as a vital component of "afionline." The full address is: <<http://www.afionline.org>>.

Office Moves: Much of the Center's time during the summer months was spent completing moves to new office spaces in both Los Angeles in Washington, DC. In July and August, the Center's Los Angeles administrative, NAMID, and AFI Catalog staffs moved from the Warner and Mayer Library buildings into consolidated office spaces in another building on the AFI campus, the Manor House. In June 1995, AFI closed its Washington, DC, offices in the Watergate Office complex and relocated the AFI Collection staff to an office generously provided by the M/B/RS Division of the Library of Congress. The move to this temporary office in the Library was necessitated by the large amount of AFI Collection nitrate still to be processed in Washington and prior commitments to accept additional material in 1996. However, the address for the Center's Washington office remains the same as that published in the current FIAF Directory of affiliates.

Personnel: In September, Henry Mattoon was promoted to the position of director of the National Moving Image Database. Mattoon had served as NAMID's assistant director for the previous five years.

Los Angeles

UCLA FILM AND TELEVISION ARCHIVE
302 East Melnitz
405 Hilgard Avenue
Los Angeles, CA 90024
USA

Annual Activities Report to FIAF: 1995

ACQUISITIONS

Motion Pictures: Following a year of decreased activity due to earthquake damage at the Archive's Hollywood vaults, 1995 proved to be a banner year for acquisitions. While studio deposits remained steady, Archive inventories reflected a marked increase in donations from individuals in the film industry and others.

Universal Pictures deposited 35mm safety projection prints of their releases including AT PLAY IN THE FIELDS OF THE LORD (Hector Babenco, 1991); BEETHOVEN'S 2ND (Rod Daniel, 1994); CARLITO'S WAY (Brian de Palma, 1993); CROOKLYN (Spike Lee, 1994); DRAGON: THE BRUCE LEE STORY (Rob Cohen, 1993); HARD TARGET (John Woo, 1993); KINDERGARTEN COP (Ivan Reitman, 1990); MAD DOG AND GLORY (John McNaughton, 1993); MATINEE (Joe Dante, 1993); THE PAPER (Ron Howard, 1994); REALITY BITES (Ben Stiller, 1994); SCENT OF A WOMAN (Martin Brest, 1993); ARMY OF DARKNESS (Sam Raimi, 1993); THE COWBOY WAY (Gregg Champion, 1994); HEARTS AND SOULS (Ron Underwood, 1993); RADIOLAND MURDERS (Mel Smith, 1994); STREETFIGHTER (Steven E. de Souza, 1994); THE SHADOW (Russell Mulcahy, 1994); and THE WAR (Jon Avnet, 1994). Twentieth Century Fox provided prints of THE PAGEMASTER (David Kirschner, 1994); THE SCOUT (Michael Ritchie, 1994); TRUE LIES (James Cameron, 1994); BYE BYE LOVE (Sam Weisman, 1995); KISS OF DEATH (Barbet Schroeder, 1995); "FRENCH KISS (Lawrence Kasdan, 1995); MIRACLE ON 334TH STREET (Les Mayfield, 1994); NELL (Michael Apted, 1994); and SPEED (Jan DeBont, 1994).

Individual donors contributed 35mm safety prints of such titles as HOW TO MURDER YOUR WIFE (Richard Quine, 1965); MONDO MOD (Peter Perry, 1967), a documentary feature about typical Swinging '60s activities; BLOWUP (Michelangelo Antonioni, 1966); THE TRIP (Roger Corman, 1967); THE DARK CRYSTAL (Jim Henson, Frank Oz, 1983); EXPLORERS (Joe Dante, 1985); TORCH SONG TRILOGY (Paul Bogart, 1988); I MARRIED A SHADOW (Robin Davis, 1982), in French with English subtitles; THE VANISHING (SPOORLOOS) (George Sluizer, 1988), original Dutch version, with English subtitles; "Z" (Costa-Gavras, 1969); and MARTIN LUTHER (Irving Pichel, 1953). The Archive

received from a group called Out on the Screen a 35mm print exhibited in a past Los Angeles Gay and Lesbian Film Festival titled THE KISS (O BEIJO NO ASFALTO) (Bruno Barreto, 1981), a Brazilian feature in Portuguese with English subtitles. In cooperation with the University of Chile, the UCLA Department of Film and Television provided the Archive with a 35mm print of a feature titled LA TIRANA (Richard Hawkins, ca. 1975). Retired motion picture industry executive Harold Nebenzal donated 35mm safety projection prints of THE 3 PENNY OPERA (G.W. Pabst, 1931; produced by Mr. Nebenzal's father, Seymour Nebenzal), in German, with English subtitles; and three copies of the English-dubbed version of the Japanese film ONIBABA (Kaneto Shindo, 1965); a 35mm nitrate print of BETRAYAL (Fedor Ozep, 1939; produced by Seymour Nebenzal), in French with English subtitles; 16mm prints of L'ATLANTIDE (Jacques Feyder, 1921), a silent French feature with English inter-titles; and DIE 3 GROSCHEN-OPER (G.W. Pabst, 1931; produced by Seymour Nebenzal), in German.

Trailers on 35mm safety stock continued to comprise a distinctive part of the Archive's motion picture collection. Recent feature film trailer acquisitions included THE BRIDGES OF MADISON COUNTY, THE INDIAN IN THE CUPBOARD, THE BRADY BUNCH MOVIE, BATMAN FOREVER, POCAHONTAS, DEAD PRESIDENTS, THE NET, A WALK IN THE CLOUDS, SEVEN, SHOWGIRLS and DEVIL IN A BLUE DRESS.

Producer Lawrence A. Mirisch donated 70 16mm projection prints from animated cartoon series originally screened theatrically, including THE ANT AND AARDVARK, THE INSPECTOR and THE PINK PANTHER. Mrs. Randolph Scott donated 16mm projection prints of nine feature films starring her late husband including ABILENE TOWN (Edwin L. Marin, 1946); CORONER CREEK (Ray Enright, 1948); THE DOOLINS OF OKLAHOMA (Gordon Douglas, 1949); GUNFIGHTERS (George Waggner, 1947); HANGMAN'S KNOT (Roy Huggins, 1952); and MAN IN THE SADDLE (Andre de Toth, 1951). The Archive received more than a dozen 16mm prints from the estate of a late private collector. Some of the titles included AND THEN THERE WERE NONE (René Clair, 1945); EYE WITNESS (Robert Montgomery, 1950); JOHNNY TROUBLE (John H. Auer, 1957), featuring Ethel Barrymore's final screen appearance; LIFE AT STAKE (Paul Guilfoyle, 1954); MARJORIE MORNINGSTAR (Irving Rapper, 1958); and THE STARS LOOK DOWN (Carol Reed, 1939). Other 16mm projection print donations included THE BLACK ROSE (Henry Hathaway, 1950); PETE KELLY'S BLUES (Jack Webb, 1955); MOHAWK: A LEGEND OF THE IROQUOIS (Kurt Neumann, 1956); THE RESTLESS BREED (Alan Dwan, 1957); THE SWORD OF MONTE CRISTO (Maurice Geraghty, 1951); and THE TIGER AND THE FLAME (Sohrab Modi, 1955).

Retired advertising executive Gordon Weaver donated close to 100 3/4" and 1/2" videocassettes of promotional short subjects and trailers for such film projects as ALIEN NATION, HEAVEN TONIGHT,

MISS FIRECRACKER, MY FORGOTTEN MAN (an unreleased Australian biopic of Errol Flynn), THE OPPOSITE SEX, ROSALIE GOES SHOPPING, A SHOCK TO THE SYSTEM, TRUE BELIEVER, WHAT THE MOON SAW, BOULEVARD OF BROKEN DREAMS, THE BLACK CAULDRON, CRIME TIME, THE DRAGON GATE, NEAR DARK and ROOFTOPS. The United States Department of the Army Directorate of Public Works contributed a VHS videocassette titled GUARDIAN OF THE GOLDEN GATE (David Donnenfield, 1994), a history of the Presidio of San Francisco.

A number of PAL format VHS videocassettes donated to the Archive included TIME OF VIOLENCE (Lyudmil Staikov, 1988), in Bulgarian with English subtitles, from Prof. Stanislav Semerdjiev of the New Bulgarian University; and from Instituto Mexicano de Cinematografia (Imcine) came the following short films in Spanish with English subtitles: EL ABUELO CHENO Y OTRAS HISTORIAS, (Juan Carlos Rulfo, 1995); UN VOLCAN CON LAVA DE HIELO (Valentina Leduc, 1995); AVALON (Lorenzo Hagerman, 1995); RARAMURI PIE LIGERO (Dominique Jonard, 1994); AGUAS CON EL BOATAS (Dominique Jonard, 1994); EL ARBOL DE LA MUSICA (Sabina Berman, 1994); LA CASA DEL ABUELO (Dora Guerra, 1994); FUERA DE ESTE MUNDO (Esteban Reyes, 1994); and TEPU (Juan Francisco Urrusti, 1994).

Television:

The television collection continued to expand with contributions from previous and new donors:

The Academy of Television Arts and Sciences, in continuation with its partnership with UCLA, contributed the 47th Annual Primetime Emmy nominees and winners (208 programs, 3/4"); the 47th Los Angeles Area Emmy nominees and winners (171 programs, 3/4" and Betacam); the 22st Annual Daytime Emmy nominees and winners (216 programs, 1/2" VHS); a copy of the 14th Annual Daytime Emmy Awards program (1"); and a copy of the 47th Annual Primetime Emmy Awards (3/4").

Longtime friend of the Archive Harry Arends donated 16mm kinescopes of THE ED WYNN SHOW (1951); THE JACK BENNY PROGRAM featuring guest star Marilyn Monroe (1953); and episodes of the anthology series FORD STAR JUBILEE (1955-56) featuring appearances by Orson Welles, Lillian Gish, Jack Lemmon, Betty Grable and others. Also placed with the Archive were 9 episodes of THE LONE RANGER; 46 episodes of the landmark anthology drama series PLAYHOUSE 90; and individual episodes of THE DEFENDERS, CANDID CAMERA, EAST SIDE-WEST SIDE, SMALL WORLD, THE GEORGE BURNS AND GRACIE ALLEN SHOW, AIR POWER, THE DUPONT SHOW OF THE MONTH, 20TH CENTURY-FOX HOUR, THE DOCTORS AND THE NURSES, and the special MARK TWAIN TONIGHT.

Mark Goodson productions donated 16mm kinescopes and 2" videotapes of classic television game shows from the 1950s and 1960s. Included are 185 episodes of WHAT'S MY LINE; 15 episodes of PASSWORD (1962-67); 30 episodes of BEAT THE CLOCK (1955-57); 210 episodes of I'VE GOT A SECRET (1952-66); 14 episodes of JUDGE FOR YOURSELF (1953-54); 43 episodes of THE NAME'S THE SAME (1953-55); 22 episodes of THE PRICE IS RIGHT (1956-64); 15 episodes of TWO FOR THE MONEY (1952-57); and 136 episodes of TO TELL THE TRUTH (1957-65). Also donated were 16mm copies of the Western adventure series JEFFERSON DRUM and 16mm kinescopes of the 1950-54 anthology series THE WEB. In addition, 6 installments of the 1968 comedy/variety series THE DON RICKLES SHOW were received on 2" videotape.

The Los Angeles County Treasurer and Tax Collector donated material from the estate of writer/producer Hal Collins, including episodes of THE RED SKELTON SHOW, THE DENNIS DAY SHOW, THE ANDY GRIFFITH SHOW, THE WACKY WORLD OF JONATHAN WINTERS, HOLLYWOOD PALACE, and television specials featuring Lucille Ball, Dinah Shore, Perry Como, Gene Kelly, Bing Crosby and Maurice Chevalier.

Hallmark Cards, Inc. continued its long association with the Archive by donating D2 videotapes of the recent HALLMARK HALL OF FAME programs "Return of the Native" and "The Piano Lesson." CBS contributed an original master 2" videotape of the 1966 special GENE KELLY IN NEW YORK, NEW YORK featuring Kelly and Woody Allen. Home Box Office donated 3/4" copies of the 1994 made-for-TV movies AND THE BAND PLAYED ON and WHITE MILE; and the 1995 made-for-TV movies TRUMAN and THE TUSKEEGEE ARMEN.

The Wisconsin Center for Film and Theater Research made available two 1951 episodes of GOODYEAR TELEVISION PLAYHOUSE; both directed by Delbert Mann.

Producer Lawrence A. Mirisch donated 238 programs, including episodes of THE PATTY DUKE SHOW, THE OUTER LIMITS, SEA HUNT, SCIENCE FICTION THEATRE, MY MOTHER THE CAR and IT'S ABOUT TIME. Producer Leonard Stern donated 16mm prints of I'M DICKENS...HE'S FENSTER and HE AND SHE along with the pilot episodes of THE GOVERNOR & J.J., LANIGAN'S RABBI, McMILLAND AND WIFE and THE SNOOP SISTERS.

Television personality/actor Gene Rayburn provided a 16mm kinescope of THE ROBERT MONTGOMERY SHOW program "The Man Who Vanished" (1956). Producer Robert Wells donated a 2" original videotape of A TOAST TO JEROME KERN, a 1959 NBC color special starring Louis Prima, Keely Smith, Carol Channing, John Bubbles and Bob Cummings.

ABC continued its association with UCLA by contributing episodes of THE FRANK SINATRA SHOW, THE ADVENTURES OF OZZIE AND HARRIET, OZARK

JUBILEE, THE GRAND OLE OPRY, YOUR WITNESS, SANDY DREAMS and QUEEN FOR A DAY.

Loretta Young continued her longtime association with UCLA by donating 16mm prints of THE LORETTA YOUNG SHOW, LETTER TO LORETTA and THE NEW LORETTA YOUNG SHOW.

Century Southwest Cable Television donated 114 public affairs programs presented on Century Southwest Cable Television, Los Angeles from 1988-93. Featured are interviews with many local and national political figures and programs concerning significant Los Angeles area events such as the Rodney King and Reginald Denny beating trials.

The Fuller Theological Seminary of Pasadena, California donated 16mm kinescopes of the 1950-51 religious series OLD FASHIONED MEETING.

Producer Sid Luft donated 22 episodes of THE JUDY GARLAND SHOW (1963-64) on 3/4" videotape. WGBH, Boston provided 3/4" copies of the ten-part 1995 documentary series ROCK & ROLL.

Other programs received include a 16mm print of the "Men Are Messy" episode of I LOVE LUCY donated by James Foster; D2 videotapes of 5 episodes of the 1993 space adventure series SPACE RANGERS donated by Jeffrey T. Allen; a 16mm prints of "The Good Thief" episode of CROSSROADS (1955) donated by Mrs. Randolph Scott; 3/4" videotapes of SEX, CENSORSHIP & THE SILVER SCREEN, a six-part series on sex in the cinema, donated by River Road Productions; and 3 episodes of the syndicated series SIGHTINGS donated by Paramount Television.

PRESERVATION

Motion Picture: Feature films and short subjects preserved by the Archive during 1995 included:

THE BETTER 'OLE (Warner Bros., 1926) d. Charles F. Reisner; with Sidney Chaplin, Doris Hill, Edgar Kennedy; tinted; Vitaphone score; 10 reels.

Restored from 35mm nitrate and acetate positive materials in cooperation with The Library of Congress (Washington, D.C.) and three additional FIAF archives: Cineteca Italiana (Milan, Italy); Narodni Filmovy Archiv (Prague, Czech Republic); and Filmoteca Generalitat Valenciana (Valencia, Spain). The Archive has made a wet optical 35mm dupe picture negative and a re-recorded optical track negative, as well as a tinted answer print.

THE BRIGHT SHAWL (Inspiration Pictures/First National Pictures, 1923) d. John S. Robertson; screenplay by Edmund Goulding; with Richard Barthelmess, Dorothy Gish, Mary Astor, William Powell, Jetta Goudal, Edward G. Robinson; tinted; 8 reels.

Preserved as a joint project with The Stanford Theatre Foundation, from two fragile 16mm prints, the only known surviving material. Image optically enlarged (wet) to produce a 35mm B&W preservation dupe negative and a tinted answer print on Eastman color stock.

KO KO CARTOONS

KO KO'S CATCH (1928)
KO KO'S EARTH CONTROL (1927)
KO KO EXPLORES (1927)
KO KO HOPS OFF (1927)
KO KO THE KID (1927)
KO KO'S KLOCK (1927)
KO KO PLAYS POOL (1927)
KO KO'S QUEST (1927)
KO KO'S TATTOO (1928)

The 9 silent cartoons listed above were produced by Max and Dave Fleischer and released by Paramount Pictures. Preserved by the Archive in cooperation with Le Giornate del Cinema Muto and Republic Pictures from the original 35mm nitrate camera negatives. The archive made a 35mm fine grain master positives and an answer print for each cartoon.

A sound cartoon, FINDING HIS VOICE (1929), was also preserved. The archive made a dupe picture negative and a re-recorded optical track negative, as well as a tinted answer print.

In addition, THE FALSE ALARM (1923) by the Fleischer brothers was preserved in cooperation with George Eastman House from two 16mm diacetate copies. Wet optical printing was used to optically enlarge the image to 35mm. A 35mm dupe negative and a tinted answer print was produced.

A MAN FOR ALL SEASONS (Columbia Pictures, 1966); d. Fred Zinnemann; with Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, Susannah York, Vanessa Redgrave; Eastman color; 12 reels.

Preserved in cooperation with Sony Pictures from the original Eastman color camera negative. Damaged portions eliminated by using color internegative sections. The archive has made a restored Eastman color picture interpositive, a re-recorded

35mm magnetic master soundtrack, a 35mm optical track master print, and a 35mm color answer print.

MEET JOHN DOE (Warner Bros., 1941) d. Frank Capra; with Gary Cooper, Barbara Stanwyck, Walter Brennan, Edward Arnold, James Gleason; 14 reels.

Preserved as a joint project with The Stanford Theatre Foundation, from the original nitrate picture and soundtrack negatives. The archive has made a composite fine grain master positive and an answer print.

PARAMOUNT ON PARADE (Paramount Pictures, 1930) supervised by Elsie Janis; directed by Dorothy Arzner, Otto Brower, Edmund Goulding, Victor Heerman, Edwin H. Knopf, Rowland V. Lee, Ernst Lubitsch, Lohthar Mendes, Victor Schertzinger, Edward Sutherland, Frank Tuttle; with Maurice Chevalier, Jack Oakie, Nancy Carroll and other Paramount stars; tinted; Technicolor sequences; 13 reels.

Preserved in cooperation with Universal Pictures, from a 35mm nitrate tinted positive print, a nitrate Technicolor work print and acetate fine grain footage. The Archive has made 35mm black-and-white and Eastman color internegative materials, a re-recorded soundtrack negative, and a tinted and Eastman color answer print.

ROMOLA (Inspiration Pictures, 1924) d. Henry King; with Lillian Gish, Dorothy Gish, William Powell, Ronald Colman; tinted; 10 reels.

Preserved as a joint project with The Stanford Theatre Foundation from a combination of two 16mm diacetate prints, the best known surviving material. By using wet optical printing to enlarge the image, the Archive has produced a 35mm B&W dupe picture negative, and a 35mm tinted answer print on Eastman color stock.

SAFETY LAST (Hal Roach/Pathe, 1923) d. Fred Newmeyer and Sam Taylor; with Harold Lloyd, Mildred Davis, Noah Young; 7 reels.

Preserved from Harold Lloyd's personal 35mm nitrate positive print, in cooperation with The Harold Lloyd Estate. The archive has made a wet printed optical dupe negative and an answer print.

VITAPHONE SHORTS

- # 359 AL JOLSON in A PLANTATION ACT (1926)
- # 393 BRUCE BAIRNSFATHER, CREATOR OF OLD BILL (1926)
- # 548 BLOSSOM SEELEY and BENNY FIELDS (1927)
- #2136 GUS ARNHEIM AND HIS ORCHESTRA
- #2584 GUS ARNHEIM AND HIS COCOANUT GROVE ORCHESTRA
- #2585 GUS ARNHEIM AND HIS AMBASSADORS
- # 710 GREEN'S 29TH CENTURY FAYDETTES (1929)
- #2112 HAZEL GREEN (1927)
- #3816 JACK BUCHANAN in THE GLEE QUARTETTE (1929)
- # 770 LEO REISMAN AND HIS HOTEL BRUNSWICK ORCHESTRA (1929)
- # 827 THE NORMAN THOMAS QUINTETTE in HARLEM MANIA (1929)
- # 834 THE OPRY HOUSE with THE MOUND CITY BLUE BLOWERS (1929)
- # 381 SPIRIT OF 1918 OVERTURE (1926)
- #2349 STOLL, FLYNN AND COMPANY (1928)
- # 732 TAL HENRY AND HIS NORTH CAROLINIANS (1929)

The 15 short films listed above, with sound on disk, were produced 1926-29 by The Vitaphone Corporation and released by Warner Bros. Preservation of these films was a joint project of UCLA, The Library of Congress and The Vitaphone Project. 35mm nitrate and acetate picture elements were combined with sound from 16" Vitaphone disks to produce restored picture dupe negatives, re-recorded optical soundtrack negatives, and answer prints.

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1995. Funding was received from the Joseph P. Drown Foundation and the National Endowment for the Humanities. The NEH project, entitled "The 1930s: Prelude to War," deals with national and international events leading up to World War II. Among the complete newsreels which were preserved and restored this year were issues containing stories on the Bombing of Guernica during the Spanish Civil War, the end of the sit-down strike in Flint, Michigan, and a Nazi rally held in October of 1931. Unreleased vault material preserved in 1995 included footage of Neville Chamberlain, Edouard Daladier, Benito Mussolini, Kemal Ataturk, General Petain, Franklin Roosevelt speaking at the opening of the new Department of the Interior Building in 1936, J. Edgar Hoover speaking before the Conference of Mayors in November 1936, a Nazi rally in October of 1931, the Italian invasion of Ethiopia, the Japanese invasion of China, and Colonial India.

Television: Television preservation projects included the production of a new and improved D2 preservation master of

DEDICATION DAY-NBC WASHINGTON STUDIOS DEDICATION (NBC, 5/22/58), featuring an address by President Eisenhower and produced from the oldest color videotape known to survive. The Archive had previously preserved this program but was able to significantly upgrade the quality of the preservation by retransferring the original 2" tape on its newly adjusted AMPEX AVR-1 quad videotape machine.

Other major preservation and restoration efforts involved two more early color videotaped programs. D2 preservation masters were produced from the original 2" videotapes of THE GENE KELLY SHOW, a 1959 special starring Kelly, Carl Sandburg and Liza Minnelli; and ESTHER WILLIAMS AT CYPRESS GARDENS, a 1960 special videotaped entirely on location in Florida. Both programs were originally broadcast in color on the NBC network.

Other preservation projects included the production of new D2 video masters of 3 episodes of the landmark Los Angeles area series RALPH STORY'S LOS ANGELES FROM 1965; an installment of THE STEVE ALLEN SHOW from 1964 featuring an appearance by comedian Lenny Bruce; MILTON BERLE STARRING IN THE KRAFT MUSIC HALL, a 1959 program featuring Harpo Marx and Mahalia Jackson; and a 1965 color special entitled JIMMY DURANTE MEETS THE LIVELY ARTS.

CATALOGING

The Archive has all of its film and television holdings in ORION, the UCLA Libraries' on-line information system.

As of January 1996, the Archive had 103,618 USMARC format records for titles, including 43,219 motion picture titles and 60,399 television titles, in its private file on ORION. 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 about 124,300 USMARC format authority records for subject headings. 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 share 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 be searched from terminals all over the UCLA campus, as well as in MELVYL, the

University of California's online union catalog, which is available free over the Internet (telnet to melvyl.ucop.edu or to 192.35.222.222).

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 wide range of research using the Archive's film and television collections. ARSC provides viewing of 16mm and 35mm film formats, 1/2" and 3/4" and laserdisc video formats. Before the Center opened, the Archive was able to provide approximately 800 individual viewing appointments per year. In 1995, ARSC arranged 4,085 viewing appointments for clients studying 12,446 titles.

ARSC serves an international constituency of researchers in academic and creative fields. In 1995, international researchers traveled from Australia, Denmark, Germany, Great Britain, Italy, Japan, Norway, Spain, Sweden and Switzerland. The Center also provided viewing and research services to many American universities.

The Center's principal organizational efforts were dedicated to the 1995 FIAF Congress. Sponsored by UCLA, the Academy of Motion Picture Arts and Sciences Film Archive, and the National Center for Film and Video Preservation at the American Film Institute, this Congress broke attendance records for all previous FIAF meetings.

ARSC organized a three-day meeting of the Advisory Committee for "The 1930s: Prelude to War" newsreel preservation and access project. This third annual meeting continued the selection of newsreels from the Hearst Metrotone News collection for restoration and preservation. The restored materials will first be made available for educational use on VHS cassettes. They will subsequently be organized and distributed via electronic means. The overall project is scheduled for completion at the end of 1997.

The Archive has embarked on the production of three interactive CD-ROMs. Each of the three titles will combine newsreel footage with a rich arrangement of historical documents, essays, maps and chronologies. The first work focuses on the U.S. internment of Japanese-Americans during World War II. It is a collaborative effort with the Japanese-American National Museum and is scheduled for completion in the Spring of 1996. The second title will focus on the relationship between the growth of Los Angeles as a major metropolitan center and the growth of Hollywood as an image

producing industry. It is scheduled for completion in the spring of 1997. The third title is in development.

The Archive has received its second research grant from Intel Corporation. Under the direction of Steven Ricci (the Archive's Head of Research and Study) and in collaboration with Stephen Mamber (Professor in UCLA's Film and Television Department), two specific areas will be investigated: using compound multi-media documents as teaching prototypes and the creation of visual browsers for collections of both moving-image and document resources. In November, Ricci and Mamber were named "Researchers of the Month" by Intel.

INDUSTRY ACCESS

During 1995, the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News collection to approximately 450 productions in a wide array of broadcast, theatrical and educational media. The income derived from license fees and services charges is used to augment support for the Archive's preservation and access programs.

Archival newsreel footage has been seen regularly on all major network and PBS news broadcasts, and such series as "ABC Good Morning America," "ABC 20/20," "A&E Biography," "Frontline," "NBC Dateline," "National Geographic Specials," "Nova," "Sightings" and "Unsolved Mysteries." Other projects have included numerous specials commemorating the 50th anniversary of the end of World War II, an AMC documentary on the Hollywood blacklist, the PBS "History of Rock n'Roll," the HBO original production "Truman" and Oliver Stone's "Nixon."

Archival footage has also been incorporated into non-broadcast exhibitions at such venues as the American Museum of the Moving Image, the National Holocaust Memorial Museum and the Rock and Roll Hall of Fame and Museum.

Finally, material has been used for CD-ROMs on subjects such as Albert Einstein, the development of the atomic bomb and the history of flight. And footage has been provided to production companies based in Canada, France, Germany, Great Britain, Hong Kong, Japan, Puerto Rico and Spain.

PUBLIC PROGRAMMING

The Archive began its 1995 public programming with "Ministry of Illusion: Films of the Third Reich, 1933-1945." Other winter

series focused on filmmakers Frank Tashlin and Edward Dmytryck, as well as a series on female screenwriters, and a look at new Turkish cinema and Latin American cinema. The spring saw the Archive's annual Festival of Preservation with UCLA sharing the screen this year with restorations from European archives, falling under the banner of "Project Lumiere." Early May saw "Toujours Provence: Marcel Pagnol at 100," as well as a film series on "Cinematic Images of the Black Male." The annual Los Angeles Asian Pacific Film and Video Festival in late May focused on Asian-American and Asian film and video makers. During the summer UCLA presented a major series on the work of a legendary Hollywood studio-distributor entitled "Released Through United Artists: 75 Years in Hollywood." The Archive also hosted a retrospective of the work of Marguerite Duras and a series on Venezuelan cinema. In the fall the Archive unfolded a complete Fellini retrospective, as well as the ground-breaking series "Constructing A Culture: Exile and Immigration in Southern California." November continued with new films from Hungary, Romania, Italy and the Netherlands. Continuing throughout the year were the Archive Treasures series and the Academy/Contemporary Documentary series.

Around midyear, Head of Programming Geoffrey Gilmore, who had run the Archive's public screening series for thirteen years, left the UCLA to pursue a deeper involvement with the Sundance Institute. Andrea Alsberg, who was Associate Programmer, has replaced him as Head of Programming.

Television Programming: In April 1995, the Archive presented, in association with the Academy of Television Art and Sciences, an evening devoted to the television work of Gene Kelly. The success of the event resulted in the establishment of a new series of screenings titled "Archive Television Theatre." Other programs held in 1995 were "The Jack Benny Program," "The United States Steel Hour" and "Holiday Classics from 1955."

INTERNATIONAL RELATIONS

This year the Archive's most substantial contribution to archival international relations was to host (along with the Academy of Motion Picture Arts and Sciences Archive and the National Center for Film and Video Preservation at The American Film Institute) the 1995 FIAF Congress in Los Angeles. Over 300 delegates from 62 nations attended the event, held in the centennial year of the birth of cinema.

1995 was filled with other international activities and travel as well. Early in the year Preservation Officer Robert Gitt attended

a meeting of the FIAF Preservation Committee in the United Kingdom, and Head of Research and Study Steven Ricci traveled to Rome, Italy to discuss the possibility of a second Festival of Preservation at the Palazzo delle Esposizioni. Head of Programming Geoffrey Gilmore attended the Berlin Film Festival in February. In May, the Archive and Rockefeller Foundation co-sponsored an international curatorial conference in Bellagio, Italy; Director Robert Rosen and Geoffrey Gilmore attended on behalf of the Archive. In July, Rosen was a guest at the Moscow International Film Festival. Both Robert Gitt and Steven Ricci attended Cinema Ritrovato in Bologna, Italy; Ricci also participated in a conference on multi-media technology at MystFest in Cattolica, Italy. In October, Curator Edward Richmond presided over the annual meeting of AMIA (Association of Moving Image Archivists) in Toronto; a number of other Archive staff attended the AMIA meeting. In October Robert Gitt received the Prix Jean Mitry at the Giornate del Cinema Muto in Pordenone, Italy--later attending the London Film Festival, where he appeared on a preservation panel. In late November Steven Ricci attended the FIAF Executive Committee meeting in Cancun, Mexico.

Luxembourg



RAPPORT D'ACTIVITE 1995

"Luxembourg, Ville Européenne de la Culture 1995" et le "Centenaire du Cinéma" ont été les deux leitmotifs qui, tout au long de l'année 95, ont transcendé toutes les activités publiques de notre Cinémathèque.

Malheureusement, cet air de fête devait s'évanouir avec le début de l'hiver, l'état de santé de notre conservateur, Fred Junck, s'aggravant de plus en plus. Sa disparition prématurée, survenu le samedi 10 février 1996, a laissé un vide qui ne pourra jamais être comblé.

Son équipe de la Cinémathèque Municipale va perpétuer son oeuvre.

1. Acquisitions de l'année

Les collections de la Cinémathèque Municipale se sont enrichies d'environ 800 copies de long métrage et 50 copies de court métrage, tous formats et toutes nationalités confondus. En quantité d'acquisitions et de dépôts, 1995 aura été une année au-dessus de la moyenne.

Pour notre photothèque, nous avons fait l'acquisition d'une collection exceptionnelle de 11.000 photos de films présentant un large éventail de la production des majors américains entre 1940 et 1980.

Le département d'affiches de cinéma s'est vu ajouter quelque 300 exemplaires dont des raretés d'origine européenne.

Au cours de la même année, environ 200 livres sur le cinéma ainsi que 400 périodiques sont venus étoffer notre bibliothèque.

Toutes ces acquisitions ont été inventoriées et classées.

2. Progrès dans le domaine de la conservation

Des rayonnages mobiles supplémentaires pour l'archivage de films ont été installés dans notre blockhaus doublant ainsi la capacité d'accueil de copies.

Dans le cadre du Projet Lumière, nous avons réalisé, en collaboration avec la Cinémathèque Royale de Belgique et la Cinémathèque Suisse, la restauration du film muet allemand "WATERLOO", mis en scène par Karl Grune en 1928. La partition musicale de Carl Davis a été commanditée par la Cinémathèque Municipale de Luxembourg dans le cadre du "Centenaire

du Cinéma" et de "Luxembourg, Ville Européenne de la Culture 1995". Parallèlement, et toujours ensemble avec la même Cinémathèque Royale, nous avons restauré 2 films retrouvés par Fred Junck: "Senorita" (USA 1927) réalisé par Clarence Badger avec William Powell et Bebe Daniels dans les rôles principaux et "The Married Virgin" (USA 1920) de Joseph Maxwell avec Rudolph Valentino dans le rôle principal.

Enfin, pour quelques grands classiques du cinéma dont jusqu'alors nous ne détenions que des copies en 16 mm, nous avons pu doter nos collections de copies en 35 mm.

3. Catalogage, documentation, recherche

La banque de données informatique relative à nos collections films a été mise à jour de manière à ce que tous les longs métrages réceptionnés jusqu'à fin 1995 y figurent avec les indications de base.

Mise à jour également des banques de données relatives à la photothèque et à la bibliothèque (indications de base), tandis que la banque de données relative au département des affiches est complétée au fur et mesure de l'inventaire toujours en cours. Cette dernière remarque vaut également pour les périodiques, brochures et documents divers.

4. Projections

Comme déjà évoqué dans le préambule, 1995 aura été pour notre archive une année tout au long de laquelle on a dû mettre les bouchées doubles. Ne sont évoquées ici que les manifestations les plus importantes:

- LIVE CINEMA avec Carl Davis et orchestre symphonique
 - * première mondiale de la version restaurée de "Waterloo" et la nouvelle partition de Davis (plus de 1600 spectateurs)
 - * matinée avec "City Lights"
- première mondiale sur grand écran de la version restaurée et teintée de "Birth of a Nation"
- "Cent chefs-d'oeuvre pour un Centenaire"
100 personnalités du monde du cinéma ont été invitées par la Cinémathèque Municipale de Luxembourg à choisir un film qu'elles considèrent comme un chef-d'oeuvre du Septième Art
- Joyaux retrouvés du cinéma muet: films retrouvés et restaurés par les cinémathèques de Bruxelles, Paris, Bologna, Amsterdam et Prague et Luxembourg. Une dizaine de films, présentés en plein air avec accompagnement au piano (Neil Brand, Fernand Schirren, Marco Dalpane)

- Le Siècle des Lumières: hommage aux frères Lumière
- Soirée "Zorba The Greek" en présence de Michael Cacoyannis et de Irene Papas
- Ils sont nés avec le cinéma: hommage aux "centenaires" du cinéma
- 35 mm d'histoire: un siècle vu à travers le cinéma
- Jazz Film Night
- Rock Film Night
- sélection de copies neuves 35 mm tirées à l'occasion du Centenaire du Cinéma
- Hommage à l'actrice française d'origine luxembourgeoise JULIETTE FABER en sa présence suivi d'une rétrospective de ses films
- La Nouvelle Vague Tchèque (1963-1969)
- Rétrospectives JEAN RENOIR/BURT LANCASTER/IDA LUPINO
- Hommages aux disparus de de 1994-95

Les séances publiques de la Cinémathèque s'élevaient à environ 550 et les différents titres projetés à environ 350, dont 90% en provenance de nos propres collections. L'affluence des spectateurs a été supérieure par rapport aux années précédentes et peut être chiffrée à environ 15000.

Expositions

Pendant les mois d'été nous avons organisé, dans le centre de la Ville de Luxembourg, une exposition d'affiches de cinéma provenant de nos collections. Intitulée "Le cinéma européen s'affiche pour son centenaire", cette manifestation d'envergure, qui a accueilli plus de 13000 visiteurs, peut sans aucun doute être comptée parmi les plus gros succès de "l'année culturelle '95".

Publications

En complément aux manifestations les plus importantes, la Cinémathèque Municipale a édité les publications suivantes:

- "100 chefs-d'oeuvre pour un Centenaire"
- "Waterloo"
- "Le cinéma européen s'affiche pour son centenaire"
- "Juliette Faber" (par Raymond Chirat)

5. Administration et budget

Nous avons disposé d'un budget annuel (salaires inclus) de USD 900.000.- ainsi que d'un budget spécial pour les activités dans le cadre du "Centenaire" et de "Luxembourg '95 qui était chiffré à USD 280.000.-.

D'autre part, quant à l'effectif du personnel, nous avons pu engager un collaborateur supplémentaire pour les besoins de notre service technique (archivage et projections).

6. Relations Internationales

Nous avons intensifié nos rapports (programmes d'échanges, de restaurations, de recherche, de prêts, etc) avec la Cinémathèque Royale de Belgique, la Cinémathèque Suisse, la Cinémathèque Française, la Cineteca del Comune di Bologna. D'autres collaborations ont eu lieu avec le Nederlands Filmmuseum et le Narodni Filmovy Archiv.

Nous avons également essayé de donner suite aux nombreuses demandes émanant d'autres archives affiliés en mettant à leur disposition - si toutefois le statut et l'état de nos copies le permettaient - des films recherchés pour des rétrospectives.

7. Divers

1995 aura également amené des améliorations techniques: dans notre salle de cinéma située dans le centre de la ville (200 places), nous avons installé 2 nouveaux projecteurs Cinemeccanica 35/70 mm en remplacement de deux anciens modèles datant des années cinquante.

Finalement, une autre amélioration de taille: nous avons fait l'acquisition d'un piano pour mettre désormais nos films muets en musique.

Madrid

Filmoteca Española

Madrid

Activities Report for 1995

1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- ◆ 300 titles of Spanish features in 35mm, of which:
 - 61 new prints received through statutory deposit
 - 281 used prints deposited by 8 film societies or production companies
 - 31 original negatives corresponding to Spanish coproductions of the 70's deposited by Victory Films
 - 25 positive prints and 10 dupe negatives manufactured in Spanish labs
- ◆ 125 titles of Spanish shorts in 35mm and 16 mm , of which:
 - 68 new 35mm prints through statutory deposit
 - 25 used prints deposited by distributors
 - 22 positive prints and 20 dupe negatives through printing in labs
- ◆ 850 titles of foreign features, of which:
 - 1,090 used 35mm prints deposited by distributors. One third correspond to Soviet titles from Alta Films
 - 4 Dreyer classics in 35mm acquired from the original producer
 - 11 Gregory La Cava 35mm and 16mm features
- ◆ 650 titles of foreign shorts, of which:
 - 535 prints in 35 mm, mostly deposited by Alta Films
 - 200 prints in 16 mm, deposited by a cultural institution
 - 11 European primitives restored at L'Immagine Ritrovata

In addition, 12 copies in 9.5mm were purchased from a private collector.

For preservation and reference purposes, we increased our video holdings with:

- ◆ 152 BETACAM SP tapes
- ◆ 400 VHS tapes

2. PRESERVATION

The following preservation works were achieved in 1995:

- 20,000 m. of nitrate film transferred onto safety stock
- 120,000 m. of acetate film produced in laboratories
- 150,000 m. of film transferred to video
- 150,000 m. of film cleaned on site
- 20,000 m. of soundtrack were re-recorded

Research on Polymer Degradation

The third stage of the research on the characteristics and storage possibilities of triacetate films undertaken by Filmoteca Española in collaboration with the Polymer Institute of the Superior Council of Scientific Research concluded in 1995. During 18 months, samples of positive film from different origins were submitted to accelerated ageing and chemical, physical and mechanical tests at different humidity and temperature levels during various periods of time. The results are being analyzed for future publishing.

New Storage Facilities

Due to space shortage in our premises, 5,500 distribution copies and 30 bulky artefacts from the Museum holdings were removed in May and June to nearby stores facilitated by the Museum of Anthropology.

At the beginning of the year, the removal of the nitrate holdings to our new vaults at the City of the Image was completed.

Once the architectural project for our future site at the City of Image was completed (1994), on a plot of 8,000 m² with a foreseen built area of 14,640 m², 1995 was employed in negotiating an agreement to finance the construction between the Ministry of Public Works and the Ministry of Culture, which was finally signed at the end of January 1996.

Recoveries-Reconstructions-Restorations

The most significant titles recovered and restored this year were:

- ◆ EL DEBER (Salvador Alberich, 1936), preserved from a nitrate donated by the Berlin Bundesarchiv.
- ◆ RAZA (José Luis Sáenz de Heredia), preserved from the nitrate film donated by the Berlin Bundesarchiv. It is the first version of the film. The version usually exhibited and known in our country was the 1949 montage, EL ESPIRITU DE UNA RAZA.
- ◆ MAS ALLA DE LA MUERTE (Benito Perojo, 1924), reconstructed and restored from a nitrate print donated by the Cinemathèque Française and other materials from our archive.
- ◆ NOBLEZA BATURRA (Florián Rey, 1935), preserved from nitrate materials loaned by the archives of Bois d'Arcy.
- ◆ LA VERBENA DE LA PALOMA (Benito Perojo, 1935), restored from 35mm and 16mm materials on the occasion of the Centenary of Cinema. It includes ten minutes normally absent from the usual exhibition copies.
- ◆ 17,000 meters in 35mm of Spanish Civil War documentaries were acquired from the Central Film Archives of Russia, on an exchange basis agreed in 1993.

Faust (F.W. Murnau, 1926)

The reconstruction of Murnau's original German montage of FAUST, undertaken with the support of the LUMIERE Project, was completed by researcher and film historian Luciano Berriatúa. In laboratories located in Remagen and Bologna, we preserved two nitrate negatives and a nitrate print corresponding to three different versions of the film, which were used for the reconstruction, and completed the location of the 78 music parts of the original music score.

Video Department

This department supplied approximately 12.000 meters of No-Do newsreels in Betacam SP for TV use, and transferred 100 hours of 35mm film for preservation and reference purposes. In addition, approximately 300 photographs were supplied from our Video Sony Printer for the publication of the Catalogue of Spanish Civil War films.

3. CATALOGUING

The four persons hired to catalogue and computerize our holdings entered data for 2,112 safety materials, 220 nitrate items and 621 video materials. At the end of December 1995, the total number of catalogued materials amounted to 45,145 items, the 6,000 titles of No-Do newsreels excluded.

4. MUSEUM COLLECTION

Twenty-six objects were purchased for the Museum collection, among them several magic lantern crystals and two editing benches. Another 15 were donated, including another editing table.

The cataloguing and computerization of the holdings continued. Work on the identification of the nearly 6000 sketches of set designs was begun. Contacts with collectors, film companies and the future Museum of Cinema in Gerona were maintained. A researcher sponsored by the Filmoteca de Castilla y León, photographed part of the holdings and consulted documents. Sigfrido Burman's sketches were video taped for a programme on this art director. Televisión Española filmed most of the Precinema collection and 15 objects were loaned for the series «Amar el cine». Another 24 objects were loaned for the exhibition «100 Years of Light», organized by the Autonomous Region of Madrid, and a projector was loaned for a further exhibition on the Madrid Municipal Cultural Centre.

Elena Cervera, who is in charge of the Museum collection, attended the Pathé and Gaumont Exhibitions and a Museology seminar.

5. DOCUMENTATION

Library Acquisitions

- 321 books
- 670 periodicals (subscription)
- 2,659 periodicals (donation)
- 700 brochures (approx.)
- 1,614 LPs
- 5,000 press cuttings (approx.)

Stills Department Acquisitions

- 413 stills
- 100 slides
- 450 negatives
- 350 lobby cards
- 520 posters (corresponding to 50 titles)
- 732 press-books

Spanish Filmography/European Filmography: The compilation of the Spanish Filmography, to be integrated in the European Filmography of the LUMIERE Project, continued throughout the year, and the years 1913 to 1970 were submitted.

Public Access

In view of the increasing number of items in its holdings and the mechanization of the work, the Library closed its doors to external visitors from July 15 to October 10 to reorganize its space and rearrange the materials. Thus the apparent decrease in relation to some of last years figures. Nevertheless, the Reading Room received approximately 1,023 visitors that consulted more than 9,000 documents and the information service answered more than 2,680 phone calls and 550 written enquiries. The photography laboratory reproduced 1059 black and white photographs and 2201 both for public and internal use.

Database on Latin American Cinema

The compilation of the Bibliography Date Base continued throughout the year under Teresa Toledo's supervision. It contains now 1,236 entries of books and 718 of periodicals. The Film Titles and Director Data Bases were further enlarged and brought up to date, amounting presently to 3,356 and 693 entries respectively.

With the collaboration of Norma Rivera, Executive Coordinator of the Cinemateca de Lima, the entries on Perú in the various databases were completed and brought up to date.

6. ACCESS TO THE FILM COLLECTION

Cooperation Department

In 1995:

- ◆ 364 researchers viewed approximately 2,132 films in our premises, and more than 1,000 telephone and written enquiries were answered.
 - ◆ 755 copies were temporarily loaned in 1994:
 - 225 on request of the rightholders, for TV or video use
 - 36 to foreign film festivals (La Serena, Saint-Denis, Rimini, Brussels)
 - 69 to FIAF archives abroad
 - 179 to national film festivals (San Sebastián, Alcalá de Henares, Bilbao, Huesca, Peñíscola, Gijón, Burgos, Valladolid, Valencia, Huelva, Cartagena, Segovia, Sitges) and other cultural institutions
 - 246 to the film archives of the autonomous regions (37 to Valencia, 71 to Barcelona, 26 to Andalucía, 15 to Salamanca, 24 to the Filmoteca Canaria, 24 to Galicia, 11 to San Sebastián, 13 to Zaragoza and 25 to Oviedo).
- Circulation of the William Dieterle retrospective: On the occasion of the joint venture held in 1994 with the San Sebastian Film Festival, we acquired 19 prints of William Dieterle films which we circulated among the above mentioned film archives.
- ◆ 125 licence agreements for newsreel footage reuse, amounting to 22,111 m. of film, were signed with 54 Spanish and 11 foreign televisions, 5 cultural institutions, and 55 video or publicity companies.

No-Do Archive

Located at a different site under the joint control of our archive and Televisión Española, a total of 4,621 news items were viewed and 2,663 were loaned to different public and private companies.

7. PUBLIC SCREENINGS

All the screenings took place at the Cine Doré, which has two theatres that can sit 300 and 110 persons, respectively, and an open air terrace with a limited seating capacity of 100 that was used from July 1 to September 17. The average attendance in the three theatres was 50%, 60% and 88%, respectively. Due to the increasing attendance, in March we added a fifth screening daily and readjusted the schedule according to the demands of our audiences and in benefit of film addiction. The average attendance per screening increased by 6 per cent in 1995. Electronic subtitling definitely replaced simultaneous translation, except on 9 occasions, which also contributed to the growth of our audience.

Number of screenings	1,395
Number of spectators	180,959
Average attendance per screening	130
Number of films	827
Number of cycles	45
Number of screenings with simultaneous translation	9
Number of screenings with electronic subtitles	745
Number of screenings with piano accompaniment	19
Number of copies from the Filmoteca Española collection	207 (25%)

Filmoteca Española distributed a lengthy survey on programming and services from December 1994 to September 1995. Around 1000 were returned. The data are still being sorted out, though some of the suggestions have already been taken into account.

IN MEMORIAM 1995: Armando Moreno, Félix Rotaeta, Burt Lancaster, Gian Maria Volonté, Raúl Julia, Rossano Brazzi, Chano Piñeiro, Ovidi Montllor, Ana Mariscal, Gracita Morales, René Allio, M^a Luisa Bemberg, Lola Flores, Enrique Alarcón, Lana Turner, Irene Gutiérrez Caba, Charles Denner.

The following persons attended the presentations and round tables:

SPAIN: Carlos Saura, Elías Querejeta, Andrés Vicente Gómez, Juan Lebrón, José Luis Alcaíne, Teo Escamilla, Pablo G. del Amo, Rafael Palmero, Enrique Brasó, Diego Galán, Agustín Sánchez Vidal, Alvaro del Amo, Manuel Pérez Estremera, Ramón Barea, Fernando Merinero, Bigas Luna, Enrique Balmaseda, Emilio Sanz de Soto, Alberto Elena, Ricardo Muñoz Suay

CANADA: Michel Brault, Atom Egoyan

CZECH REPUBLIC: Hana Vachalova, Dagmar Veskrnova

FRANCE: Nicolas Seydoux, Martine Offroy, Philippe Maynial

GERMANY: Hans Günther Pflaum, Wolfgang Jacobsen, Fred Kelemen

INDIA: Suresh Chabria

LATIN AMERICA: Luis Ospina, Pablo Dotta, Santiago Alvarez, Fernando Birri

PORTUGAL: Ana Costa Almeida, Joao Botelho

SWITZERLAND: Richard Dindo

USA: Budd Boetticher, Barry Gifford, Susana Aikin

MAIN CYCLES - 1995

Month		Cycle	Screenings	Films	Spectators	Average
1		LISBON, 24 HOURS	2	1	239	120
1-2	V	CZECH «NEW WAVE»	44	22	2,693	61
1-2	V-B	R. W. FASSBINDER	66	39	8,469	128
1-6,9		F.FERNAN GÓMEZ	85	58	6,459	76
1-12		SPANISH SHORTS	19	11	2,612	137
2-3		INDIAN MELODRAMAS	14	7	1,000	71
2-3		HOMOSEXUALITY	140	86	22,560	161
2,5,7		LATIN AMERICA	6	6	602	100
3		BARRY GIFFORD	4	2	609	152
3	V	ATOM EGOYAN	19	10	2,303	121
3		SUSANA AIKIN	1	1	115	115
3-4		CARLOS SAURA	26	26	2,646	102
4		LUIS OSPINA	4	4	161	40
4	V-B	SCANDINAVIAN FILMS	20	10	1,491	75
4-7	L	KEYS TO THE HISTORY OF CINEMA	212	121	31,734	150
5-6		BENITO PEROJO	21	19	796	38
6		BEFORE CALIGARI	10	7	363	36
6	V	SANTIAGO ALVAREZ	12	9	613	51
6-9	L	WESTERNS 1939-1964	103	52	11,594	113
6-9	L	GREAT MOVIE STARS	189	98	29,183	154
7		AUSTRIAN SILENTS	5	4	319	64
9		PRISMA PRIZE	4	4	1,068	267
10		BIGAS LUNA	16	10	2,906	182
10		B. LUNA'S CHOICE	12	7	3,045	254
10		BERLINALE 94-95	10	5	727	73
10		CHILEAN CINEMA	18	8	1,325	83
10-11		CZECH WEEK	12	6	1,542	129
10-11	L	GREGORY LA CAVA	60	29	5,148	86
10-12		GOYA PRIZE	58	58	11,428	197
11		CARL TH. DREYER	33	16	5,097	154
11		WOMEN'S FILMS FEST.	18	17	3,458	192
11		AFRICANISM IN SPANISH CINEMA	7	7	383	55
11-12	B-V	SHIRO KIDO	26	14	1,480	57
11-12		J.A. NIEVES CONDE	9	9	769	85
11-12		GAUMONT 100 YEARS	34	20	4,427	130
12		RICHARD DINDO	12	6	1,056	88
12		A. MACKENDRICK	18	9	2,215	123
12	V	PAUL SCHRADER	28	14	5,156	184
12	V	ANIMATION FILMS	5	5	582	116

B = Also programmed in Barcelona

V = Also programmed in Valencia

L = Also programmed in Lisbon

8. PUBLICATIONS AND RESEARCH ON SPANISH CINEMA

In 1994, the Publications Department, besides the Monthly Programme and the information notes distributed to the public at the Cine Doré, published the following book:

Gregory La Cava. Coedition with the San Sebastian International Film Festival, it is one of the rare books on an author as interesting as he is unknown. The 317 page book consists on a compilation of texts from other sources and original essays, besides a thorough biofilmography and 250 photographs and illustrations. Researcher and critic Tony Partearroyo coordinated the project.

We continued the research projects in progress for future publication, among them: **Scriptwriting in Spanish Films**, the **Catalogue of the Spanish Civil War Films**, the **No-Do Newsreels** and the **Filmography of Spanish Cinema** (early silents, 30's, 40's, 50's and 60's). We also started working on a collection on Latin American filmmakers that will be published in coedition with Ediciones Cátedra. The first two volumes, dedicated to **Tomás Gutiérrez Alea** and **Fernando Birri** will appear in 1996.

Activities undertaken on the occasion of the Centenary of Cinema

Filmoteca Española has participated very directly in the preparation of the activities of the commemoration the Centenary of Cinema. The presentation of the Centenary of Spanish Cinema took place on October 17, 1995 in the Coliseum Cinema, Madrid, with the projection of the restored version of **La verbena de la Paloma** (Benito Perojo, 1935). Among other tasks, Filmoteca Española coordinates with the Spanish Association of Film Historians the Centenary research projects and publications, such as:

- ◆ **Audiovisual Memory of Spanish Cinema:** Database on the various audiovisual materials on Spanish film professionals held in different archives.
- ◆ **Film Theory and Criticism in Spain:** Database on the Spanish film press.
- ◆ **Critical Anthology of Spanish Cinema:** A revised and up-to-date anthology of Spanish Cinema through 300 films, coordinated by the Association of Film Historians; to be published in 1996.

Study on the Preservation of the Original Negatives of Spanish Films

One of the most ambitious projects for the preservation of the Spanish film heritage is a inventory of the original negatives and other master materials of Spanish films. The first stage consisted in the compilation of all the data kept on the original materials stored in Spanish labs; it will enable us to establish which films are held there and their condition and to decide on future preservation policies. There are more than 40,000 entries corresponding to 25,000 titles to be incorporated to our own database. Criteria for sampling will also be established.

9. BUDGETARY MATTERS

Permanent staff allocation: 82 permanent employees (of which 20 work at the Doré Cinema). Temporary employees: 22 during the first three months and 25 during the last five months of the year. As for 1994, the budget suffered drastic cuts, with the sole exception of a slight increase in the salaries.

The expenditure in 1995 was (in U.S. dollars, \$1 = 125 ptas.):

Construction and improvement works	\$ 70,000
Acquisition of films and Laboratory Costs	\$ 663,000
Technical Equipment	\$ 71,000
Research for Preservation	\$ 35,000
Computerization	\$ 133,000
Museum collection	\$ 16,000
Documentation	\$ 47,000
Screenings and External Relations	\$ 194,000
Publications and Research on Spanish Cinema	\$ 143,000
General Expenses	\$ 897,000
Staff Salaries	\$ 1,808,000
Total	\$ 4,077,000

10. INTERNATIONAL RELATIONS

In 1995, there were permanent loan exchanges to Brussels, Bologna and the Berlin Bundesarchiv. We provided temporary loans to our colleagues of Lisbon (41), Bologna (8), Brussels (2), Toulouse (1), Amsterdam (1), Vienna [Filmmuseum] (7), Turin (3) and London [NFTVA] (1). Special thanks to our colleagues in Amsterdam, Berlin (Bundesarchiv), Bois d'Arcy, Bologna, Brussels, Copenhagen, Helsinki, Lausanne, Lisbon, London (NFTVA), Los Angeles (UCLA), Luxembourg, Montreal, New York (MOMA), Paris (CF), Rome, Moscow, Munich, Toulouse, Prague, Poona, Rochester, Stockholm, Washington (LOC and AFI), and Wiesbaden, whose kind cooperation allowed us to complete many retrospectives, such as Jean Renoir, Homosexuality in Films, Indian Melodramas of the 50's, Czech New Wave, Ford and the Western, Great Movie Stars (with Lisbon), Gregory La Cava (Lisbon), Carl Th. Dreyer, Kido Shiro and Keys to the History of Cinema (Lisbon).

◆ José María Prado attended the Rotterdam, Berlin, Taormina, Locarno, Bologna, Venice, Sao Paulo, Guadalajara (Mexico) and London film festivals, besides the FIAF/UNESCO inauguration of the Centenary of Cinema, in París. He also attended the LA Congress and the EC Meeting in Cancún.

◆ Catherine Gautier also attended the UNESCO/FIAF commemorations in Paris, the LA Congress and the Bologna and Pordenone festivals. She participated in the EC LUMIERE meetings in Brussels and Venice, and the meeting of the FIAF Programming Commission in Paris. She also organized, between the 23 and 25 of February, the XI meeting of this Commission hosted in Madrid by Filmoteca Española and attended by Joao Bénard da Costa, Gabrielle Claes, Edith Kramer, Dominique Païni and Suresh Chabria, who also presented Indian films at the Cine Doré.

◆ Our preservation officer, Alfonso del Amo travelled to Bologna and London to meetings of the European Kaleidoscope Project.

11. TRAINING

Seminar

Filmoteca Española, aware of the historical importance of the documents recorded and preserved on magnetic base, organized on the 26th and 27th of June the **First Meeting of Spanish Film and Television Archives on the Preservation of Materials on Electronic Base produced by Spanish Audiovisual Media** in order to discuss the preservation policies, the practical problems and the adequate conservation and access systems for those materials. Among the lecturers were representatives of TVE, Sony, the Catalan television, and Steve Bryant (NFTVA, London).

Summer Course in El Escorial

The Universidad Complutense (Madrid) has been organizing for some years summer courses in El Escorial. They are usually attended by well-known personalities (writers, scientists, researchers, experts, etc.) from all around the world. In this environment, Filmoteca Española organized and directed a course on **Preservation of the Film Heritage** that approached the theoretical and technical problems related to preservation and restoration. The course took place between the 10 and 14 of July, with more than 100 participants. Co-directed by Fernando Lara, director of the Valladolid Film Festival, and our director, José María Prado, the lecturers included Gian Luca Farinelli (Cineteca del Comune di Bologna), in charge of the LUMIERE Project of Missing Films, Joao Socrates de Oliveira (John Paul Getty Jr. Centre), Ricardo Muñoz Suay (director, Filmoteca de la Generalitat Valenciana), Gabrielle Claes (director, Cinemathèque Royale de Belgique), François Ede (cinematographer), Juan Mariné (cinematographer), and Luciano Berriatúa, Ferrán Alberich and Emilio de la Rosa (researchers).

Manchester



NORTH WEST FILM ARCHIVE (NWFA) Manchester, England

Activities Report covering the period 1 April 1994 to 31 March 1995

1 Acquisitions of the Year

Film Acquisition

- The North West Film Archive accepted 575 reels of film (including nitrate-based titles) for deposit assessment during April 1994 – March 1995. This represents an increase of 25% over last year. A monthly handling rate of 48 titles is calculated.

Videotape Acquisition

- 34 videotape productions were acquired.
- The NWFA video commission was undertaken by XIIIth State Media Associates (topic – ethnic community contribution to the textile industry).
- A search and rescue initiative was launched to identify amateur footage held by local ciné societies.

Television Programme Acquisition

- This represents the second year when a systematic off-air television recording programme was undertaken as the designated agent of the National Film and Television Archive. 313 broadcasts were recorded during the period 1 April 1994 to 31 March 1995.

2 Progress in the Field of Preservation

Nitrate based film copying programme

- Cellulose nitrate stock acquired during the year was copied with the kind co-operation of the National Film and Television Archive.

Work on cellulose acetate based films

- The second phase of the 16mm film copying programme of fragile/unstable stock (funded by the National Heritage Memorial Fund) was successfully completed (44 titles). In addition, funds were secured to copy 31 further films (200 films in total).



- Investigation into vinegar syndrome degradation continues with colleagues at the Centre for Archival Polymeric Materials (also based the Manchester Metropolitan University) with tests showing reduced spread of the syndrome when cans are sealed. It has also been clearly demonstrated from chemical indicators that 9.5mm stocks are not prone to suffer from the syndrome.
- In-house telecine facilities for 8mm, 9.5mm and 16mm were significantly improved facilitating the production of high quality donor videos.
- The NWFA hosted the third in its annual series of Technical Symposia (for technical colleagues from British national and regional film archives) in October 1994.
- The Archive's work on the preservation of the extensive Manchester Ship Canal Company collection was shortlisted for the Museums and Galleries Commission Conservation Award, 1995.

3 Cataloguing – Documentation – Research

- Cataloguing of ephemera and photograph collections was brought up-to-date, and videotape cataloguing maintained, by a volunteer and student placements.
- Consideration of the production of a catalogue on CD-ROM was overtaken by the wider opportunities offered through a Higher Education Funding Council grant with an on-line access element.
- Two educational resources were researched and produced on the theme of the home front in the Second World War.

4 Film Showings

- 12 presentations were made to both public and professional audiences including Network North; The Manchester Literary and Philosophical Society; Library Association annual conference; Granada Centre for Visual Anthropology and Greater Manchester Training Co-operative.



5 Budgetary Matters

- Financial performance was broadly in line with expectations contained in the NWFA Three Year Business Plan (1992/95). The level of support from the Archive's parent body and six revenue funders (local authorities, regional arts board and television industry) was maintained. Special project funding was attracted from bodies including Granada Television, the National Heritage Memorial Fund and the Nuffield Foundation.

6 International Relations

- The Curator attended the FIAF 1995 Los Angeles Congress.
- Visits were received from colleagues from the Wales Film and Television Archive, the National Co-operative Film Archive and the Imperial War Museum.

7 Special Events – Miscellaneous

- The Manchester Metropolitan University agreed to provide purpose-built new accommodation for the NWFA within Minshull House, Manchester. The ambitious scheme includes four specialist storage vaults located at conservation floor level, with public access facilities designed on the lower floor. It is expected that the Archive will occupy this world-class facility in Spring 1996.
- Activities relating to the Centenary of Cinema celebrations (1996) were prioritised for fundraising. The highlight will be a major regional touring film show programme.
- In December 1994 a suite of stationery bearing the Archive's new visual identity was produced.

Maryann Gomes
Curator
NORTH WEST FILM ARCHIVE

México

CINETECA NACIONAL DE MEXICO
ACTIVITIES IN 1995

NEW ACQUISITIONS

During 1995, 675 new titles, including short films, were acquired, a few of them in nitrate. 470 are feature films ---- and the rest short films.

The embassy of Poland in México and mexican producer ---- Pedro Galindo donated its films to us. The polish collection - contains mostly short films in 16 mm. plus a few feature films in 35 and 16 mm. The Galindo collection contains feature films in 16 and 35 mm.

PRESERVATION ACTIVITIES

The activities in this field during 1995 includes the --- copying of 8 films in 35 mm., among them are "Una vida por --- otra", "La hora de los niños" and "Simbad el mareado".

From our collection 1,820 films were verified, 180 ----- technical data were elaborated.

CATALOGUING - DOCUMENTATION - RESEARCH

This area includes library, graphics collection and ---- research. 700 services for users were provided.

We acquired 8000 new materials including posters, books, -- journals, stills, pressbooks, etc.

ACQUISITIONS BY THE LIBRARY AND GRAPHIC COLLETIONS

	Total in stock
380 books	11,000
32 periodical publications	6,360
2774 posters	10,000
2726 stills	16,000

RESEARCH ACTIVITIES

	Total in stock
180 Files on national productions	5,380
20 Files on foreign productions	8,598
25 Files on personalities	5,487
28 Files on press books	1,060

During 1995, the computer area were indexing 1600 files of -- national films, wich makes a total of 3970.

The documentation department provided 30 services abroad, among them : Festival International de Biarritz, Cifej in ---- Canada, Museum of Contemporary Art, Sidney, Australia.

FILM SHOWINGS - EXHIBITIONS

We showed more than 900 films, approximately 16 daily --- exhibitions.

In this period, the Cineteca Nacional presented more than 50 double features on retrospectives, dedicated to several --- personalities and countries, among them:

- Kurosawa retrospective
- New swiss film
- Film schools festival
- Sacha Guitry
- 50 years of the end of nazism
- Wim Wenders

The Cineteca organized as every year, the International - Forum, as well as the International Muestra (non competitive). Both regarded by critics and public as the main film events in México, City.

Among the films at the Forum were : "High learning", -----

"Sicario" and "The daughter of the Puma".

At the Muestra : "Bullets over Broadway", "Salon México" and "The baby of Macon".

MONTHLY PROGRAMME

12 monthly programmes were printed as well as special -- dossiers for the Forum and Muestra.

SPECIAL EVENTS

Hommage to : Wim Wenders, Akira Kurosawa with lectures -- by documentalist and producer Kiyoshi Watanabe, 100 years of Cinema.

Yearly, in the ariel awards (for mexican film produc----- tions), there is a special recognition by the Cineteca to an - important career of a person in the movie industry in México.- In this ocassion it was given to Guadalupe Marino, who has --- been an important worker in negative cuts for many films.

The art gallery presented exhibitions by : Carlos Carrera (animation). Wifredo Lam, Rufino Tamayo and Personalities of - the German cinema.

México

STATISTICAL REPORT OF ACTIVITIES
UNAM FILM ARCHIVE
JANUARY 1ST TO DECEMBER 31ST, 1995

1.- NEW ACQUISITIONS

As our Film Archive's reputation for film conservation grows and spreads among film distributors, producers, laboratories and collectors, our own collection continues to increase steadily, in 1995 about 25%

Although we do not at present have any program for the acquisition of TV Programs, with regard to video our acquisitions are usually those we copy ourselves or those bought commercially for easy access both by researchers and the general public.

2.- PROGRESS IN THE FIELD OF PRESERVATION

Storage vaults for safety film are presently under construction Six vaults 20.0 metres long by 10.0 metres wide and 4.80 metres high were built; that is, a storage capacity of 5,760 cubic metres which will enable us to separate material in color from black and white and to have adequate temperature and humidity controls for each.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

This year we have been concentrating on cataloguing two important collections: the first one comprises 250 reels of film concerning our own university which for obvious reasons are in constant demand by students, professors, researchers and university authorities, an universe of about 320,000 persons. The second collection is that of Ferrocarriles Nacionales de México (Mexican National Railroads), organization which has been collecting films since the 1920s in an almost fortuitous fashion. This collection contains 350 titles, among which we have found important films never before seen.

DOCUMENTATION

We have an ample budget assigned to us for the purchase of specialized books, thus enabling us to increase our library. All volumes are catalogued and included in the university databank for use by the vast university community.

We have a daily newspaper cutting service concentrating on cinema. This has been computerized and is in growing demand by researchers and students. We do an average of 13,500 newspaper cuttings per year.

4.- FILM SHOWINGS

We have increased the number of movie theaters for our film showings. We have two new theaters, both with 500 seats, both within the university campus, although with access for the general public.

This explains the increase of seats number .

The economic crisis rampant in Mexico throughout 1995 explains the decrease in attendance.

EXHIBITIONS

It is by now a traditions to mount in theater lobbies exhibitions of posters, photographs and other objects allusive to specific film cycles, as an attractive way of giving information to the film-going public. Indeed, other cultural institutions have asked for our more complete exhibitions of gadgets and posters, petitions which have increased considerably for 1996 due to the celebration of the Centenary of Cinema, and the Centenary of Mexican Cinema.

PUBLICATIONS

In 1995 there were two: the first being a "book object" called TEN SECONDS OF NATIONAL CINEMA, FORMATIVE IMAGES. This is a selection made by Carlos Monsivais of ten different seconds from classic Mexican films. Each "second" is shown in a tiny book in the form of a folioscope.

Our second publication was the book EL MELODRAMA (The Melodrama), tearjerkers of Latin America, by Silvia Oroz.

5.- BUDGETARY MATTERS

Unfortunately the Mexican peso was devalued approximately 50% right at the beginning of 1995, coinciding with the beginning of the new Presidential period for Mexico. As is well known, our proximity to the United States creates financial problems for us, since the greater part of rawstock, equipmet, laboratory materials are all bought in the US and have to be paid for in dollars. We managed to compensate somewhat for the corresponding decrease in our budget by obtaining additional income from some of our activities, such as laboratory services, the sale of stock shots and income from some of our movie theaters.

6.- INTERNATIONAL RELATIONS

VISITS MADE BY FOREIGN PERSONALITIES:

A meeting of the Executive Committee of the FIAF was held during the International Film Festival of Cancun 1995, attended by all but two Heads of Commission

At this meeting work on restored films was presented by the National Film Center of France. Two titles were shown: FIRST SHOWING and PLANET LUMIERE, as well as a sample of films restored by the UNAM Film Archive.

Mrs. Anne Fleming, Deputy Curator of the National Film and TV Archive came to present the restored film BLACKMAIL by Alfred Hitchcock and to give a talk on the British Film Institute, showing recent film restorations.

Steven Ricci, head of the Department of Film and TV Archive Research and Studies from the UCLA presented a multimedia program based on Movietone Newsreels referring to the Spanish Civil War, as well as a restored version of the film THE BAT, dated 1929

Frederick Back of Quebec, Canada, presented some of his animated cartoons including those winning the Oscar, as well as giving talks to illustrate the work of the Film Archive animated cartoon workshop.

Juan Jose Mugni del Sodore from Uruguay presented a colored and restored version of THE CABINET OF DR. CALIGARI.

VISITS TO INSTITUTIONS ABROAD:

Ivan Trujillo, Francisco Ohem and Angel Martinez attended the General Assembly of the FIAF in Los Angeles, CA.

Ivan Trujillo attended the preparatory work in Paris, France for the Commemoration of the Film Centenary.

Ivan Trujillo attended the International Festival of Scientific Film in Quebec.

Francisco Gaytan visited London to attend the Joint Technical Symposium, going on from there to the National Film Center in Bois d'Arcy to visit its facilities for film restoration.

Francisco Gaytan also attended the annual meeting of AMIA (Association of Moving Image Archivists) in Toronto, Canada. Francisco Ohem attended the 16th International Conference of IAMHIST in Berlin, 1995.

7.- SPECIAL EVENTS

Under the auspices of the Division of Arts and Culture of the UNESCO and of the Foundation of New Latin American Cinema, we began a training program for film restoration technicians, with very good results. The plan consists in a technician attending our installations for two or three weeks, bringing with him an important film of films to be restored under our supervision, but always under his own responsibility. During 1995 the following technicians were with us: Norma Rivera of the Lima Film Archive, Bolivar Regalado from the National Filmarchive of Ecuador, Amalia Pedreira from SODRE (The Official Diffusion Service for Radio, TV and Theater), Uruguay, William Miranda from the Costa Rican Center for Film Production and Severino Cordovi Puig from the Film Archive of Cuba.

To commemorate the 35th anniversary of our Film Archive we organized a public event during which we expressed our gratitude to those people and institutions who have helped increase our archive and we presented an anthology of films rescued and restored in 1995.

February 9, 1996

Milano

Acquisitions and Preservation

In 1995 the Cineteca Italiana (hereinafter CI) continued its activity of search and acquisition of new prints, both silent and sound, with special regard to the Italian cinema.

Within the "*Projecto Lumière*", the CI Archive opened its doors to the official researchers Gian Luca Farinelli and Vittorio Martinelli, of the "*Search of Lost Film*" division. After a first recognition among the nitrate stocks (a second and certainly not last survey will be carried through in 1996), the CI archive was declared to be one of the most significant deposits of silent films existing in Europe.

Many silent films were identified, coming from various countries such as USA, Italy, France, Germany and Austria. As regards the latter, it is worth mentioning the finding of the film (to date deemed to be lost) DIE LAWINE (1923) by Mihaly Kertesz, the director who became then famous in the USA with the name of Michael Curtiz.

Upon the FIAF colleagues' request, the CI is willing to provide this first list of films, to start possible restorations.

Among the silent films restored during 1995 should be mentioned the Italian serial I TOPI GRIGI (1917), directed and interpreted by Emilio Ghione. This delicate and time-consuming work, begun in the last months of 1994, concluded at last also thanks to the support of private sponsors.

This restoration, as well as others such as the European edition of von Stroheim's FOOLISH WIVES, was carried through at the Bologna lab "*L'Immagine Ritrovata*", on the basis of the cooperation agreements established between the CI and the Cineteca del Comune di Bologna.

Gianni Comencini, Curator, attended the FIAF Congress in Santa Monica. On that occasion, there was a screening of the Syd Chaplin feature film THE BETTER

'OLE (1926), restored by UCLA Film and TV Archive based on the 35 mm. negative and positive copy provided by the CI archive; later in the same year UCLA sent to CI, in exchange, a newly made print of an early historic colour film, THE TOLL OF THE SEA (1922), starring Anna May Wong, beautifully printed in Technicolor, in red and green.

Film Showings - Exhibitions

The CI continued in 1995 its evening programming of retrospectives, tributes and film series, the most notable being:

- Edgar Reitz, HEIMAT I and II - the whole series
- A. Kurosawa
- Latin-american cinema (M. Perez, M.O. Gomez, C. Sorin, T. G. Alea, H. Solas, H. Olivera, R. Guerra, G. Rocha)
- Pier Paolo Pasolini
- War anthology "The power of images", a compilation
- Short German avant-garde and experimental films 1960-1980
- Shakespeare on film
- Nanni Moretti
- Ingmar Bergman

To celebrate the fiftieth anniversary of the death of composer Pietro Mascagni (1863-1945), who wrote the music for Nino Oxilia's RAPSODIA SATANICA (1914), the CI granted the restored copy of the film to a number of institutions all over Europe. This film was therefore shown with live music accompaniment in Washington (*National Gallery of Art*), Wien (*Wiener Konzerthausgesellschaft*), Münster (*Filmwerkstatt Münster*), Ghent (*Ghent Opera House*).

During the yearly "*Mostra del Nuovo Cinema*" of Pesaro in June, the CI's Curator participated in a symposium with experts of other film archives and the public on the topic of film preservation. On that occasion the CI presented the only existing copy of CENERI DELLA MEMORIA (1960) by Alberto Caldana, focused on the theme of the holocaust; this is a valuable work which should be salvaged, as the original negative does not exist any more.

In the month of July the CI took part in the 1995 edition of the Festival "*Il Cinema*

Ritrovato", organized in Bologna by the Cineteca Comunale. Several recently restored films were screened in the magnificent courtyard of Palazzo d'Accursio in piazza Maggiore.

Italian silent films from the CI archive were shown by foreign Festivals (La Rochelle, Riga International Summer School, just to mention some), whilst the archive did its best to satisfy the usual massive film request coming from culture institutes, archives, associations and cineclubs all over Italy; for the celebration of the centennial of cinema, in particular, the CI promoted in Milan, together with Cinema Anteo and the Cineteca Nazionale of Rome, with the support of the Provincia di Milano, a special non-stop screening ("*A hundred-years long dream*") consisting of a compilation of classic feature films, shorts, rare cartoons and trailers representative of different countries and periods of cinema history. The CI provided 25 films to the exhibition, which took place of course on December 28.

Special events

On 30 September the CI celebrated the 10th anniversary of its "MUSEO DEL CINEMA", set up in 1985 and member since then of the International Council of Museums (I.C.O.M.), arranging one day of free access to the Museum collections and to a special screening programme. Attendants, mostly young people, welcomed the event, to which representatives of the Milan Municipality and Province were present.

Budgetary Matters - Relations with Governmental Authorities

As well as in the past, also for the 1995 financial year the CI received funds from the "Dipartimento dello Spettacolo" of the Presidenza del Consiglio dei Ministri in Rome, from the "Regione Lombardia" of Milan and from the "Provincia di Milano". These grants, though of vital importance for the archive's survival, were not sufficient, however, even added up to the CI's own revenues, to carry out all the planned cultural activities, and more particularly the preservation and restoration works.

The main project under consideration for the near future is the transformation of the CI into a Foundation; besides the acquisition of juridical status, it is hoped that subsidies may be increased and granted on a stabler and more constant basis, further to the enactment by the "Regione Lombardia" of a special support bill in favour of the CI.

The level of support from both the local and central authorities was maintained, and on many occasions the CI received encouragement and recognitions for its almost fifty-years long activity.

International Relations

In the course of 1995 the CI has been in contact with various cinema institutions and FIAF archives in foreign countries, for film exchanges and related cooperation matters. Among these, we wish to mention UCLA of Los Angeles, the Cinémathèque Suisse of Lausanne, the Cinémathèque Française of Paris, the Nederlands Filmmuseum of Amsterdam, the Archives du Film du Centre National de la Cinématographie de Bois d'Arcy, the National Film and TV Archive of London.

Montevideo

CINEMATECA URUGUAYA

F I A F R E P O R T 1 9 9 5

Public diffusion, preservation and documentation have been in this order the sectors of Cinemateca's activities that have demanded greater economic efforts. This order is a consequence of the fact that Cinemateca Uruguay obtains the full range of its resources out of its own public activity, with no government contributions or supports. In 1995, this strategy has suffered severe crises, which risked destabilizing the institutional functioning. However, by the beginning of 1996 there seem to be solutions in view.

Acquisitions, Preservation, Restoration

In an irregular manner and with startles throughout the year, the politics of acquisitions has been sustained. The relation between what had been planned and what could actually be done in preservation could be kept up though more irregularly. Conservation costs have gone up more than foreseen, harming the preservation and restoration projects. That is why very little could be finally carried out. These difficulties continued by the end of 1995.

Cataloguing and Documentation

The Centre for Film Documentation on paper could keep up its program and has participated in the development of the project concerning the Latin American Film Archives Network (REDARIM). It had to postpone for 1996 its entrance to INTERNET. Cataloguing of films was given priority.

Screenings, Publications

Film screenings continued in all four film-theatres, but the audience attendance showed a fall of 200,000 people in the year, a situation that we had not foreseen, the lowest number (for Cinemateca Uruguay) in the last twenty-two years. This fall affected the institution's finances and is to be imputed to the changes taking place in public behaviors, habits and preferences. This problem is under prior consideration, then on its solution partly depend the continuity of Cinemateca's structures.

One thousand two-hundred different programs in four thousand screenings were presented, which included retrospectives, monographic shows, film weeks, authors' retrospectives, etc. and two festivals: The Thirteenth International Film Festival of Uruguay and the Fourth International Film Festival for Children.

Twelve monthly bulletins, two issues of Cinemateca Revista and several catalogues and booklets were published in 1995.

International Relations

Following an invitation, Enrique Gubitosi, head of the Film Archive, and Guillermo Zapiola, programming expert, spent several months in Madrid working at Filmoteca Española. Forty-two visitors (film critics, filmmakers, regional colleagues, actors) were welcomed in Montevideo. Cinemateca Uruguay was represented at FIAF's Congress by four staff members.

Budget

By the end of 1994, restrictions had been already foreseen, because of the deficit generated during that year. In fact, they were larger than foreseen, and were increased by the 1995 deficit. The situation is not at all easy but can be improved.

Various

As it is known, Cinemateca Uruguay develops and entertains diverse activities and functions, such as:

- Film Archive
- Film Documentation Centre
- Diffusion and Screening
- Publications
- Film School
- Cinemateca Video (publishing and circulation of videos)
- Films for Children
- Extended Cultural Activities
- Two art galleries

Cinemateca's Directors Board remains unchanged. It should be renewed in the course of 1996.

Montevideo



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

ARCHIVO NACIONAL DE LA IMAGEN
Montevideo - Uruguay
Activities Report 1995

1. Acquisitions of the year

Several films have entered to our collections during 1995, mainly due to exchanges between FIAF members. We received a newly restored print of Murnau's "Nosferatu" from Bologna, and "Los olvidados" by Luis Buñuel and "Carmen o la hija del bandido" restored by Dilmoteca Española (Madrid).

2. Progress in the field of preservation

A deal was primarily made between SODRE's authorities and the only private laboratory working actually in Montevideo and that is about to close, in order to preserve 30.000 meters of our collections and, at the end of that work, the lab will donate all the equipment they have in order to make a new lab for our archive. This important step is still waiting for the financial resources needed and we are searching international cooperation. Anyhow we expect to carry out this project during 1996.

On the other hand we are making an agreement with members of the Project Lumiere (Bologna and Brussels) to restore about a hundred films from the collection of Fernando Pereda, early silents mainly, Fernando Pereda donate to the SODRE's archive all of his film. We expect, also, to accomplish this agreement during next year.

3. Cataloguing - Documentation - Research

Besides the normal work on these areas, our librarian has finished in collaboration with Cinemateca Uruguaya, a new updated Filmography which complements the one published in 1985, having in mind all the video works made during the period. Fundraising for the edition of the book was found initially and will allow to publish the work during 1996.

4. Film showings

Perhaps the most important event for us during 1995 was to open a new cinema specially dedicated for the film showings of our archive. The opening was in October celebrating the centenary of films with a special event and showing to the press and invites the first Lumiere film program (La premiere seance). In the same month we started two series of film showings, one for adults and the other for children, that will continue during next year. Both series were successful with an audience which expect to continue the tradition of "Cine Arte del SODRE" that was its original name of the archive also.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

The cinema, that is located in the same building where SODRE has its activities with the orchestra and ballet, has 150 seats is fully equiped with film (35,16 mm) and video(VHS, U-Matic) projection, and quadraphonic sound.

We made a photo exhibition celebrating the cinema centenary in Cinemateca Uruguay's gallery. The subject was an historic development of uruguayan film production which includes films itself, cinemas, production equipment and laboratory in the past. In publications ,besides the philmography which was mentioned earlier, we expect to publish a series of 10 books with a 100 photos each from our photographic collection in historic periods of Uruguay, that is already prepared by two historians that work in our archive. The first of these series will appear by march 1996, and planned to continue one by each month from then on.

5. Budgetary matters, relations with governmental authorities

Although the country's financial situation didn't change much the change of political authorities and specially the new board for the SODRE changed all the activities and prospects of our archive for the better. All the already mentioned projects and realisations (new cinema, laboratory, edition of books, etc.) were all possible thanks to the good will and support of the SODRE's new board of directors.

6. International relations (FIAF and others)

It was also a very important year from the international point of view. I was invitated to Mexico from the Goethe Institut and Filmoteca de la UNAM for two showings of our restored print of "...Dr. Caligari", one opening the Guadalajara Film Festival, and the other at the UNAM cinema in Mexico city. Thanks to our friends of the Filmoteca del a UNAM it was possible to send our chief laboratorist Ms. Amalia Pedreira to Mexico, where she participate restoring one of our films also, of the laboratory works during a month, as a training program.

I was lucky to attend the FIAF Congress in Los Angeles, where besides to participate in all the events and important activities of the Centenary celebration, final negotiations with members of the Project Lumiere were possible.

We expect to participate also in the 1996 Congress in Jerusalem.

Juan José Mugni
Director
Archivo Nacional de la Imagen

Montréal

CINÉMATHEQUE QUÉBÉCOISE
Musée du cinéma

Année de grands bouleversements à la Cinémathèque... Le projet majeur d'agrandissement de l'édifice qui loge nos principaux services au public (projections, expositions, documentation, administration) est enfin en marche. De ce fait, tous les services de la Cinémathèque ont progressivement fermé leurs portes et tout le personnel a quitté le boul. de Maisonneuve en novembre dernier pour une période d'un an. L'ouverture officielle de nos nouvelles installations aura lieu en janvier 1997. Ces circonstances très particulières expliquent le caractère parfois laconique du présent rapport.

1. ACQUISITIONS DE L'ANNÉE

Films: 1 078 longs métrages
 1 706 courts métrages

Vidéos : 194 bandes maîtresses
 120 copies

Nous avons reçu en dépôt les éléments de tirage de 375 films et de plus de 60 séries de télévision. Nous avons de plus archivé les chutes (image et son) de 27 documentaires québécois récents.

Photos et affiches: 5 200 photos et 1 300 affiches ont été acquises.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Le volume de travail aux entrepôts de conservation s'est encore accru au cours de la dernière année; l'automatisation de la saisie, si elle accélère le processus d'inventaire des dépôts, ne nous empêche pourtant pas de faire face à un arrérage considérable.

Malgré cette charge de travail nous avons procédé à la reconstitution de la version longue (173 minutes) du film de Claude Jutra KAMOURASKA, une co-production de 1973 avec la France dont les éléments originaux étaient conservés par la Cinémathèque depuis 20 ans.

L'informatisation des collections s'est poursuivie: cinéma d'animation international, appareils anciens et collections diverses (costumes et autres objets) sont désormais informatisés dans leur presque totalité.

Les entrepôts de conservation sont maintenant équipés d'une petite salle de projection 16 et 35mm disponible pour certaines vérifications techniques et même pour le travail de consultation de certains chercheurs.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le Centre de documentation est normalement ouvert au public de 12h30 à 17h du lundi au vendredi. Il a été complètement fermé au public à partir de juin en raison des travaux de rénovation de la Cinémathèque.

En cette année écourtée, nous avons néanmoins accueilli plus de 2 548 visiteurs. 1 904 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que quelque 835 recherches ont été effectuées pour des clients demeurant à l'extérieur de la région de Montréal, et même à l'extérieur du pays. Signalons parmi les visiteurs venant de l'extérieur, des chercheurs universitaires de Stirling (Écosse), Paris, Rennes et Bologne.

La vidéothèque de consultation a été utilisée par 141 visiteurs.

Les acquisitions pour l'année 1995 se présentent comme suit :

- 764 livres (achats en librairie, échanges et dons)
- 29 nouveaux abonnements à des périodiques (comprenant les échanges et les dons)
- 1 462 nouveaux dossiers de coupures de journaux.

Signalons l'acquisition au cours de l'année d'une centaine de photocopies de scénarios originaux de films américains.

Nous avons reçu en don au cours de la même période 154 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les doubles, et dont toute cinémathèque membre de la FIAF peut profiter pour compléter ses collections.

973 monographies ont été cataloguées en 1995; 79 numéros de périodiques ont été indexés pour le PIP et 239 pour nos propres besoins. Les notices des numéros indexés pour le PIP sont toujours extraites directement de notre base de données bibliographiques.

Nous avons continué en 1995 le transfert massif des fiches cartonnées dans la base de données. Toutes les références bibliographiques se rapportant aux monographies sont maintenant disponibles sur support informatique et nous espérons compléter en 1996 la saisie des références se rapportant aux articles de périodiques.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Les travaux d'agrandissement de notre édifice nous ont forcé à interrompre notre saison de projections publiques le 23 juillet, après 339 séances dans la salle Claude-Jutra. 26 524 spectateurs payants ont assisté à ces projections (voir tableau ci-dessous):

Tableau statistique des projections régulières en 1995

Mois	Cycle principal	Séances	Spectateurs	Moyenne
01/95	Fellini	57	7 328	129
02/95	Geneviève Bujold	35	2 620	75
03/95	Catherine Deneuve	58	4 316	75
04/95	Venezuela	50	2 836	57
05/95	Pasolini/Godard	43	3 392	79
06/95	Pathé	56	2 603	47
07/95	Films-culte	40	3 429	86
		339	26 524	78

Les Amis de la Cinémathèque constituaient à nouveau cette année un pourcentage important de cet auditoire renouvelé et rajeuni et l'occupation de la salle est à nouveau à la hausse.

La Cinémathèque a également accueilli plusieurs milliers de spectateurs à l'occasion des Rendez-vous du cinéma québécois et des Journées du cinéma africain et créole qui se sont déroulés en parties dans ses murs.

La première séance (18h35) du vendredi soir demeure réservée au «cinéma muet en musique» et continue de susciter beaucoup d'intérêt et d'enthousiasme.

Dans le contexte du Centenaire, il va sans dire que la suspension abrupte de nos activités avait quelque chose d'un peu incongru. Pour corriger en partie cet état de faits, nous avons organisé des cycles de projection de films classiques au Musée des Beaux-arts de Montréal et au Musée de la civilisation de Québec, cycles s'alimentant aux collections de la Cinémathèque et qui ont été très bien accueillis.

Au chapitre des expositions, de janvier à juillet, nous avons notamment organisé les expositions suivantes:

- D'AMOUR ET DE CINÉMA: FELLINI: trente années de la vie publiques du cinéaste captée par le photographe montréalais Piero di Tonno;
- PROFIL DES ANNÉES 50: portraits et photos de plateau de Roméo Gariépy dont le fonds constitue l'un des fleurons de nos archives photographiques;

Nos activités d'édition se sont limitées à la publication de l'ANNUAIRE DU CINÉMA QUÉBÉCOIS 1994: bilan de l'année cinématographique au Québec en 370 pages (longs et courts métrages, prix et mentions, principaux événements et bibliographie).

LA REVUE DE LA CINÉMATHÈQUE (tirage: 40 000 exemplaires) est parue trois fois, c'est à dire jusqu'au moment de la fermeture (temporaire) de notre salle de projections.

5. ADMINISTRATION ET BUDGET

Le budget annuel de la Cinémathèque québécoise pour cet exercice était de 1,358,382\$ US. De ce montant, 51 % est attribué directement à la masse salariale, et 25 % est consacré à la conservation.

L'équipe permanente de la Cinémathèque comprend actuellement 31 personnes, plus 1 surnuméraire.

Au cours de l'année 1995, la direction à la gestion a entrepris un travail de consolidation des activités de la Cinémathèque en développant de nouvelles stratégies de financement, ceci afin d'être moins dépendant des fonds publics qui s'amenuisent d'année en année. À titre d'exemple, nous travaillons à l'élaboration d'alliances stratégiques avec des entreprises et des organismes qui ont des mandats complémentaires à celui de la Cinémathèque et qui participeront, si l'entente de partenariat se concrétise, aux revenus autogérés de la Cinémathèque québécoise comme locataires du futur complexe.

D'autre part, la direction a entrepris une étude sur la tarification des services et des lieux dont les rapports sont acheminés régulièrement au conseil d'administration. Le résultat final de même que la décision de la mise en application seront connus vers la fin de l'année 1996.

Une campagne de financement a aussi été mise en branle afin de permettre à la Cinémathèque de compléter le financement nécessaire au nouvel aménagement. Présidée par le cinéaste Denys Arcand et par Harold Greenberg, président du conseil de la société Astral Communications inc. cette campagne a un objectif de 2 000 000 \$.

Au cours de l'année, des travaux mineurs de réfection ont été entrepris dans les bâtiments existants et les services publics ont été fermés définitivement le 31 juillet. Le printemps de 1996 verra naître la construction du nouvel édifice; l'ouverture est prévue pour janvier 1997.

À la demande des employé(es) qui désiraient participer de plus près au développement du projet d'expansion de la Cinémathèque, le conseil d'administration a mis sur pied un comité permanent de relations Conseil d'administration - employé(es) afin de permettre une meilleure circulation de l'information et favoriser la participation des employés aux décisions qui influencent les grandes orientations de l'institution. Le comité est composé de 2 membres du c.a., deux directeurs généraux, d'un cadre et de 3 employé(es).

Comme par le passé, la Cinémathèque a reçu l'aide financière du ministère de la Culture et des Communications du Québec, du Conseil des Arts du Canada et du Conseil des Arts de la Communauté urbaine de Montréal. Nous avons par ailleurs sollicité des subventions pour des projets liés aux célébrations du Centenaire du cinéma: le ministère canadien du Patrimoine a financé la réalisation de deux expositions («Lumières sur la projection, de la lanterne magique à Imax», «100 films pour 100 ans» qui inaugureront nos nouvelles installations et circuleront par la suite dans plusieurs villes canadiennes.

6. RELATIONS INTERNATIONALES

Au nom de la FIAF, et à l'invitation de l'Unesco, Robert Daudelin a participé à l'inauguration officielle des célébrations du Centenaire du cinéma, à Paris en janvier. À cette occasion, il a également participé à la réunion de travail sur la création d'un fonds international pour la sauvegarde du patrimoine cinématographique.

Robert Daudelin et René Beauclair, directeur du Centre de documentation, ont participé au congrès de Los Angeles. Membre de la Commission de documentation, René avait précédemment participé à la réunion de Berkeley de la commission et il s'est également rendu à Londres, en octobre, pour une nouvelle session de travail.

Pierre Véronneau, désormais conservateur des collections non-film, a participé à la conférence annuelle de la Society for Cinema Studies (New-York, 2-5 avril) où il a prononcé une communication intitulée « Travelling exhibition: a forgotten paradigm ». En mai, il se rendait à l'université de Bologne pour parler d'« Adaptation cinématographique et réception critique » au colloque « Littérature et cinéma au Québec ». Finalement, en décembre il est intervenu dans le cadre du séminaire sur le cinéma québécois offert par le professeur Dudley Andrew à l'University of Iowa.

Du 18 au 31 mai la Cineteca di Bologna présentait un cycle « Québec 50-90: profilo di una cinematografia » incluant une rétrospective Denys Arcand en présence du cinéaste; cette manifestation s'articulait étroitement avec le colloque « Littérature et cinéma au Québec » qui se déroulait simultanément à l'université de Bologne.

À Bologne toujours, à nouveau avec la collaboration de l'université (et du professeur Christina Bragalia) et sur l'écran de la Cineteca, nous avons collaboré à une rétrospective du cinéma expérimental québécois et canadien: les oeuvres de Pierre Hébert, Arthur Lipsett, Jean-Pierre Lefebvre, Bashar Shbib et Michèle Cournoyer étaient notamment au programme.

La Cinémathèque a participé à CinéMémoire (Paris) avec six films québécois tournés avant 1952.

Le conservateur du cinéma québécois, Pierre Jutras, a été l'invité du 22^e Festival International du Film de Flandre, à Gand, en octobre.

Pour la cinquième année consécutive la Cinémathèque a participé au Festival du cinéma québécois de Blois par le prêt de copies de sa collection pour les rétrospectives Brault, Melançon et Ozep.

Le pianiste de la Cinémathèque a participé au journées du cinéma muet de Pordenone et, à l'invitation de la Cineteca de Bologna, du Louvre et de la Cinémathèque québécoise, a écrit une partition nouvelle pour la version italienne de FOOLISH WIVES. Sa partition pour THE PHANTOM OF THE OPERA a été diffusée sur Canal +.

Dans le cadre d'un hommage rendu à l'Institut lumière par le Centre Georges Pompidou, la Cinémathèque a fourni les copies d'UN PAYS SANS BON SENS de Perrault et LA DAME EN COULEURS de Jutra, films inscrits au programme par Bertrand Tavernier et Raymond Chirat.

La Cinémathèque a collaboré à l'organisation de la Muestra Cine de Québec qui faisait partie du programme de XVII^e Festival International del Nuevo Cine Latinoamericano.

À l'invitation du George Eastman House de Rochester nous avons préparé un cycle de films de jazz à même nos collections. Robert Daudelin s'est rendu à Rochester pour présenter une séance du cycle. Ce voyage fut aussi l'occasion pour le conservateur et le coordonnateur des expositions à la Cinémathèque, Alain Gauthier, de faire des recherches dans les collections photos de l'archive.

La Cinémathèque a collaboré régulièrement aux cycles de projections de Cinematheque Ontario (Toronto) et de Pacific Cinematheque (Vancouver).

Robert Daudelin a participé au Festival de San Sebastian (septembre) et à la réunion du Comité directeur de la FIAF (Cancun, novembre); en février le ministre de la Culture de France lui a remis la médaille de Chevalier de l'Ordre des Arts et des Lettres.

Moskva

REPORT

OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/ THE ACTIVITY IN 1995

NATIONAL ACTIVITY

The Whole 1995 was devoted to the preparation and celebration of the 100 th Anniversary of cinema. A lot of projects were carried out and among them those that were not previously planned that took additional efforts of the whole Gosfilmofond staff.

The collection of Gosfilmofond enlarged with many films. Totally for permanent preservation were accepted 745 films among them feature - 540, animation - 74, science-popular - 63, documentaries - 68. Total number of reels accepted for preservation is 9,185.

Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 29,688 m of the material.

2.726.400 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.).

The length of the restored film stock is 15,659,700 m

249,000 m of sound tracks were re-recorded.

Together with Mosfilm cinema company a restoration of the last unfinished film by Alexander Dovzhenko "Bye, bye America!" was made.

A restoration of the film by Grigorij Kozintzev and Leonid Trauberg "SVD" was completed.

Also were restored 16 pictures of Russian production made till 1917.

Through the 1995 Gosfilmofond together with different cinema studios participated in creation of films and video films: "Sergei Eisenstein" (by Oleg Kovalov), "Russkaja ideja"/"Russian Idea" (by Sergei Seljanov), "Dom v Matveevskom"/"A House in Matveevskoe"(by Mairam Jusupova).

Like in previous years Gosfilmofond provided practical assistance to film shooting groups of cinema and television among them: TV series "Pobeda"/"Victory", "Portret neizvestnogo soldata"/"A Portrait of the Unknown Soldier", "Kto est' kto"/"Who is Who", "Dvadzatyj vek"/"XX Century", "Prazdnik s sedinoju na viskah"/"A Holiday with Grey round Temples", "Togda v Nurnbege"/"That Time in Nuremberg", "Ne budem proklinat' izgnanie"/"Let's not Curse the Exile", "Glazami psihologa"/"In the Eyes of a Psychologist", "Zhernova"/"Millstones" and others.

Gosfilmofond of Russia actively participated in organizing the XIX International Film Festival in Moscow in particular three retrospectives were prepared. At the Festival an international symposium "Preservation and Reconstruction of Cinema classics" in which FIAF President Mrs. Michelle Aubert participated was held and among the organizers was Gosfilmofond.

During 1995 in archival cinema theaters of Gosfilmofond ("Illusion" in Moscow and "Spartak" in St. Petersburg) continued screening of film from the collection of the archive. The leading themes of the screening were Centenary of cinema and the 50th Anniversary of Victory in World War II.

At last after the interval for many years Gosfilmofond resumed publishing activity. Two next volumes of the "Annotated Catalogue of Soviet Feature films"(1966-67 and 1968-69) were issued. The following volumes are in different stages of production. Also were published two volumes of biofilmography guide "Actors of Soviet Cinema" and soon the third, final volume will be issued.

With financial back up and participation of Gosfilmofond was published a book by Evgenij Margolit and Vjacheslav Shmyrov "Withdrawn Cinema" based on archival documentation and material from Gosfilmofond.

Together with the Museum of Cinema and Institute of Cinema (VGIK) were held at the premises of Cinema Museum two exhibitions of soviet cinema posters of 30-50s and 60-80s.

Work on computer databases of films preserved by Gosfilmofond was continued.

Paper archive of Gosfilmofond in 1995 obtained 187 units to be preserved among them 34 film files to Russian feature films, 20 - to foreign films from Russian distribution; 4 sets of photo stills to foreign films, 83 posters, 32 personal files to Russian film makers and 13 - to foreign.

The Library of Gosfilmofond received 123 books among them 45 - foreign, 290 magazines among them 169 - foreign.

INTERNATIONAL ACTIVITY

In 1995 Gosfilmofond maintained active contacts with 52 FIAF film archives. As an exchange to foreign film archives were sent for permanent use 26 films and for temporary use 128 films; received from foreign film archives for permanent use 94 films and for temporary - 1.

Exchange by literature on cinema, posters and photo stills, guide books went on.

Gosfilmofond provided prints for the show at the archival film theaters and other cinema organizations of Italy, France, Germany, Hungary, Spain, Slovenia, Latvia, Portugal, Finland, Yugoslavia and Japan.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Italy, Germany, Great Britain, Latvia, Luxembourg, France.

Gosfilmofond received delegations and representatives from archives and cinema organizations of France, Latvia, Czech Republic, D.P.R. of Korea and Japan.

München



Münchener Stadtmuseum Filmmuseum

FIAF Activities Report 1995

The year 1995 was a year for new beginnings. The new director, Jan-Christopher Horak, quite naturally instituted numerous changes. Videos were shown for the first time publically in the Filmmuseum. New preservation and collection priorities were established. A new film magazine was founded. Attempts were made to build bridges to certain national and international organizations and institutions. A plan was organized to begin proper archival management of the film collections, including the establishment of cataloguing procedures. Proper archival housing was sought for the library and other non film documents. Two new staff members were hired.

1. Acquisitions:

- 300 German newsreels (1947 - 1969) from the following companies *Fox-Tönende Woche*, *Blick in die Welt*, *Ufa Wochenschau*.
- Delta-Film (23 Films): *JAMON JAMON*, *EQUINOX*, *LE CRI DU HIBOU*, *THE HOT SPOT*, *THE KRAYS*, *OTHELLO* (Welles), *THE TWO JAKES*, *THE DEAD*, *SPONTANEOUS COMBUSTION*, *BLACK RAINBOW*, *KUFFS*, *RENEGADES*, *THE NUTCRACKER PRINCE*, *STELLA*, etc.
- Approximately ninety 35mm features and shorts from the estate of a film collector in Munich, including some nitrate film. A number of previously lost titles, including *DIE FÜRSTIN VON BERANIEN* (1918, Ernst Reicher), *SEIN CHEF* (1925, Hans Behrendt), *DAS HEILIGE SCHWEIGEN* (1930, Hanns Beck-Gaden), *WENN DIE ABENDGLOCKEN LÄUTEN* (1930, Hanns Beck-Gaden), *FÜRST ROLF DER XXX* (1923, Toni Attenberger) *DER SÜNDIGE HOF* (1933, Franz Osten), *MADAME HAT AUSGANG* (1931, Wilhelm Thiele), *HOCHZEIT AM WOLFGANGSEE* (Hans Behrendt), *DER DÄMON DER HIMALAYA* (1935, Dr. G. Dyhrenfurth), *SPRUNG INS GLÜCK* (1937, Eugen Schulz-Breiden), *FÜRST SEPPL* (1932, Franz Osten), *LIEBESLIED* (1930, Constantin J. David). A number of Austrian films will be sent to Vienna to the Österreichisches Filmarchiv for preservation.
- Virtually all of the film material shot by Orson Welles, in the last 25 years of his life, including fragments, projects, work prints, and negatives from *THE DEEP*, *THE MAGICIAN*, and *THE MERCHANT OF VENICE*. This collection was placed on permanent loan by the last living companion of

Orson Welles, Oja Kodar, who had brought the collection to Munich for the production of the documentary film, ONE MAN BAND (1995).

- Papers, documents, correspondence from the estate of the German "Bergfilm" pioneer Dr. Arnold Fanck, the "discoverer" of Leni Riefenstahl. These were donated to the Filmmuseum with the stipulation that an exhibition be planned. It will be shown in 1997.
- Approximately 8000 *Illustrierte Filmbühnen* und *Filmkurier* film programs brochures.
- Photo album from the estate of Fern Andra with approximately portraits and film stills of Fern Andra.
- New films by Herbert Achternbusch (AB NACH TIBET, HADES ADE), Edgar Reitz (DIE NACHT DER REGISSEURE), Imogen Engstrom (FLUCHT IN DEN NORDEN), Margarete von Trotta (IL LUNGO SILENZIO).
- Films financed by the Kuratorium Junger Deutscher Film: DER SANFTE LAUF (1966), KATZ UNND MAUS (1966)
- Nitrate negative of OPIUM (1919) from the estate of Robert Reinert from which a projection print was generated.
- DER RAUB DER MONA LISA (1931) from the Österreichisches Filmarchiv, Vienna.
- EIN FEST AUF HAADERSLEVHUUS (1920) from the George Eastman House.
- Six DEFA films from the former East German distributor in West Germany, including ICH WAR 19 (1967), ICARUS (1975), DER KLEINE MUCK (1953), and DER RAT DER GÖTTER (1959).
- Approximately fifty volumes for the film book library.

2. Preservation:

The major task of the Filmmuseum in 1995 was to preserve and archivally secure many of the famous Munich restorations of Enno Patalas, by making preservation negatives from the compiled work prints. These had been screened repeatedly, so that wetgate printing of the negatives was in order. It took almost all year to generate a new, complete 35mm negative of METROPOLIS (1927), since the material was of very diverse quality. By printing on high quality printing stock, our new projection prints of METROPOLIS are quite brilliant. Negatives and new projection prints of MENSCHEN AM SONNTAG (1929) and BRUTALITÄT IN STEIN (1961) were also financed with internal funds, normally available for purchase of new prints. With money from the Projet Lumiere negatives and color projection prints were generated for NOSFERATU (1923) and DIE FINANZEN DES GROBHERZOGS (1923).

Work was also begun on two more Lumiere projects, GENUINE (1921) and DIE FREUDLOSE GASSE (1925). And new German subtitles for LA PASSION DE JEAN D'ARC (1928) are in progress. With internal funds work was started on the German version of LOLA MONTES (1955).

3. Cataloguing - Documentation - Research

Given the fact that the Filmmuseum had neither a computer catalogue, nor even a card catalogue of any of its holdings, much work needed to be done.

First priority was given to unpacking the film book library and getting it on shelves in an order which will allow for access. Rudimentary cataloguing of the film magazine collection has also been started. The major stumbling block to any computer cataloguing is that the city of Munich must approve both the purchase of computers and software. After waiting for six months for an answer, a city official rejected by application to purchase a particular software program, so that I am now back at square one.

Hopefully, though, we will be able to begin computer cataloguing in 1996.

4. Film screenings - Publications

In 1995 the Filmmuseum had approximately 40,000 visitors in its 783 cinema programs, which means an average of 51 viewers per screening. This is only slightly less than in 1994. A small victory, given the fact that in 1994 the cinema suffered a loss of over 10,000 viewers or almost 15% over 1993. The Filmmuseum was also integrated into the Munich International Film Festival, becoming the primary site for the film festival's retrospective.

Since July, the Munich Filmmuseum is publishing a new film magazine and program brochure, *Off*. Richly illustrated with general articles of film historical interest, as well as descriptions of individual programs, *Off* is published ten times a year (two bimonthly issues). About 15,000 copies are printed and distributed throughout Munich and Germany. *Off* also includes listings for other non-commercial cinemas in Munich. According to survey, the new magazine has been very well received, with about 40% of those questioned now using *Off* as their primary source of information about film programming at the Filmmuseum.

The year's screenings broke down into the following series:

Series:

Children's films (all year on Sunday afternoon)
 Harvey Keitel (March/April)
 Alexander Granach (")
 Oskar Messter (March/June)

Carl Theodore Dreyer (May/June)
 30 Years Kuratorium Junger Deutscher Film (")
 White collar employees in Film (")
 100 Years Australia in Film (June)
 Budd Boetticher (July/August)
 100 Years of Cuiunema - 100 Years German Film (July/December)
 Teresa Russel und Nicholas Roeg
 Europalia (August/December)
 Emanuelle Beart (August/September)
 Kenji Mizoguchi (")
 Ulrike Ottinger (October)
 Orson Welles (")
 Chris. Marker (October/November)
 Young Russian Cinema (October)
 Films From Poland (")
 Jazz & More (November)
 Puppetfilms (")

Special Events:

Silent Films with Music (2 -3 times a month)
 Joe Hembus Weekend - Honoring 10th Anniversary of his Death
 International Munich Documentary Filmfestival (April)
 Trinh T. Minh-ha Films and Lecture (June)
 Munich Filmfest Retrospective: Nelson Piera Dos Santos,
 Teresa Russel und Nicholas Roeg
 Fantasy Filmfest
 Jürgen Böttcher Weekend
 "How We Live" - Handicapped Shortfilm Festival

5. Budgetary Matters / Governmental Relations

While our budget for 1995 remained stable at approximately \$400,000, not including money for salaries and overhead, the budget was cut by \$15,000 for the budget year 1996. Given the severe cuts in other institutions, this cut was acceptable evil. The Filmmuseum will make up the deficit beginning an intensive fundraising campaign. A fundraising organisation, das Münchner Filmzentrum, which has existed for years as an organization of students wishing to purchase cheap cinema tickets, has been reconstituted as the Filmmuseums official fundraising organization. A board of directors is presently being named.

In terms of income (which flows directly into the coffers of the City of Munich), the Filmmuseum was able to increase its earned income in 1995 by DM 47,000.-- (\$33,000) over 1994, earning a total of \$215,000 or slightly more than 50% of its operating budget. Much of this added income was achieved through a competitive policy of film rentals.

In April the Filmmuseum was able to hire Robert Fischer-Ettel as Assistant Director. He is primarily responsible for the film program and the editorial work on *Off*. In July a librarian, Ms. Mary Thieszen, was hired for the film book and magazine library. Another part-timer staff member, Dr. Petra Meier-Schoen, now responsible for public relations and the

coordination of the Münchner Filmzentrum, was transferred to the Filmmuseum from another department in the Stadtmuseum. For the first time in the history of the institution, the Filmmuseum is also regularly employing student interns on a volunteer basis.

6. International Relations

The Filmmuseum was extremely active in loaning out prints to foreign film archives and screening spaces. 159 Films were loaned out to such institutions, including: Cinemathek Haags Filmhuis, Den Haag, Cinematheque Francaise, Cinematheque de Toulouse, Cineteca del Comune di Bologna, Cinemateca Portuguesa, Festival Clermont-Ferrand, Filmoteca Espanol, Filmpodium, Zürich, Giornate del Cinema Muto, Pordenone, Filmoteca Catalunya, Barcelona, Goethe Institut Atlanta, Goethe Institut Paris, Goethe Institut Rio de Janeiro, Bern, Musee D'Orsay, Museo Nazionale del Cinema, Turin, Nederlands Filmmuseum, New York Film Festival, Nordisk Filminstitut, Österreichisches Filmmuseum, Österreichisches Filmarchiv, Swedisch Filminstitute, Viennale.

Preservation projects through Projet Lumiere were organized with Cineteca del Commune di Bologna, Cinematheque Royale de Belgique, Cineteca Italiana Milano, Cinematheque Suisse Lausanne, Cinematheque de Toulouse, Cinematheque Francaise, and Nederlands Filmmuseum.

Film exchanges were organized with Filmoteca Espanol, George Eastman House Rochester, Gosfilmofond Moscow, Cineteca del Commune di Bologna, and Österreichisches Filmmuseum.

Jan-Christopher Horak travelled to Berlin for a committee meeting of the "FIAF Long-Term Planning group" and to the FIAF Congress in Los Angeles. He also visited the Cinematheque Francaise and the Filmoteca Catalunya in Barcelona in 1995. After resigning from the Executive Committee, due to his new status as "Associate member", Horak continues to work on the long-term planning committee.

Robert Fischer attended the Cannes, Venice and New York Film Festivals and presented the Projet Lumiere restoration of NOSFERATU at Cannes. Klaus Volkmer visited Japan as a guest of the Japan Culture Institute, in order to tour Japanese cinematheques, including the Film Centre at the Museum of Modern Art. He also accompanied BERLIN SINFONIE EINER GROBSTADT to Moscow for a screening. Gerhard Ullmann attended the Bombay Film Festival.

The Filmmuseum welcomed the following guests in Munich: Bruce Weiner (AFI - Los Angeles), Paolo Cherchi Usai (Rochester), Bruce Elder, Budd Boetticher, Nicholas Roeg, Theresa Russell, Trinh T. Minh-ha, Istvan Szabo, and Marta Meszaros.

Dr. Jan-Christopher Horak

New York

The Museum of Modern Art

THE DEPARTMENT OF FILM AND VIDEO
Founded 1935; Founding Member of FIAF

ACQUISITIONS

A total of 251 films and videos were added to the collections. Of this number, 49 were feature-length films, 193 were short films, 9 were videos, and more than fifty percent were of national (U.S.) origin.

Significant new film acquisitions included the Joseph Cornell Collection; selected films of animator John Canemaker, including JOHN LENNON SKETCHBOOK (1986); NIXON (Oliver Stone, 1995); RAIN (Lewis Milestone, 1932); REMBRANDT LAUGHING (Jon Jost, 1988); THE THREE AGES (Buster Keaton & Edward Cline, 1923); LE VOLEUR (Louis Malle, 1967); and EPHEMERAL SOLIDITY (Stan Brakhage, 1993). Among video acquisitions were BOUNCING IN THE CORNER, NO. 1 (Bruce Nauman, 1968); MEANWHILE SOMEWHERE...1940-1943 (Péter Forgács, 1994); NUNAVUT and TUGALIAQ (Sak Kunuk, 1994); and the video/sound installation BETWEEN CINEMA AND A HARD PLACE (Gary Hill, 1991).

PRESERVATION

56,227 feet of nitrate film was copied to safety stock, as well as 73,000 feet of endangered acetate. In all, 388,923 feet of safety film was processed during the year. Notable titles on which preservation work continued, or was completed, include BORN YESTERDAY (George Cukor, 1950); TAXI DRIVER (Martin Scorsese, 1976); and ORPHANS OF THE STORM (D.W. Griffith, 1922), preserved with funds from the Gish bequest. In addition, the Andy Warhol Foundation continues to fund the restoration of that independent filmmaker's significant body of work.

Construction of the museum's Film Preservation Center in Hamlin, Pennsylvania, dominated staff time in 1995, as we worked with architects, engineers and computer systems specialists to complete the project. As this report is being prepared (February 1996), we have begun the transfer of the collections to the new facility and expect the move to continue until early April. The archive has been closed in anticipation of this relocation, and will remain so throughout the spring.

CATALOGING -- DOCUMENTATION -- RESEARCH

1) Cataloging: Extensive research into the wide variety of computer systems implemented by other institutions resulted in the archive's decision to retain its current catalog software -- STAR (Cuadra Associates) -- for the collections' relocation and, most importantly, for the shift to a barcode inventory control system. Programming for the barcode phase was accomplished in-house by the senior cataloger, with support from the museum's Information Systems office. Once the move is completed (late spring 1996), the department will upgrade its computer capacity and undertake a true inventory of its holdings, the first in many years.

2) Documentation: In addition to books and periodicals, important primary resources were added to the Celeste Bartos International Film Study Center in 1995. Among our new acquisitions were: the Diana Serra Cary (Baby Peggy) Collection, dealing with her career and those of other child performers; a gift of Polish film posters (1954-1969) from Bob Coldzin; two scrapbooks from Marc Lowenstein containing documentation on THE QUIET ONE (Sidney Meyers, 1949); a Studio Presentation Book Collection, containing nine promotional books for MGM and Paramount films (1923-1932), prepared for the Australian market; the Ugo Torricelli Collection, relating to that filmmaker's films and installations; the Hester Baum Collection of correspondence with, and press material on Asta Nielsen; approximately 800 stereocards, dating from the turn-of-the-century, a gift from Charles L. Turner; continuing deposits of material to the Hal Hartley and Harry Hurwitz collections; and Boris Levin's Oscar statuette for art direction on WEST SIDE STORY (Robert Wise & Jerome Robbins, 1961), a gift of his wife.

The Film Stills Archive acquired over 2667 black-and-white film stills during the year, as well as 383 color prints or transparencies, and 130 negatives.

3) Researchers: Over 1400 researchers viewed films and videos in either the Film Study Center or the Video Study Center, with over 2500 researchers using documentation in those centers, as well as in the Film Stills Archive.

FILM AND VIDEO SHOWINGS

The Roy and Niuta Titus Theaters 1 and 2 held, on average, four to five daily screenings, six days a week, with an average daily attendance of 1400. The following special series were organized in 1995:

Film:

From the Archive: Sidney Gilliat (January)
In Memoriam: Sergei Bondarchuk (January)
From the Archive: Burt Lancaster (January)

Pierre-William Glenn (January)
 Jules Dassin (January)
 Cartoons from Times Square: Paramount Animated Cartoons, 1942-1967
 (February)
 From the Archive: Seven by Rossen (February)
 Marcel Pagnol (February)
 Garbo (February)
 Massimo Troisi "...not by bread alone." (February)
 Academy-Nominated Films (February-March)
 Frame by Frame: Emily and Faith Hubley (March)
 Best of Hiroshima '94 (March)
 From the Archive: Lewis Milestone (March)
 From the Circulating Film Library: The Men Who Made the Movies
 (March)
 New Directors/New Films (March-April)
 New Acquisitions (April)
 The Films of Marguerite Duras (April-May)
 60th Anniversary Program: First Acquisitions, 1935-1938 (April-May)
 A Party at Pickfair: The Beginning of MoMA's Film Archive (April)
 Andrew Noren: IMAGINARY LIGHT (April)
 France vue par... (May)
 60th Anniversary Program: Filmmakers and the Archive (May-June)
 From the Archive: European Musicals (May)
 The AICP Show 1995: The Art and Technique of the American
 Television Commercial (June)
 Alf Sjöberg, Filmmaker (June)
 Austrian Avant-Garde Cinema: 1955-1993 (June)
 UN50: From the United Nations Film Archives (June-July)
 Screen Plays: From Broadway to Hollywood, 1920-1966 (June-October)
 In Memoriam: Ginger Rogers (July)
 Before Weimar: German Films, 1911-1919 (September)
 Stan Brakhage: A Retrospective, 1977-1995 (October-November)
 Pantelis Voulgaris (October)
 Strictly Oz: A History of Australian Film (October-January)
 BABA '95: Award-Winning British Commercials (October)
 A Tribute to Buster Keaton (October)
 ORPHANS OF THE STORM: A Restoration Premiere (October)
 The Films of Holly Fisher (October)
 Hamsun on Film (November)
 Recent Films From Germany (December-January)
 Celebrating Cinema: From MoMA's Circulating Film Library and
 Archive (December)
 Happy Days: A Tribute to Cecelia and Milton Ager (December)

Video:

Bill Viola: Déserts (February)
 Bruce Nauman: Videotapes (March-May)
 Selections From the Video Archives (June-August)

The following were continuing series: Cineprobe; Video Viewpoints;
 New Documentaries (formerly What's Happening); Video Premieres.

EXHIBITIONS

Directors' Centennial: Ford/Renoir/Sternberg (August 1994-May 1995)
Designing Magic: Disney Animation Art (June-October)

BUDGETARY MATTERS

The Department of Film and Video was awarded a matching grant from the National Endowment for the Arts for the preservation of a wide array of American films, from American Mutoscope and Biograph's GHOST TRAIN (1901) to Jules Dassin's BRUTE FORCE (1947) to Willard Van Dyke and Shirley Clarke's SKYSCRAPER (1959). The Lillian Gish bequest enabled the department to continue its preservation of Gish and Griffith titles, and the Andy Warhol Foundation provided substantial support for the restoration of that artist's work. As in past years, the American Movie Classics cable television festival of film preservation channeled significant unrestricted funds to the museum for preservation.

INTERNATIONAL RELATIONS

A total of 334 films were lent from the collections to institutions or festivals, here and abroad. These included loans to the following FIAF affiliates outside the United States: Stiftung Deutsche Kinemathek; National Film and Television Archive (London); La Cinematheque Francaise; Cinemateca Portuguesa; Oesterreichisches Filmmuseum; Cineteca del Comune di Bologna; Archives du Film du Centre National de la Cinematographie; Deutsches Institut für Filmkunde; Suomen Elokuva-Arkisto; Museo Nazionale del Cinema (Torino).

Non-FIAF activities abroad included lending films to the Louvre; the Annecy Festival; the Brisbane International Film Festival; the International Thessaloniki Film Festival; the Pordenone Silent Film Festival; Centre Georges Pompidou; the Enrico Caruso Museum.

Submitted: February 1996

By: Steven Higgins
Film Collections Manager

Oslo

Fédération Internationale des Archives du Film
190, rue Franz Merjay
B-1180 BRUXELLES
Belgia

**ANNUAL REPORT AND STATISTICS 1995,
MUSEUM AND ARCHIVES DEPARTEMENT, NORWEGIAN FILM INSTITUTE**

Vår ref.:

Our ref.:

Sak nr. 583/96

MUS 652/96 niklaas

Deres ref.:

Your ref.:

Letter of January 2nd, 1995

Dato:

Date:

February 28th, 1995

Please find included the Annual Report 1995 and attendant FIAF statistics for 1995 from the Museum and Archives Departement of the Norwegian Film Institute.

We are sorry that we have overstayed the dead-line for submitting our annual report, but the FIAF dead-line collides somewhat with our national dead-lines for reporting, which terminate on March 1st. The accompanying documnet does therefore not constitute a translation of our official Annual Reports, to be given to the Ministry of Culture, but rather a particular submission to FIAF.

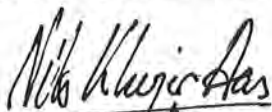
To make matters a little easier on you, however, we include a diskette with the text of the report in Word for Windows 6.0 ("doc")/3.x-5.x (.win) and Word Perfect 4.1 ("wp")/5.1 for DOS ("wp5") formats.

Furthermore, we would like to draw the attention of FIAF to the fact that as of January 1st, the Museum and Archives Departement of the Norwegian Film Institute has moved to the 'Film House' in down-town Oslo. Our postal address remains the same, while telephone and fax numbers have changed, and a number of our staff now also have e-mail facilities.

Finally, Nils Klevjer Aas has taken up his position as Curator and Head of Departement again, after a two-year stint as Norwegian liaison officer to various European audio-visual bodies.

Sincerely

NORWEGIAN FILM INSTITUTE



Nils Klevjer Aas

Curator, Museum and Archives Dept.

:96musavd\korr\0583652.doc

ANNUAL REPORT of the
MUSEUM AND ARCHIVES DEPARTEMENT of the
NORWEGIAN FILM INSTITUTE

For the Museum and Archives Departement of the Norwegian Film Institute, 1995 has been a year of consolidation. Under a new organization plan the Departement will have three sections - Film Archive, Documentation and Exhibition - and have a total complement of 17 permanent posts, plus various part-time staff.

Sectioning started in 1995 with the establishment of the Film Archives Section, and will continue in 1996 with the Documentation Section, comprising library, document archive, and stills and posters collection, plus a photography/preservation unit. The Exhibition Section, comprising cinema operations (including Cinematheque) and Film Museum is currently under operationalization as a project outside the Departement.

Work in 1995 markedly reflects the move to new localities in the 'Film House' in Dronningens gate 16 in down-town Oslo at year's end. Offering new facilities, among them two new cinema theatres (196 + 76 seats) and a new library, plus viewing cabinets and research facilities, the Film House location also poses challenges to the Departement in utilising the new facilities to their fullest potential. Preparing for the move has been a complicated task, involving moving large stocks of archive material and specialized equipment. - The Film House will officially open on April 24th, 1996.

FILM ARCHIVE

The Film Archive still receives considerable amounts of old film, often in poor condition. The fact that films on both nitrate and safety stock still turn up confirms the estimation of the Archive that there is still quite a lot of historically interesting and valuable material not registered and preserved.

At the same time, our expectations that there may be hidden treasures in our own archive as well as in those of sister archives abroad have been confirmed through 1995: The restoration of the danish feature film *Slægternes kamp* ('Struggle of Dynasties', 1917), found in our own archives, and the rediscovery and restoration of *With Roald Amundsens North Pole Expedition to the first Winter Camp* (1923), found in the Netherlands, exemplify discoveries yet to be made.

A plan for the termination of all storage of nitrate stock in the NFI Archives in Oslo has been worked out and is under implementation. Due to capacity problems at the National Archives' nitrate facility at Mo i Rana, transfer to Mo of nitrate material has been temporarily delayed. A total of 11.107 metres of nitrate stock has been restored in 1995.

Colour restoration has been focused on short films during 1995. The pioneering puppet films of Ivo Caprino from the late 1940's and early 1950's have proven particularly badly faded, and efforts have been concentrated on preserving those films. A total of 3.126 metres of colour film have been restored in 1995.

In connection with the Centenary of the Cinema, the Archives have concentrated their effort on producing screening prints from already restored black-and-white negatives, in order to be

able to supply cinemas, film societies and cinematheques with prints to celebrate the Centenary. A total of 26.914 metres of screening prints have been produced during 1995.

All Norwegian prints in the cold storage facility at Jar outside Oslo have been sorted chronologically and received new storage signatures during 1995. Simultaneously, negative material has been separated from prints to prepare for a similar exercise in the near future, involving the negative material held at Jar.

A data base of all foreign films deposited is now operational in a PC format. The prototype is still encumbered with a number of mistakes and shortcomings, and full verification will involve considerable effort. Norwegian material having priority, this work will not be undertaken in the near future, except as part of the routine for temporary removal from the stores for screening purposes. So far, 150 titles have been verified and the technical condition checked.

Total number of accessions of films in the archive amount to 456 titles in 1995. The prints have been lent to cinemas, cinematheques, distribution companies, Norwegian and foreign film festivals, fellow FIAF archives and researchers. The celebration of the Centenary of the Cinema and of the 50th anniversary of the Liberation (VE-Day) have increased the volume as compared to an average year.

DOCUMENTATION SERVICES

Of the library's book collection of 17.000 titles approximately one fourth has been registered in BIBSYS, a common data base for books held in higher educational and research institutions in Norway. The books remaining on card index will be reclassified and catalogued in the BIBSYS base on being returned from lenders. Approx. 5.000 volumes have been secured from theft by the insertion of magnetic strips. These security measures will be further implemented in the new library.

The document archive has received printed material and stills on some 240 Norwegian and foreign films during 1995. The archive's files thus contain material on 560 Norwegian titles and approx. 19.500 foreign feature films. Files on individuals, thematic files and short film files are further available. Daily retrieval volume averages between five and ten requests. Main user groups are press, researchers and students, film and television companies, publishers and the general public. During 1995 the stills collection has supplied material for two important publications, the filmography *Filmen i Norge* ('*Films in Norway*', published by Ad Notam/Gyldendal) and the popular cinema and television history *Levende bilder i Norge* ('*Living Pictures in Norway*', to be published by Gyldendal in 1996), along with several research and popular publications.

Approx. one fourth of the collection of Norwegian film posters has been preserved by means of large-format positive colour slides during the year. The collection of foreign posters has been catalogued.

EXHIBITION SERVICES

The Cinematheque has held 381 regular screenings in 1995, totalling 13.173 admissions. In addition screenings for the children's cinematheque *Grevlingen* ('*The Badger*') have been held, as well as for the Oslo Film Festival. A number of Cinematheque screenings and other

activities in 1995 have been highlighting the Centenary of the Cinema, with a particular emphasis on the international film heritage.

A total of 89 other screenings have been carried out on behalf of outside institutions, chiefly for schools and institutions of higher education, like the College of Architecture, the University of Oslo and the Training Section of NRK Television.

Cinema operations and film museum have been organized as projects under the direction of the Managing Director of the NFI, in order to gain experiences with various operational and economic models. The project terminates in 1995, when exhibition services will be re-incorporated into the Museum and Archives Department as a fully organized section.

A planning project for the establishment of a Norwegian film museum in the Film House was launched during 1995. The project's aim was to prepare the presentation of the NFI's collection of artefacts in a permanent exhibition. Following a government grant of NOK 2,35 million (USD 360.000) for the establishment of a film museum on the 1996 state budget, the project has entered a new phase.

PUBLICATIONS AND PROJECTS

Historical documentation has continued by way of conducting interviews with professionals connected with Norwegian cinema. The film critic and children's film champion Elsa Brita Marcussen has been interviewed on sound tape, supplemented with film and video recordings. Also interview is short film veteran Tore Kinge, currently Commissioning Executive for short films in the NFI. A full-scale research of the so-called *Action of the Forty-four* in 1964 has been mounted, documenting the professionals' 'rebellion' against the owners of the largest studio in Norway. Research into the life and works of the deceased film photographer and director Kåre Bergstrøm also has taken place under NFI auspices.

In connection with the 50th anniversary of the Liberation the department has published a guide to *Occupation dramas*, a highly prolific Norwegian sub-genre. The guide appeared as vol. 2 of the Proceedings of the Norwegian Film Institute, in cooperation with the Screen Education Commission. A guide to a selection of German expressionist films has been prepared, to be published in 1996.

The exhibition "One Hundred Years of Cinema" was opened during the Norwegian Film Festival at Haugesund in August. The exhibition, featuring twelve fact-'boards' and a number of cinematic artefacts especially selected and prepared for hands-on demonstrations, has since toured the cities and towns of Bergen, Askim, Tromsø, Molde and Sandnes. Executive architect for the exhibition has been Gudmundir Jonsson.

The Museum and Archives Department furthermore has launched a project under the working title "The First Living Pictures", featuring the first films screened in Norway - three Edison kinoscope features (Kristiania, 1896), the nine Skladanowsky short features (Kristiania, 1896), and a collection of Lumière features (Kristiania, Bergen and Trondheim, 1897), along with the first films made on Norwegian soil. The project will be fully implemented in 1996.

INTERNATIONAL RELATIONS

The Museum and Archives Department is the Norwegian member of FIAF. Three staff members participated at the 1995 FIAF congress in Los Angeles.

The department has followed up the work on the "Joint European Filmography". On instructions from the Ministry of Culture, the Museum and Archives Department is coordinating Norwegian efforts during the Centenary of the Cinema.

NOTE! NEW VISIT ADDRESS, TELEPHONE AND FAX!

Museum and Archives Department
Norwegian Film Institute
Dronningens gate 16

Postal address (same as before):

P.O. Box 482 Sentrum
N-0105 OSLO
Norway

New telephone and fax numbers:

Tel. + 47 - 22.47.45.00 (NFI switchboard)
+ 47 - 22.47.45.18 (Dept. Secretary, Ms. Mette SKAALERUD)
+ 47 - 22.47.45.17 (Curator, Mr Nils Klevjer AAS)
+ 47 - 22.47.45.25 (Head of Film Archive Section, Mr Arne PEDERSEN)

Fax + 47 - 22.47.45.99 (NFI main fax)
+ 47 - 22.47.45.?? (Direct Department fax not yet established)

e-mail: museum@nfi.no (Departement group e-mail address)
niklaas@nfi.no (Curator Nils Klevjer Aas)
arnep@nfi.no (Head of Archives Section Arne Pedersen)
bibliotek@nfi.no (NFI Library & Documentation Section)

Ottawa

AUDIO-VISUAL SECTOR
VISUAL AND SOUND ARCHIVES
NATIONAL ARCHIVES OF CANADA

OTTAWA

Report to FIAF 1995

This was another relatively quiet year in which the acquisition strategy was fine-tuned, especially in the area of acquisitions from private sources. Shrinking resources forced the National Archives to implement strict selection criteria and to concentrate on acquisition of A-V records of national significance; documentation activities were considerably curbed - although key periodicals and books continue to be acquired, systematic collecting of information about Canadian audio-visual scene is discontinued. The strategy for acquisition of posters, stills and textual materials was considerably modified. In the future, we will rely on the acquisition of fonds from leading organizations and personalities in the A-V field for both graphic and textual documentation.

Acquisitions

Acquisition statistics: 405 hours of film (36 feature films, 650 short films); 3,129 hours of video recordings (2,531 hours of broadcast programs, 598 hours of non-broadcast video). Significant film acquisitions include 46 nitrate films acquired from the Australian **National Film and Sound Archives** (yet another positive and much appreciated result of their *Last Film Search*); twelve Canada related news items (1938-1951) from the Hearst Metrotone News collection acquired in cooperation with the **UCLA Film and TV Archive** (we borrow their nitrate and make copies for ourselves and for them); original elements for thirty-three experimental films made by **Al Razutis** between 1967 and 1984, including *Amerika* (1972-1983), *Visual Essays* (1973-1984), *Lumière's Train* (1979), *Méliès Catalogue* (1973) and *A Message from Our Sponsor* (1979); amateur footage about walrus hunting in the Canadian Arctic and unedited footage of a Canadian medical team at work in Vietnam during the Vietnam War. The Canadian feature film acquisition program continued by acquiring of preservation prints and /or preprint elements for several titles (e.g., Brigitte Berman's *Bix* - 1979, *Artie Shaw Time Is All You've got* - 1982, and *The Circle Game* - 1993; Paul Almond's *The Dance Goes on* - 1990; David Curnick's *The Life and Times of Chester-Angus Ramsgood* - 1969). Other ongoing acquisition programs resulted in the acquisition of selected materials from private and public television programming, from the National Hockey League games, etc. Among notable documentation acquisitions were Paul Almond's papers (acquired by the Manuscript Division) and papers and graphic materials of Canadian artist and filmmaker Alma Duncan, a longtime art designer and animator at the National Film Board of Canada and the founder of Dunclaren Productions (acquired by Manuscript Division and Art and Photography sections of VSA).

Preservation

The conversion of nitrate film to safety stock continued (some 45,000 ft were converted), with more complex restoration work carried out on number of titles (e.g., *The Girl Spy* - Sidney Olcott, USA 1909 - the only known example of Kalem's first shoot in Florida; materials acquired via the UCLA Film and TV Archive, and the Australian National and Sound Archives). Much of the effort was directed toward preservation of material found to be deteriorating in the 1993 acetate vault survey (some 615,398 ft of film were copied). To handle the problems of dimensional warping and curvature caused by acetate deterioration, a 16mm wetgate was developed which uses roller bearings to gently flatten the film as it enters and leaves the copying gate. Several 16mm films, unprintable with the use of conventional high-shrinkage wetgates, were successfully restored thanks to this new device.

Cataloguing - Access

All incoming acquisitions continued to be placed under medium control at the collection level and under basic minimal control at item level; item level descriptions were also made for many records from the backlog of unprocessed collection (in total, 2,121 new entries for film and 4,609 entries for video were created). The National Archives is getting closer to final refinements and the implementation of the *Canadian Rules for Archival Description - RAD* (basically an adaptation of AACRII to specific requirements for intellectual control of archival materials) and many staff members are actively involved in this process.

Reference, research, viewing and copying services were provided to numerous clients (559 researchers viewing A-V materials, 1,107 inquiries, 852 items copied for clients). Research support and/or copies of material was provided for some 150 film and television productions. Among the most notable was *The Champagne Safari* (Canada 1995, George Ungar) about the controversial life and activities of millionaire Charles E. Bedaux, an inventor, explorer and "a world powerbroker". This film extensively uses the nitrate footage of Bedaux' expedition to Canadian Rockies in 1934, which we acquired in 1988, and it recently won the main prize in the documentary category at the Genie Awards (Canadian national film awards).

Other activities

Cinema centenary - much attention has been paid to the activities of the **Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage** which was established in December 1993 at the request of the Minister of Canadian Heritage and which presented its final report in fall 1995. The study basically recommends decentralization of audio-visual preservation in Canada and creation of a "consortium" of interested parties that would coordinate the selection, preservation, training, description, etc. activities of all involved. The National Archives was reconfirmed as a center for handling obsolete A-V formats and the report suggests that this function be extended to providing technical services on a larger scale (the report was published under the title *Fading Away: Strategic Options to Ensure the Protection of and Access to Our Audio-Visual Heritage* by the National Archives of Canada and is available via Internet at [//www.archives.ca](http://www.archives.ca)).

Heavy involvement in all aspects of the Task Force's work was a major contribution of the A-V Sector to the centenary of cinema. Other activities included the premiere of nine short films depicting life in Canada at the turn of the century, *Centenary Snapshots*, at the Toronto International Film Festival (September 1995) and on the MOVIEPIX network of the TMN Networks Inc. (titles were selected from the paper print collection of the Library of Congress and converted at the LC film laboratory in Dayton, Ohio, with financial assistance from the MOVIEPIX); a screening of Walt Disney animations for Canada's WWII effort, with an introduction by Scott MacQueen, Manager of Library Restoration for Walt Disney company in Burbank, California; and publication of a special issue of *The Archivist* (the magazine of the National Archives of Canada) fully devoted to Canadian film heritage.

Film/Video Canadiana - the production continued through collaboration of the VSA/A-V Sector, National Film Board of Canada, National Library of Canada and Cinémathèque québécoise. A new, third CD-ROM edition for Windows was issued in 1995. With drastic budget reductions in all participating institutions, the nature of this project will be considerably changed in the future. The National Library of Canada is planning a multi-media CD-ROM bibliography *Canadiana* of which *Film/Video Canadiana* may be one component.

D.J. Turner presented the restored prints of *Special Inspector/Across the Border* (Central Films Ltd., Canada 1937), *Secrets of Chinatown/The Black Robe* (Commonwealth Productions Ltd., Canada 1935), *The Girl Spy* (Kalem Company Inc., USA 1909) and *Interesting Glimpses of Eastern Canada* (Ford Motor Company of Canada Ltd., Canada 1918) at the **Cinesation 1995** (Saginaw, Michigan).

Micheline Morisset continued to serve as a member of **AMIA Publication Committee** and a co-chair of the **AMIA Amateur Film Workshop**.

Jana Vosikovska continued serving as a member of the **Audio-Visual Committee** of the **International Council on Archives**.

Paris

**Rapport d'activités
pour le congrès de la FIAF
Jérusalem/Israël (16-23 avril 1996)**

Président : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

En 1995, la Cinémathèque française a contribué à la célébration du centenaire de l'invention du Cinéma.

Trois grandes cinématographiques ont fait l'objet de rétrospectives importantes:

- La France, avec l'hommage à la Gaumont (plus de 150 titres);
- Les Etats-Unis, avec les 80 ans de la Twentieth Century Fox (250 films);
- L'Inde, avec la programmation "Indomania" (plus de 100 films).

Les autres axes de la programmation ont été :

- un hommage exhaustif à Chaplin (acteur et réalisateur)
- des hommages à des cinéastes : René Allio, Marco Ferreri, Pierre Zucca, Jean-Claude Guiguet
- Un panorama des adaptations au cinéma des livres de la collection policière Série Noire
- Une histoire des trucages et effets spéciaux de Méliès à nos jours
- Une approche de l'histoire du cinéma faite d'échos stylistiques ou thématiques ("La Beauté des ruines", "L'invention de la figure humaine").
- Hommage à un grand acteur américain : Richard Widmark.

Résultat des salles République et Chaillot en 1995 :

spectateurs : 128.008, soit une moyenne de 100 spectateurs par séance;
Nombre de séances : 1.280.

Expositions liées aux activités de programmation :

- . la Fox : juillet-novembre 95;
- . Gaumont : 19 janvier-1er septembre 95;
- . Indomania : 8 novembre 95-fin février 96.

CinéMémoire (23 novembre-30 décembre 1995)

Festival de films retrouvés et restaurés, organisé annuellement par la Cinémathèque française.

245 films de court et long métrage, ont été projetés, programmés. autour de plusieurs axes :

- . présentation des cinématographies de 13 pays européens plus le Canada
- . le cinéma au rendez-vous des autres arts

. carte blanche à Pierre Rissient : présentation d'une sélection faite par le réalisateur, écrivain et historien de cinéma, Pierre Rissient, composée de films primitifs ou méconnus ou rares, de 1892-1893 à 1993

. les restaurations de la Cinémathèque française

. présentation de films muets indiens avec accompagnement musical et de films du début du parlant.

. Cinéma muet et musique,

- *La Chute de la Maison Usher* (Jean Epstein, 1928)
- *Doctor Mabuse, der Spieler* en deux parties (Fritz Lang, 1922)
- *Intolerance* (D.W.Griffith, 1916).

Collections Film

Enrichissement : 1.150 copies représentant 893 titres.

Provenance : Warner Brothers : plus de 500 titres, MK2 : la production des 5 dernières années, Fonds François Truffaut, Fonds Ariane Films...

Tout en poursuivant l'inventaire des collections film de la Cinémathèque française à un rythme de plus de 5.000 boîtes en 1995, les travaux de sauvegarde dans le cadre du plan nitrate se sont poursuivis.

Les films restaurés ont été présentés dans différents festivals internationaux, dont :

- . **Cannes**, Festival International du Film : *The Cold Deck (Grand frère)* (William S. Hart, 1917);
- . **Bologne** : *La Femme et le pantin* (J. de Baroncelli, 1929), présenté avec accompagnement musical ;
- . **Pordenone** : "Le Cinéma muet entre la scène et le hasard", présentation de 11 films restaurés dont *Le Friquet* (Maurice Tourneur, 1913), *L'Homme à l'Hispano* (Julien Duvivier, 1926), *Soleil et ombre* (Musidora et Jacques Lasseigne, 1922), *Travail* (Henri Pouctal, 1919), *The Cold Deck (Grand frère)* (William S. Hart, 1917) et le film sur Henri Langlois, produit par la Cinémathèque française : *Citizen Langlois* (Edgardo Cozarinsky, 1995).

Production

La Cinémathèque française a produit deux films en 1995 :

. *Citizen Langlois*, sur Henri Langlois son fondateur, réalisé par Edgardo Cozarinsky. Ce film a inauguré les manifestations du Centenaire du cinéma en France, sur la chaîne de télévision franco-allemande ARTE, et les a clos sur la chaîne française CANAL +. Il a été présenté en 1995 dans plus de 20 festivals et cinémathèques avec succès;

. *Préambule au cinématographe, Etienne-Jules Marey*, réalisé par Jean-Dominique Lajoux à partir des collections de la Cinémathèque française.

Ce film a été présenté en ouverture du FIPA (festival International des Productions Audiovisuelles) de Biarritz et dans d'autres festivals internationaux et cinémathèques.

département pédagogique

A l'occasion du premier siècle du Cinéma, l'association "Le Cinéma, cent ans de jeunesse" (Cinémathèque française, Cinémathèque de Toulouse, Institut Lumière et la salle d'art et essai l'Eden-Le Volcan au Havre) a proposé un projet pédagogique et artistique en direction de l'enfance et de la jeunesse. Trois cent cinquante élèves de 9 à 18 ans, après avoir découvert sur grand écran les films des Lumière et de Méliès (entre autres films des origines), ont à leur tour réalisé de petits films, avec l'aide de professionnels du cinéma : chaque participant disposait d'une minute en super 8 sonore couleur pour filmer l'endroit et le moment de son choix. Un montage de 60 de ces "minutes-Lumière" (gonflées en 35mm) a été réalisé, sous l'égide du département pédagogique de la Cinémathèque française.

Ce montage intitulé "Jeunes lumières" a été produit par "Le Cinéma, Cent ans de jeunesse" et la société de production Agat Films, avec l'aide du Centre National de la Cinématographie et de l'association 1er siècle.

Il a été projeté en avant-première au Festival de Cannes 1995, ainsi que dans plusieurs archives et festivals, en France et à l'étranger. Une distribution en salle est actuellement envisagée.

En 1996, la Cinémathèque française poursuit, parallèlement aux projections et aux ateliers destinés au jeune public, un programme d'ateliers expérimentaux du Cinéma, cent ans de jeunesse.

Activités d'enseignement de l'histoire de l'art cinématographique

Sous la responsabilité de Jacques Aumont, directeur d'études, et la présidence de Jean Douchet, la quatrième année de cet enseignement a débuté le 4 octobre 1994 et s'est déroulée jusqu'au 16 mai 1995.

Un cycle de 25 conférences a été dispensé autour du thème : L'Invention de la figure humaine, le cinéma : l'humain et l'inhumain. Des extraits de films illustraient ces conférences. La programmation de la Cinémathèque française a, par la suite, projeté dans leur intégralité, en octobre et novembre 1995, une sélection de films retraçant les choix des conférenciers.

Comme chaque année, la Cinémathèque française a publié les textes de ces interventions. A l'origine publiés sous la forme de cahiers ronéotypés, les communications des différents intervenants du collège ont été éditées sous la forme d'un livre diffusé en librairie (364 pages, 120 FF). La cinquième année du collège a débuté le 10 octobre 1995, autour du thème : Rencontres et parentés, d'un cinéaste l'autre... (26 conférences seront données jusqu'en 1996).

Musée du Cinéma Henri Langlois et collections muséographiques

Musée du cinéma Henri Langlois

La fréquentation a été en progression par rapport à 1994, avec un total de 90.000 visiteurs pour l'année 1995.

En janvier 1995 des travaux de rénovation ont été effectués dans le musée : ouverture de vitrines, dépoussiérage et restaurations de documents.

Collections muséographiques

Depuis la création de la Bibliothèque de l'Image-Filmothèque (BiFi) regroupant les archives "non film" en deux dimensions des collections du C.N.C., de la Fondation Européenne pour les métiers de l'Image et du Son (FEMIS) et de la Cinémathèque française, un département des collections muséographiques a été constitué.

Il regroupe les collections des appareils et des archives pré-cinématographiques, les objets, les maquettes de décor tridimensionnelles, les costumes et les peintures.

Inventaire et catalogage:

Au début 1994 et durant l'année 1995 une base de données sur informatique a été étudiée et mise en place pour saisir les données de chaque collection autorisant la gestion et la consultation des documents.

Tous les appareils et les documents iconographiques (environ 8000 pièces avec les plaques de lanterne magique) se rapportant à la collection pré-cinématographique ont été photographiés.

La catalogue raisonné de la collection des appareils sera publié en février 1996.

Expositions

Le département a réalisé trois grandes expositions en 1995 :

. L'Art et le 7ème art à l'Hôtel de la Monnaie, Paris du 12 mars au 12 juin 1995 puis au Musée des Beaux Arts de Tourcoing du 30 septembre 1995 au 7 janvier 1996;

. Gaumont, un siècle de cinéma au Musée du Cinéma, Cinémathèque française, Paris de janvier à septembre 1995;

. L'Art trompeur, 3 siècles de cinéma, collections de la Cinémathèque française à l'Espace Electra - Fondation Electricité de France, Paris, du 12 décembre 1995 au 3 mars 1996.

Prêt à des expositions

. Marey, pionnier de la synthèse du mouvement, Musée Marey, Beaune, mai-septembre 1995;

. Cento passi verso il cinema, Mostra Internazionale del Cinema Libero, Bologne, mai-septembre 1995;

. Musique et cinéma muet, Musée d'Orsay, Paris, septembre 95- janvier 1996;

. Lanternes magiques, Musée d'Orsay, Paris, septembre 95-janvier 96;

- . Magie et illusionisme : autour de Robert-Houdin, Musée d'Orsay, Paris, septembre 95- janvier 96;
- . Giornate del Cinema Muto, Pordenone, octobre 95- janvier 96;
- . Albatros, l'école russe de Montreuil, Musée d'Histoire Vivante, Montreuil, mai 95- janvier 96;
- . Berlin-Moscou, Moscou-Berlin, Martin Gropius Bau, Berlin et Musée Pouchkine, Moscou, avril 95- juillet 96;
- . la Grande Illusion : le 7ème art à la rencontre des six autres, KunstHaus de Zürich, Suisse, novembre 95- novembre 96;
- . Egypte, cent ans de cinéma, Institut du Monde arabe, Paris, octobre 95- mars 96;
- . les Coulisses du cinéma, effets spéciaux et trucages, Palais de la miniature, Lyon, 16 septembre 95- mars 96;
- . Centenaire du cinéma belge francophone, Communauté française de Belgique, Bruxelles, décembre 95- janvier 96.

Acquisitions

- 13 disques papier pour le phonoscope Demeny (1892-1895)
- 28 planches avec tirages contact des films chronophotographiques Georges Demeny (1891-1895)
- Un phonoscope Georges Demeny (1892)
- Trois caméras chronophotographiques Georges Demeny (1894-1895)
- Une lanterne magique en forme de Tour Eiffel
- Une caméra Caméréclair de Jean Méry (1926)
- Affiches
- 25 scénarios illustrés d'aquarelles de Maurice le Poitevin
- Photographies.

Diffusion Culturelle

Plus de 350 films de la Cinémathèque française ont été diffusés dans différentes institutions en 1995.

A l'étranger :

prêts aux cinémathèques FIAF, ainsi qu' aux instituts culturels français (Rome, Kyoto etc...), en liaison avec le Ministère des Affaires Etrangères/Bureau du Cinéma, et à des festivals internationaux tels que Berlin, Florence, Jérusalem, Locarno, Londres, New-York, Turin, Venise...ainsi qu'à des institutions telles que la KunstHaus de Zürich.

En France :

prêts aux festivals d'Annecy, Belfort (co-production), Bastia, Cannes, Clermont-Ferrand, Créteil, Dunkerque, La Rochelle, Marseille, Mulhouse (co-production), Nantes, Perpignan, Quimper, Saint-Denis, Strasbourg, Valence Valencienne ... 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, à l'Institut Lumière de Lyon et aux cinémathèques régionales (Grenoble, Nice etc...).

10 OUVRAGES**Editions réalisées en 1995****GUIDE DU MUSÉE DU CINÉMA-HENRI LANGLOIS**

par Thierry Lefebvre

Ce guide, abondamment illustré, couvre tout le parcours du Musée Henri Langlois, dont il donne un historique raisonné.

FOX, HISTOIRE D'UN STUDIO (80 ANS DE PRODUCTION) 1915-1995

par Nicolas Saada

Essai sur l'histoire de la Fox, pourvu d'une importante iconographie, publié à l'occasion de la rétrospective dans la salle de Chaillot.

L'ART ET LE 7^{ème} ART, COLLECTIONS DE LA CINÉMATHEQUE FRANÇAISE

par Dominique Païni, Jacques Morice et Marianne de Fleury.

Catalogue illustré des pièces (affiches, maquettes, photogrammes, costumes, décors, etc...) qui ont constitué l'exposition d'abord présentée à la Monnaie de Paris, puis au Musée de Tourcoing. Exposition réalisée avec les collections du Musée du Cinéma et de ses réserves.

LA COULEUR EN CINÉMA

Sous la direction de Jacques Aumont

Ouvrage collectif consacré à la couleur au cinéma, avec la participation de : Emmanuèle André, Dominique Béchet, Raymond Bellour, Alain Bergala, Olivier Bohler, Jean-Loup Bourget, Nicole Brenez, Paolo Cherchi Usai, Michel Chion, Philippe Dubois, Laurent Fiévet, Caroline Gamel, Eric de Kuyper, Jean-Louis Leutrat, Suzanne Liandrat-Guigues, Alain Philippon, Jean Louis Schefer, Clotilde Simond, Charles Tesson.

ALBATROS, DES RUSSES A PARIS, 1919-1929.

par François Albéra.

Texte historique sur l'émigration cinématographique russe en France et son rôle, appuyé sur les riches archives de la société Albatros conservées par la Cinémathèque française, et jamais utilisées jusqu'à ce livre.

INDOMANIA, LE CINÉMA INDIEN DES ORIGINES A NOS JOURS

Livre collectif consacré aux différents aspects du cinéma indien, incluant le documentaire, publié à l'occasion de la rétrospective portant le même titre.

Avec la collaboration de : Raïssa Brégeat, Jean-Claude Carrière, Suresh Chabria, Joël Farges, Amrit Gangar, Bhaskar Ghose, Henri Micciollo, Nasreen Muni Kabir, Yves Thoraval, Aruna Vasudev, Edouard Waintrop, Martine van Woerkens, et des entretiens avec : DG. Phalke, Akbar Padamsee, Kumar Shahani.

L'INVENTION DE LA FIGURE HUMAINE. LE CINÉMA, L'HUMAIN ET L'INHUMAIN.

Ouvrage collectif, recueil des conférences prononcées dans le cadre du Collège de l'histoire de l'art cinématographique en 1994-1995.

(avec le concours de la Délégation au développement et aux formations du Ministère de la Culture).

Ont contribué à cet ouvrage : Philippe Arnaud, Jacques Aumont, Alain Bergala, Jacques Bontemps, Nicole Brenez, Caroline Champetier, Michel Chion, Antonio Costa, Jean Douchet, Philippe Dubois, Youssef Ishaghpour, Gérard Legrand, Jean-Louis Leutrat, Jacqueline Nacache, Dominique Païni, Alain Philippon, Jean-François Rauger, Fabrice Revault d'Allonnes, Pierre Sorlin, Charles Tesson, Christian Viviani.

TROIS SIÈCLES DE CINÉMA, DE LA LANTERNE MAGIQUE AU CINÉMATOGRAPHE, COLLECTIONS DE LA CINÉMATHEQUE FRANÇAISE.

par Laurent Mannoni.

Catalogue de l'exposition à l'Espace Electra qui, avec les appareils conservés à la Cinémathèque française, illustre la longue "marche à l'étoile" aboutissant à la mise au point du cinématographe. Du théâtre d'ombre à la lanterne magique, de la *camera obscura* à la chronophotographie.

CHARLOT, LE DEPAYSE INVARIABLE

par Anne-Marie Faux

Plaquette qui a accompagné la programmation Chaplin de la Cinémathèque française: où Charlot est envisagé non comme un personnage historiographique, mais comme une création philosophique.

LE CINÉMA MUET, ENTRE LA SCÈNE ET LE HASARD

par Dominique Païni.

Plaquette qui a accompagné la présentation des films restaurés ou produits par la Cinémathèque française à Pordenone, en 1995.

Sont traités les films suivants : *L'Aurore de la révolution russe* (1913?); *Les Diamants maudits* (Maximilien Garry, 1913); *Le Calvaire de l'usurier* (1913); *Les Mystères des roches de Kador* (Léonce Perret, 1913); *Le Friquet* (Maurice Tourneur, 1913); *La Commune* (Armand Guerra, 1914); *The Cold Deck* (William S. Hart, 1917); *Travail* (Henri Pouctal, 1919); *Soleil et ombre* (Musidora, 1922); *Minuit...place Pigalle* (René Hervil, 1926); *L'Homme à l'Hispano* (Julien Duvivier, 1926); *Citizen Langlois* (Edgardo Cozarinski, 1995).

Revue Cinémathèque

numéros 7 et 8 : mai et novembre 1995
revue d'esthétique et d'histoire du cinéma
publication semestrielle en mai et novembre
tirage : 2.000 exemplaires
prix au numéro : 135 FF.

Salon du livre de Cinéma

La quatrième édition du Salon du livre de Cinéma, créé en 1992, s'est tenue au Palais de Chaillot, les 20 au 21 et 22 octobre 1995.

Cet événement a permis à 80 éditeurs et revues de cinéma, d'accueillir 4.200 visiteurs; à cette occasion 2.488 livres et revues ont été vendus.

Cinémathèque de la Danse

La Cinémathèque de la Danse, département de la Cinémathèque française, créée il y a 14 ans par Costa-Gavras et la Direction de la Musique et de la Danse du Ministère de la Culture, continue de remplir ses missions qui sont :

- constituer une collection de films de et autour de la danse avec des documents nouveaux;
- diffuser ces images au cours d'une soixantaine de manifestations au Palais de Chaillot, en France et à l'étranger;
- présenter des programmes culturels à l'Opéra de Paris, pour la sixième année ;
- collaborer à des émissions de télévision.

Nombre de spectateurs en 1995 : 20.000.

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 20 juin 1995.

Porto Vecchio

CINEMATHEQUE DE CORSE

LA CORSE ET LE CINEMA

RAPPORT D'ACTIVITES POUR L'ANNEE 1995

Acquisitions de l'année

L'association *La Corse et le Cinéma* a fait durant l'année 1995 plusieurs acquisitions : films, photos, affiches, livres et revues.

L'essentiel des acquisitions photos et affiches a concerné le personnage de Napoléon au cinéma (exposition d'affiches et édition d'un livre).

Nous avons également acheté des revues anciennes pour faciliter notre recherche sur la Corse et le cinéma : la collection complète reliée du journal *La jeune Corse*, et d'autres journaux et revues corporatives sur support microfilms.

Nous avons en 1995 privilégié la restauration d'un grand nombre d'affiches concernant notre exposition sur Napoléon et le cinéma et l'exposition, en préparation, sur la Corse et le cinéma. Les films conservés dans les mêmes conditions attendent des locaux plus appropriés.

Projections, expositions, publications

Une programmation régulière est assurée tous les jeudis pour le public dans la salle de cinéma de la ville. Lors de ces séances, nous alternons film d'actualité et film de nos archives.

Dans le cadre de la convention cinémathèque-lycée concernant la section Littéraire cinéma, nous avons programmé une trentaine de films dans la salle de projections du lycée.

L'année 95 a également été marquée par quelques actions ponctuelles :

1/ Le cinéma italien

Trois jours consacrés à *Sicile, Littérature et cinéma*, au mois d'avril : projections grand public et travail avec les scolaires et les étudiants. Présentation des classiques comme *Le Guépard*, *Salvatore Giuliano* ou *Kaos* mais aussi de films récents comme le film de Pasquale Scimeca *Il Giorno di San Sebastiano*, en présence du réalisateur.

Sur le thème "Voyage en Italie", Mario Martone a présenté Naples avec ses deux films *Morte di un matematico napoletano* et *L'Amore molesto* en présence d'Anna Bonaiuto, puis Gianfranco Cabiddu a présenté la Sardaigne avec son film *Disamistade*.

2/ Un film restauré en collaboration avec les Archives du film CNC *Romanetti* (1926) de Gennaro Dini fut projeté à Porto-Vecchio puis à Ajaccio, accompagné d'une création musicale originale d'un groupe corse.

3/ L'image de Napoléon au cinéma

- des projections : à Porto-Vecchio, le *Napoléon* de Sacha Guitry en présence de Raymond Pellegrin

à Bastia, une dizaine de films "napoléoniens" dont le film de Giovacchino Forzano *Campo di Maggio*, les films Lumière consacrés à Napoléon et *Un épisode de 1812* de Camille de Morlhon restaurés par le Service des Archives du Film CNC, et *L'épopée Napoléonienne* de Lucien Nonguet

- un colloque en présence de Jean Tulard, Philippe d'Hugues, Vittorio Martinelli

- une croisière à l'île d'Elbe

- une exposition de photos sur le tournage en Corse du *Napoléon* d'Abel Gance

Administration et Budget

L'association *La Corse et le cinéma*, gérante de la Cinémathèque corse, reçoit de la Collectivité Territoriale de Corse une subvention de fonctionnement (personnel et suivi quotidien)

Les animations sont régies par des conventions avec des partenaires qui diffèrent chaque année.

L'achat d'archives et de matériel fait partie d'une ligne budgétaire de la Collectivité territoriale de Corse.

1995 est une année charnière pour notre association qui en 1996 devrait occuper de nouveaux locaux adaptés à la conservation, à l'archivage et à la diffusion du patrimoine cinématographique et disposer d'un personnel plus important.

Praha

Národní filmový archiv (The National Film Archive), Praha

In 1995 the NFA took over in its archival care the materials from the Czech Red Cross, Czech Airlines, House of the Children and Youth, Ministry of Business and Industry of the Czech Republic, Ethnographic Institute of the Czech Academy of Science and the SPOFA pharmaceutical concern. The NFA also acquired the film materials from the estate of late Dr. J.V.Staněk and the prewar films of Sigmund Lutin Company. The videogrammes (2 200 pieces) and written records the NFA took over from the liquidated Filmexport.

On the strength of the compulsory duty (legal deposit) the NFA assumed 34 prints of feature films, 46 prints of non-feature films and several dozens of videogrammes. In spite of the intensive enlightenmental cultural work (Union of Czech Producers, Film Yearbook and so on) the producers of the Czech AV works comply with this duty - without the NFA appeal - only sporadically. In 1995 the NFA closed contracts about the deposit of original negatives with the Athanor, Heureka, J.B.J.Film, JS Film, NERO and Ocean film companies.

The NFA has opened a new workplace of Oral history. The main commission of this workplace is to record the prominent personalities of the Czech cinematography and to care for the sound archive of the NFA (192 cassettes + 30 reels of interviews).

The accommodation of the NFA with computer technique keeps on continuing. Documentation department was equipped with the network of computers, the Library and Department of the film historians was provided with multi - media utilities. The NFA bought the licenses for new operating systems; the multi-license of the anti-virus programme AVAST! has been expanded.

The NFA opened a new workplace of restauration of posters and written documents.

In 1995 the NFA has published four books: Filmová ročenka 1994 (Film Yearbook 1994, Czech-English), Český hraný film 1898-1930 (Czech Feature Film 1898-1930, Czech-English),

Tartuská škola: Sborník filmové teorie 2 (Tartu School: Volume of Film Theory 2), Jan Bernard: Jazyk, kinematografie, komunikace. O mezeře mezi světy (Jan Bernard: Language, Cinematography, Communication. About the gap between worlds). The film quarterly *Iluminace* has published four numbers (4/1994, 1,2,3/1995). Monthly *Filmový přehled* (Czech analogy to the Monthly Film Bulletin) brought out numbers (1-12/95) and number 1/96 in which the register of 1995 is included. Important improvement of this periodical represent its computerised version (monthly, quarterly, half-year and yearly) which has already enlisted its subscriber.

The Archive Cinema Ponrepo has screened the following cycles: The Great Personalities of the Silent Cinema (35 performances), Roads to Knowledge (9), Profiles of the Personalities: Jean Renoir (3), King Vidor (2), Ingmar Bergman (19), Elia Kazan (12), Marilyn Monroe (4), Paul Newman (4), Giulietta Masina, John Ford (8), Montgomery Clift (7), Women in the Ridiculous Situations (9), 100 Years of Cinematography (40), Famous Cameramen (26), Fifty Years from the End of the Second World War (39), The Old Testament in Film (4), Toxicomania (8) etc. In Ponrepo together with CHINESE FILM ARCHIVE Taipei showing of Chinese and Tchajwan films was organized.

Centenary of Cinema

The NFA devoted an uncommon attention to promotion and propagation of the Czech film culture on the domestic as well as foreign scene.

In the Czech Republic the NFA organized, in cooperation with the Union of Czech Producers, gala performance of the silent film *Erotikon* in National Theatre with the accompaniment of the symphonic orchestra, took part in the shows realized during the festivale FINÁLE PLZEŇ, ACADEMIA Olomouc, Festival of French Film in Pardubice, International Film Festival Zlatý Golem, International Film Festival Karlovy Vary, Czech film Comedy Festival and other important events. Together with Multikino 93 organized shows The Old Testament in Film and the Miloš Forman's films show (in cooperation with AFI).

In cooperation with the Czech TV the NFA has prepared the special series - 100 years of Cinema - 100 Czech films - which introduces to the general audience the outstanding works of the Czech cinema. This very successful programme continues in 1996. On the occasion of the celebration of the Centenary of the Cinema the NFA has published the fundamental filmographic work Český hraný film 1898-1930 (Czech Feature Film 1898-1930) in Czech and English). The book comprises filmographic data of all films which were made in this period, their contents, list of film materials which have survived, informations of the condition of their preservation, photographs, period posters and promotional materials, archival sources, bibliographies and indexes.

In cooperation with the FIAPF members and the Ministry of Foreign Affairs of the Czech Republic the shows of Czech films are organized in the countries of the Latin America which will be concluded in 1996 in Montevideo, in cooperation with the Ministry of Foreign Affairs of the Czech Republic the shows of the Czech films in Africa and Asia.

The NFA took part in the Festival of restored films with the theme of Tolerance organized by UNESCO and was credited one of the three awards which were granted, the Picasso-Miró's plaque. During the opening night of the Book Fair in Leipzig the NFA has screened in the Lidenfels cinema the restored print of the film Lrolikon accompanied by the chamber orchestra. The same film was presented in the cinema Odysée in Strassbourg on the occasion of the chairmanship of the Czech Republic in the Committee of Ministers of the Council of Europe. Along with Spanish archives the NFA organized the show of the Czech new-wave films in Madrid and Valencia, further shows in Turin (Czech anti-fascist films), in Lubljana (on the occasion of the Czech film show was also screened the restored print of the film Monte Christo accompanied by symphony orchestra), in Rotterdam and Laon (the retrospective of Karel Kachyňa's films), in Moscow (together with the Gosfilmofond of Russia organized the show of the Czech new-wave films), participated in the International

Festival of Film Clubs in Banská Bystrica and together with the American Film Institute and the Embassy of the Czech Republic in Washington, the NFA organized in the J.F.Kennedy Centre the retrospectives of films of Jiří Trnka, Karel Zeman, Miloš Forman and the show The Czech Literature and Film. The latter is shown at the present in American and Canadian archival centres and it will be closed in July 1996.

The NFA has also shown many archival films at the specialised archive festivals in Bologna and Pordenone. In cooperation with the Cinematheque municipale de Luxembourg, the NFA organized in December the show of Czech films.

1. New acquisitions

- 1 974 new films were processed, classified and deposited,
of which
 - 900 prints of full-length feature films,
 - 153 negatives of full-length feature films,
 - 737 prints of short films and
 - 80 negatives of short films,
 - 104 prints of 16 mm films,
- 917 video cassettes were classified and deposited,
of which
 - 284 videokassettes BETA SP.

2. Preservation and conservation of films

- a/ The transfer of nitrate films to acetate or polyester film stock and their preservation was continued. Film labs made
 - 81 prints of full-length feature films
 - 9 masters of full-length feature films
 - 28 negatives of full-length feature films
 - 93 prints of short films
 - 48 masters of short films
 - 43 negatives of short films
 - 25 prints of news-reels
 - 18 negatives of news-reels
- 156 332 m of nitrate film was transferred to safety stock
- 116 743 m of safety film was proceeded,
- b/ Moulds was removed from 225 246 m film material,
- c/ Some prints were tinted(17 119,8 m).

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/ 1 637 positive films and 233 negatives were identified in detail and catalogued,
- d/ Filmographic data of 5 566 feature and short films were entered into computer format.

4. The use of films

- a/ In the archive cinema 383 feature and 177 short films were shown,
- b/ NFA worked with Czech TV during which 104 ancient Czech films were broadcast in the programme "Films for Old-Limers" and in the programme "100 years of Cinema - 100 Czech films".

5. Foreign relations

- a/ Old Czech films were shown at many foreign film festivals at their request,
- b/ NFA sent 4 feature films to foreign archives, as indefinite loans.

NFA sent 67 prints of feature films and 31 prints of short films to foreign archives as temporary loans and received 10 prints of feature films from them as temporary loans.

B. Documentation department

Acquisitions:

Stills	4 877 items
Posters (A0, A1 and special formats)	1 545 items
Slides of posters	317 items
Books	1 009 items
Scripts	155 items
Periodicals	70 items

Preservation:

Restoration of posters	59 items
Restoration of glass negatives	2 600 items
Restoration of old slides	300 items

Pune

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE - 411 004

FIAF Annual Report 1995

1. Acquisitions of the year

During the year 105 new titles (25 shorts and 80 features) and 88 duplicate prints (21 shorts and 67 features) were acquired. We also received major deposits of the negatives of several Marathi, Assamese and Hindi films from various producers / rights owners. The most important among these are the original nitrate negatives of the sixteen surviving Bombay Talkies productions of the 30's and 40's. (Bombay Talkies was one of the most influential film studios of the early sound period in India).

Some of the major Indian feature films acquired during 1995 are : Maya Bazar (Silent/1925), Murliwala (Silent/1927), Hua Savera (Hindi/1948), Bhakta Vijaya (Kannada/1956) and Harmonium (Bengali/1975).

Among the foreign films acquired in 1995 were some recent British and Hungarian films, and, as a part of an exchange programme with the Cinematheque Francaise, we received several Lumiere films and Jean Renoir's *La Nuit du Carrefour*. Also, on the occasion of the cinema centenary, the Association Freres Lumiere gifted copies of the first 'Cinematographe' programmes presented in Paris on December 28, 1895 and in Bombay on July 7, 1896.

2. Progress in the field of Preservation

In 1995 we installed a manual mobile film storage system in our air-conditioned film vaults which has significantly enhanced the storage capacity of the vaults.

The restoration of the silent films of the pioneer producer-director, Baburao Painter, which were acquired by NFAI last year, is now in the final stages and viewing copies will be available by mid - 1996.

Detailed checking of 1,229 reels in 35mm and 5 spools in 16mm was carried out in addition to the inspection of all the preservation masters in order to identify the material which requires repair or duplication. A further 22 reels of nitrate base films (6,047 meters) were transferred to safety base.

3. Cataloguing - Documentation - Research

The computerised data base on the more than 4000 Indian films in our collection will be finalised in 1996-97. An incomplete and preliminary data base had earlier been developed, but we are now updating it with improved software and new hardware equipment. Depending on the availability of finance, we hope to publish a catalogue of our national heritage holdings sometime in the near future.

As regards research programmes sponsored by NFAI, a fellowship was awarded and two monographs on eminent Indian film makers (Master Vithal and G.Aravindan) were commissioned during the year.

4. Film showings - Exhibitions - Publications

Regular screenings in our auditorium commenced last year, and we also continue to organise joint screenings on a weekly fortnightly or monthly basis in five other important centres.

Some of the highlights of our programmes during 1995 were retrospectives of Jean Renoir, Pathe, Luis Bunuel, Hollywood stars and several cycles devoted to major stars, directors and production companies of Indian cinema.

NFAI's distribution library which has almost 100 members throughout the country loaned 16mm prints of numerous film classics for screening programmes organised by film societies and other educational and cultural organizations all over India.

NFAI also has an active film teaching programme comprising of long and short term film appreciation courses. Our popular annual five-week Summer Course in Film Appreciation was conducted in collaboration with the Film & TV Institute of India in Pune in May and June '95. A number of short term courses were also organised in different parts of the country.

An exhibition entitled " The Birth of the Movies " was organized in association with the British Council in October. NFAI's exhibition on " One Hundred Years of Cinema in India " is touring all over the country since November 1995.

5. Budgetary Matters

As a result of the cinema centenary celebrations the Government has provided adequate funds to the archive to sustain our core film acquisition and preservation activities and also organise special centennial events. However, the construction of additional film vaults (including a new nitrate vault) could not be taken up as we are still negotiating for a suitable location which will meet our requirements for the next 10 years.

6. International Relations (FIAF and others)

In 1995 NFAI sent several Indian films for participation in major international events. Seven films on the theme " Indian Melodrama Films of the Fifties" were presented at the Filmoteca Espanola, Madrid in February, 1995.

Almost one hundred landmark Indian films from the archive's collection were screened at the Cinematheque Francaise, Paris in a retrospective entitled "Indomania". This is the biggest presentation of Indian cinema abroad during the last 10 years, and it is our main centennial programme at the international level. The programme also included a photographic exhibition, several films on India by European and American filmmakers, and special presentations of Indian silent films with traditional music accompaniment.

A high level Delegation led by H.E. Mr. Tian Congmming, Vice-Minister for Radio, Film & Television, People's Republic of China visited NFAI in May 1995.

Other foreign visitors to the archive during 1995 included Ms. Lila Jordan (Australia), Hicham Falah (France), John Hood (Australia), Sir Dennis Forman (UK), and Ms. Brigitte Schultz (Germany).

Suresh Chabria, Director, NFAI attended the meetings of the FIAF Commission for Programming and Access to Collections in Madrid (February) and Paris (November).

7. Special events

The national - level celebration of the cinema centenary which is being organised by NFAI was inaugurated on 25th November in Hyderabad. A festival of international and Indian film classics, an exhibition on " One Hundred Years of Indian Cinema " and a seminar on " Cinema and Spectatorship " were the main highlights of this event.

A series of similar events are also being organised in the capitals of other major film producing states. The final programme is scheduled to be held in Bombay from 7th July 1996 to mark one hundred years of the arrival of cinema in India.

A three- day symposium on " Film Studies in India " was organised by the NFAI in Pune from December 26 to December 28, 1995. Thirty eminent film scholars and historians from different parts of the country participated in the first - ever conference of its kind. The papers and discussions will be published during 1996.

Quito



LA CINEMATECA NACIONAL DEL ECUADOR EN EL AÑO DEL CENTENARIO

La Cinemateca Nacional en el año del Centenario del cine ha desarrollado una intensa actividad, tanto en el área de divulgación como en la preservación y difusión del cine ecuatoriano, declarado en 1989, parte del patrimonio cultural del Estado.

Desde su fundación en el año 1981, su Centro de Investigación y Catalogación ha conformado un acervo filmográfico y videográfico de amplia documentación intertextual que logra inscribir al cine en la historia de la cultura de nuestro pueblo.

ADQUISICIONES DEL AÑO

La producción nacional en cine es ínfima. Sin embargo hemos ingresado a nuestro archivo una película ecuatoriana restaurada y más de cuarenta filmaciones de países como Alemania, Estados Unidos y Rusia, en calidad de donación.

ACTIVIDADES DE PRESERVACION:

Con el apoyo de la UNESCO se recuperó el material filmico original de la película "LOS INVENCIBLES SHUARAS DEL ALTO AMAZONAS" realizada por Carlos Crespi en 1926. Luego de restaurado el material, se recreó el documental en los Laboratorios de la Filmoteca UNAM de México. Esta nueva versión se estrenó en las principales ciudades del país y actualmente circula en los países andinos del Convenio Andres Bello.

Por otra parte, estamos tratando de transferir material de 9.5mm filmado en 1920-1930 (aproximadamente 200 rollos) a 35mm., con el apoyo de la Filmoteca UNAM y UNESCO. Esperamos contar con este material para 1996.

Celebrando los cien años del cine, participamos con nuestro primer western EL TERROR DE LA FRONTERA (1929) en el Festival de Peliculas Restauradas realizado en Paris por la División de las Artes-UNESCO. En este mismo marco incluimos fotografías de la película restaurada ECUADOR NOTICIERO OCAÑA FILM (1929).

FILM CATALOGUING ACTIVITIES

Estamos introduciendo el sistema Microsis para la catalogación. Aún no establecemos la totalidad de items, aunque mantenemos contactos con REDARIM, organización de los archivos latinoamericanos que nos permitirá definir los campos y la base de datos pertinente. Tratamos de conectarnos al INTERNET a través de Alianza Francesa en nuestro país, porque para hacerlo directamente no tenemos presupuesto. Nuestra dificultad actual es cambiar el sistema de fichaje de la documentación.

El fondo de Patrimonio filmico nacional se ha incrementado con ingresos de películas anteriores en copia de video y con la producción videográfica actual. Al momento contamos con 107 títulos de películas ecuatorianas en 16 y 35 mm (223 copias y 273 rollos) con un tiempo total de 44 horas de acetatos. En video se alcanza a 615 títulos de ficción, documental y animación en cortometraje, medimetraje y largometraje y en formato beta, vhs y 3/4.

Se ha ordenado el primer fondo de la Fototeca que incluye 2.500 fotografías (históricas de la Casa de la Cultura Ecuatoriana).

PROGRAMMING AND ACCESS TO FILM COLLECTIONS

En nuestra sala de Cine "Alfredo Pareja" se convocó al público para 28 programaciones que incluyeron 4 ciclos, 4 muestras, 3 semanas de Cine, 3 festivales y 13 estrenos. Se presentaron 102 películas a 37.500 asistentes. El cine de Alemania, Argentina, Austria, Bélgica, Gran Bretaña, Brasil, Colombia, Cuba, Chile, China Popular, Checoslovaquia, Dinamarca, España, EEUU,



Ecuador, Francia, Irlanda, Japón, Perú, Rusia, Suiza, Suecia, Uruguay y México fue exhibido por nuestra Cinemateca en este año. Entre las películas más destacadas, que corresponden al "cine negado" por la distribución comercial internacional, se pueden mencionar: ARTHUR RIMBAUD, UNA BIOGRAFIA; ERNESTO CHE GUEVARA; EL DIARIO DE BOLIVIA, de Richard Dindo; VAN GOGH, de Maurice Pialat, EL SOL DE MEMBRILLO, de Victor Erice; LA FIESTA DE BABELLE, de Gabriel Axel, CORTAZAR de Tristan Bauer; JERICO, de Luis Alberto Lamata, CUATRILLO de Fabio Barreto y MEMORIAS DEL SUBDESARROLLO, de Tomás Gutiérrez Alea

Para nuestro programa IMAGEN LATINOAMERICANA, transmitido por canal 23 TELEANDINA y con una audiencia semanal de 200.000 personas aproximadamente, se han producido 49 programas en el año

con estrenos de 18 obras filmicas nacionales, 10 argentinas, 10 bolivianas, 6 cubanas, 7 venezolanas, 13 mexicanas, 3 brasileñas, 4 paraguayas, 1 estadounidense (chicana), 1 peruana y 1 uruguaya.

A través del Ministerio de Relaciones Exteriores, hemos enviado a Moscú, Chile, Colombia, Bolivia, Canadá, 10 películas ecuatorianas que se incluyeron en muestras o festivales.

Además durante todo el año, colaboramos y organizamos con productores independientes la realización de Festivales de Cine Ecuatoriano dirigidos a niños y jóvenes de escuelas y colegios. Esta difusión alcanzaría a cubrir aproximadamente a dos millones de personas.

PUBLICATIONS

Luego de ocho años de investigación, se concluyó la primera parte de la Historia del Cine Ecuatoriano con la publicación del libro CINE SILENTE EN ECUADOR (1895-1935) escrito por Wilma Granda y editado por Cinemateca Nacional Casa de la Cultura-UNESCO, Quito Ecuador, 1995.

Tenemos prevista la entrega de un ejemplar a las cinematecas afiliadas a la FIAF. En vista de que no disponemos de presupuesto para enviar por correo el libro, estamos gestionando hacerlo por valija diplomática del Ministerio de Relaciones Exteriores ecuatoriano.

Por otra parte, la prensa escrita, radial y televisiva del país se ha visto urgida de comentar nuestra actividad, con motivo de la celebración del centenario del cine. Hemos colaborado con escritos, entrevistas, documentación, fotografías, reseñas y visionamiento de películas con este propósito.

Rio de Janeiro



CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO

Annual activities report from 1995

Preliminary remarks - 1995 - the year of the centenary of movies - was very important for the recognition of the role of our Cinemateca in the fields of preservation and restoration of Brazilian films. Cultural institutions and festivals all around the country asked for films from our archive, and the word "memory of cinema" was valued in a very important way, both by public and private organizations. Last year the Cinemateca received a private support from Banco Real (US\$2.000), providing a partial financial "independence" from the Museum. This amount was spent in a new entrance for the Cinemateca, and also in providing people and tools for the informatization of the film archive, and cataloguing the documentation area.

1. Acquisitions of the year - A total of 120 feature length films mostly donated by foreign distributors, mainly from UIP, Lumière and Art Films, were included in our archive. The Brazilian titles account for 15 of this total. This rate between foreign and Brazilian feature films tend to increase, as the local production saw, last year, a "rebirth", after four years of a very limited production. Besides 15 short Brazilian films, our archive was enriched by the donation of 33 short early D.W. Griffith's films by the American Consulate. .

2. Progress in the field of preservation - More than 5.000 meters of nitrate films were transferred to safety stock and more than 17.000 meters of safety films were processed. For six years, the preservation program has been supported by the Centro Cultural Banco do Brasil, a cultural branch of the official Brazilian Bank. In addition to that, we received also support from RioFilme Distribuidora which is the official distributor for Brazilian Films, located in Rio de Janeiro. Through these sponsorships, we made safety masters of many important Brazilian films, such as São Bernardo (by Leon Hirszman), Assalto ao trem pagador (by Roberto Farias), Os cafajestes (by Ruy Guerra), among many others.

We are now finishing the building of a new vault within the premises of the Museum. The storage capacity of this new vault will be about a 80 mil cans with 40% RH and 15 degrees C. Its occupation depends on getting the shelves,

which we hope will be obtained soon. This new premise will enable us to rearrange our films, now divided between three vaults.

We are now fighting for getting the resources, always through sponsorship, for creating a restoration lab within the premises of the archive.

3. Cataloguing, Documentation, Research - Now, we can say that half of our film archive is in data base (almost 8.000 titles). We expect that until the end of 1996, the whole film archive will be informatized. In 1995, the Documentation Department - books, newsclips, photos and posters - were supplied with people (temporary) and tools for completing the cataloguing of this sections, which will be also informatized soon. Our poster collections received a great increase, with more than 2.000 posters, besides 2.500 stills, donated mainly by foreign distributors.

4. Film showings, exhibitions, publications - 15.603 persons attended 401 screenings last year. Among the series performed, were retrospectives of François Truffaut, Alberto Cavalcanti, Eric Rohmer, D.W.Griffith, Raymond Depardon, Nazism and Cinema, Journalism and Cinema, 65 years of Cinédia, 100 years of Cinema - 100 years of Psychoanalysis, Eros, Danish Films, French Films, Treasures from the film archive, Oscars by Columbia Pictures, among others. The centenary of films was told by choosing films from each decade, starting with the 90' at the beginning of the year and ending in December with primitive films.

By the second year, the American screenwriter Syd Field gave a workshop to Latin American writers. The French historian Ellsabeth Roudinesco opened the symposium "100 years of cinema - 100 years of Psychoanalysis". The American historian Tom Gunning gave a two-weeks workshop to Brazillian students about D.W.Griffith.

On October our screening room was equiped with videofacillities, and some exhibitions were made on video, such as Bergman's early films and "Classics on video" and "Musicals on video".

The archive edited 12 numbers of the monthly program.

On December, the auditorium gained a new entrance, with a Bistro and a bookshop, which valued the Cinemateca as a whole, as the former entrance was a short corridor completely separated from the whole Museum.

5. Budgetary matters, relations with governamental authorities - The support from the Federal government came at the end of the year, and is providing the repair of the air conditioning system for the new vault. The preservation program, as listed in number 2, received support from two public institutions. Due to a special support by a private Bank (Banco Real), a great part of the



museu de arte moderna do rio de janeiro

av. Infante dom henrique, 85 cep 20021-140 rio de janeiro brasil tel(021)210 2188

Internal activities had, this year, an independent sponsor. The Museum of Modern Art is responsible, mainly, for paying the salaries of the permanent staff.

6. International relations (FIAF and others). As usual, the Cinemateca had very close contacts with our Latinamerican colleagues. Members of our staff have travelled to Cuba, Mexico, Colombia and attended the FIAF meeting at Los Angeles.

Susana Schild

Susana Schild

Director

Cinemateca do Museu de Arte Moderna

Rochester

George Eastman House
International Museum of Photography and Film

Rochester

FIAF ANNUAL REPORT 1995

The year 1995 was marked by the completion of the Louis B. Mayer Conservation Center in North Chili, New York, a few miles away from Rochester, which will replace the Henry A. Strong Vaults currently on the Museum property. The older vaults, which are at full capacity, were constructed as a "temporary" measure over forty years ago and are no longer in keeping with current nitrate archival storage standards. The new facility is state-of-the-art in its equipment and will be able to host up to 30,000,000 feet of nitrate film, allowing the George Eastman House to expand its commitment to the acquisition and preservation of original nitrate prints and negatives.

Another vault for acetate prints has been opened in the archive building on East Avenue. This area will be known as the Martin Scorsese vaults and will act as a repository for the Museum's collection of 16mm projection prints.

From January 1996, the name of the Film Department has been changed to the Motion Picture Department in order to better reflect the variety and scope of its collections, which include not only artifacts on film, but stills, paper materials, and sound recordings pertaining both to the history of motion pictures and motion picture archivism. As the Department continues to evolve in its objectives and practice, the new name will allow us to change and adapt internally while providing ourselves and other institutions with a reaffirmation of our base purpose. This is even more crucial due to the virtual elimination of preservation funding from the National Endowment for the Arts; indeed, the agency itself is in danger of total obliteration from Congress. The archive at the George Eastman House must present a strong yet flexible identity in order to survive constantly changing archival and financial pressures.

The Motion Picture Department can now be reached on the Internet at various addresses; the address for public access is film@geh.org. Our World Wide Web site is ???

Acquisitions

New acquisitions through gift included 511 film titles in 16mm and 35mm. As in the past year, the major donor of new films was director Martin Scorsese, who deposited a total of 302 films in the collection. At the end of the year, the director transferred ownership to the Film Collections of a total of 181 of these titles which had previous been on deposit. Films received included *Breakfast at Tiffany's* (Blake Edwards), *Brigadoon* (Vincente Minnelli), *Divide and Conquer* (Frank Capra), *Frantic* (Roman Polanski), *Immortal Battalion* (Carol Reed), *Love in the Afternoon*

(Billy Wilder), *The Oklahoma Woman* (Roger Corman), *The Purple Heart* (Lewis Milestone), *Rome Adventure* (Delmer Daves), *The Treasure of the Sierra Madre* (John Huston), and *Western Union* (Fritz Lang).

Another private collector donated a number of prints in 35mm, including *Near Dark* (Kathryn Bigelow, 1987), *Johnny Suede* (Tom DiCillo, 1991), *In the Mood* (1988), *My Heroes Have Always Been Cowboys* (1991), and *Just Another Girl on the Irt* (1993).

Among the acquisitions of posters, mention should be made of an exceptional collection of very large posters manufactured in Bali, Indonesia, consisting of painted canvases and publicizing Asian and US films. Their unusual style and garish colors make this collection a natural option for a future exhibition project in the peristyle of the Museum.

Preservation

Among the prints acquired by the Museum as preservation masters, at least two titles are worth noting:

He Who Gets Slapped (MGM, 1924). For many years, the only print of Victor Sjöström's masterwork preserved in a FIAF archive was held by the Svenska Filminstitutet in Stockholm, and has therefore been largely unavailable to the American audiences. Even the first curator of the Motion Picture Department at George Eastman House, James Card, tried unsuccessfully for many years to obtain a copy for the Museum's collection. We were finally able to locate a 35mm print. The film, starring Lon Chaney in one of his most memorable performances, has now been added to our collection of Chaney's films, the largest in this country.

Hell's Heroes (Universal, 1930 [sound version]). The silent version of William Wyler's acclaimed "spiritual" Western was one of our most widely requested titles during 1995. However, *Hell's Heroes* was originally designed as a sound film - the silent version was intended for distribution for cinemas which were not yet wired - and many inquiries addressed to the Motion Picture Department included the search for information on the sound version, which research indicated had a different ending. The 35mm master positive sound print acquired by the Museum has the same ending of the silent version; nevertheless, the editing of the whole film is radically different, and makes a direct comparison between the two versions a worthwhile case study.

Among the films already preserved by the George Eastman House, and restored to their original colors, is Herbert Brenon's fairytale classic, *Peter Pan* (Famous Players-Lasky, 1924). For years, this American silent cinema classic has been available only in black-and-white prints, thus lacking the lavish beauty of its original tinting. Thanks to a private donor we were able to work again from the first-generation color nitrate positive in our

possession. This new "edition" of the film has already been requested by several institutions for screenings with live piano or orchestra.

Despite the interruption of Federal funding for film preservation, we were able to complete work on several nitrate films in urgent need of treatment. What follows is a selective list of the rarest and most unusual titles preserved:

[Charlie Chaplin excerpts and outtakes, 1914-1915]. In 1991 a Swedish researcher, Bo Berglund - widely known as the most reliable authority on the work of Charles S. Chaplin - visited the George Eastman House and examined all our Chaplin holdings. The reel now restored is actually a patchwork of fragments and excerpts from several comedies. However, most of the shots are considerably longer than those available in the surviving prints of the corresponding films. Mr. Berglund pointed out that the preservation of this unique document is of the utmost importance, and stressed that very few first-generation nitrate prints of Chaplin films (such as this one) are extant. He therefore recommended to duplicate this reel before decomposition would destroy it, and we decided to make a liquid-gate duplicate negative and a black-and-white answer print; thus, virtually all the footage of the original material has been saved.

Did She Do Wrong? (Triangle, 1918). This comedy of manners was directed by Reggie Morris, starred Harry Gribbon and Dora Rogers, and was released in two reels on March 10, 1918. The Museum's 35mm nitrate positive is the only surviving material of this title.

[*Juvenile American Comedy*, ca. 1925] The research team of the Pordenone Silent Film Festival came to the Museum in 1992 in order to make the selection for the 1994 season, devoted to the unknown and «minor» slapstick performers of the Twenties in the United States. This unidentified comedy with a cast of children was one of the most appreciated titles in our collection of titles to be preserved, and it was recommended that the film be made available to the public.

Laureate (Emlen Etting, 1940). In 1993 the Eastman House received the original 16mm Kodachrome color reversal of this experimental film from the estate of Emlen Etting. Etting, a well-known Philadelphia painter, made several experimental films which have been unavailable for decades, although they are mentioned by Lewis Jacobs in his ground-breaking 1947 article "Film Experiment in America." *Laureate* is a wonderful example of Etting's sense of color, while metaphorically visualizing the agony of the artist/writer wrestling with the muse.

Married on Credit (L-KO, 1915). Billie Ritchie was one of the most acclaimed American comedians of the mid-Teens. Some of his surviving films have been recently re-evaluated by historians of

the silent period, and we received several requests for access to his output. *Married on Credit* has remained unpreserved for a long time, and we had to give priority to its preservation once it appeared that the copy in our possession was quickly decaying.

Oramunde (Emlen Etting, 1934). *Oramunde*, Emlen Etting's first film after returning from Art School in Paris, was shot in New Jersey along the Atlantic shore and is a meditation on the mythological story of the film's title, utilizing highly symbolic imagery. In 1993 the Eastman House received the original 16mm black-and-white camera reversal of this experimental film from Etting's estate.

The Rainbow Trail (Fox, 1932). The immediate sequel to *Riders of the Purple Sage* (1931), this Western, like *Riders*, starred George O'Brien, here seen in the role of Shefford, a cowboy looking for a hidden valley where gold is to be found. Like its predecessor, this film is based on a Zane Grey novel. George O'Brien was Fox's biggest western star, completing no less than seventeen Westerns between 1931 and 1936 before moving on in a similar capacity to RKO.

The Seven Capital Sins (ca. 1910). This unidentified short on a biblical subject has puzzled generations of historians and researchers. It has recently been suggested that the film was produced in France. No conclusive evidence has been retrieved, however, and we believe it is important to make the film available to the scholarly community in order to identify it and show the beauty of its color and period set design.

The Seventh Cross (MGM, 1944). The George Eastman House's collection of films related to the Holocaust is one of the most complete in the United States. (Jewish Community organizations both here and abroad have often used our holdings for their film programs.) One important title, however, was missing from our list: *The Seventh Cross*, starring Spencer Tracy and Jessica Tandy. Fred Zinnemann's epic has now been restored using our nitrate negative.

The Skipper's Treasure Garden (First National, 1921). The Toonerville Trolley Series represents a rare example of comedy taking place in a rural environment. Its characters represent the icons of American country village life, and the films were hugely popular in the early twenties. Only a very few entries in the series are extant, and therefore we have concentrated our efforts on the preservation of the titles in our possession. In the case of this film, the Museum had 21 rolls of disassembled nitrate negative that had to be put into the correct sequence.

[The Temple of Shiva] (ca. 1910). This unidentified early film represents an outstanding example of the Western view of the Far East as a symbol of mystery and exoticism. Its plot reflects all the ideologies and prejudices - common in Europe and the United States - concerning India and its mixture of grandeur, violence,

architectural splendor, and religious fanaticism. Recent studies on multicultural issues in early cinema have concentrated their attention of films similar to this, and we deemed it necessary to preserve this title before further degradation of its physical condition rendered any restoration efforts impossible.

There It Is (Educational, 1928). Only a few Charlie Bowers short comedies survive anywhere in the world; those that do were for the most part preserved by foreign archives (Montréal, Toulouse) from foreign release prints. The above title is not known to survive in any other archive, and is the only Bowers comedy that exists in its complete original American release version. It features Bowers both as a director and an actor, mixing live action and animation with a definitely surreal edge and a quirky, offbeat sense of humor that is quite modern in its sheer abstraction.

Universal Screen Magazine: Art and Science (Universal, ca. 1928). Non-fiction cinema has been neglected by film archives for several decades. The reasons for this phenomenon are many, ranging from the relative lack of interest shown by scholars to the hegemony of narrative cinema in mainstream production. Only in recent years have scholars redirected attention toward a research territory as rich and rewarding as fiction film. This is an exceptional example of the scientific genre so much in vogue during the silent period, a spectacular display of unusual techniques for a documentary of fascinating visual values.

The Virtuous Model (Albert Capellani Productions, 1919). After having established his reputation at Pathé Frères, French director Albert Capellani moved to the United States to direct for the World Film Corporation alongside Maurice Tourneur and Emile Chautard; however, *The Virtuous Model* was made by Capellani's own company for release by the newly-formed Pathé Exchange, Inc. The film is a lavish French-style melodrama which tells the story of a girl who supports her invalid mother in the Montmartre slums by making artificial flowers.

Cataloguing, Documentation, Research

In the Film Study Center, 211 screenings were scheduled by researchers and 72 persons made use of the stills and paper ephemera collections.

In the cataloguing department a total of 2,739 records were added to the GEH database. We have acquired a new IBM 370 MB desktop system with a Minaret program. Our cataloguer has been working on the database with the help of student volunteers and interns to retrieve credits from the films themselves.

Film Showings and Exhibitions

Film programming in the Curtis and Dryden Theatres was intensified, increasing screenings from five to six days a week. A new program brochure was designed, and printed as a separate publication, thus resuming a tradition interrupted in 1992. The film calendar is again mailed to our audience, regardless of their status as Museum members.

Among the series organized in 1995 were the following: **The Best Films Ever Made (According to Our Audience)**. Throughout 1995, the Museum held a referendum in which our audience was asked to list the titles of what they consider the best films ever made. The result was a massive catalogue of over 2000 titles; while the winners were quite predictable (from *Citizen Kane* to *Casablanca* and *Gone With the Wind*), there were many surprises as well; a selection of our public's choice was inaugurated in 1995 and will be presented more systematically in 1996 in a continuing series. **Northern Lights: The Films of Ingmar Bergman**. Bergman is widely recognized as one of the leading film artists living today, yet the most recent generations of US audiences never had an opportunity to see his works in new prints. We therefore decided to present a large selection of his best (and sometimes less known) creative output in a group of pristine copies provided through the courtesy of the Swedish Film Institute. **Happy Birthday, Movies! A Film Centennial Party**. The Eastman House celebrated the beginning of cinema's second hundred years with a movie party, featuring a showing of the Lumieres' historic program of December 28, 1895, coupled with the George Eastman House's recent restoration of Paul Fejos's moving romance *Lonesome* (Universal, 1928), the whole accompanied by the Alloy Orchestra. **Rochester Labor Series**. A program co-sponsored with the Rochester Labor Council and co-curated with Jon and Christopher Garlock. The series culminated on November 16 and 17 with a special Western New York premiere of *I Am Cuba* by Mikhail Kalatozov, the first film jointly presented in the US by Francis Ford Coppola and Martin Scorsese. All films were introduced by a speaker from the labor community, and followed by a discussion. **AIDS Day**. On December 1st, the Museum celebrated AIDS Day with a special screening of *Blue*, the autobiography by British filmmaker Derek Jarman which was released shortly before his death. **Silent Cinema with Live Music**. In cooperation with the Film Studies Program at the University of Rochester, and in connection with the celebrations of the 100 Years of Film, the Museum hosted a series of masterworks from the first thirty years of cinema. The two highlights of the program were Rupert Julian's *Phantom of the Opera* (Universal, 1925), with an original score composed and conducted by Gabriel Thibaudeau; and Franz Osten's *Shiraz* (Pro Patria Pictures, 1928), a classic of silent Indian cinema, shown in our Museum print with the accompaniment of traditional Indian vocal and instrumental music performed by a group conducted by Dr. Kshama Vaidya of Bombay. **Michael Powell and Emeric Pressburger**. This series was co-sponsored by the British Film Institute through Piper-Heidsieck Classics, and featured all the major works of these two masters of British cinema. One of our most successful series during the year, the retrospective included films whose prints were donated to the

Museum by Martin Scorsese. **Branded to Thrill: The Films of Seijun Suzuki.** Born in 1923, Suzuki has earned the reputation of an uncompromising director who was able to break boundaries in Japanese genre films. Since the late Fifties he has defined each of his assignments, be they *yakuza*, erotic, or other genre types, with strong visuals and outlandish narratives that reflect his perceived tension between violence and existential anguish. The retrospective included works such as *Tokyo Drifter* (1966), *Gate of Flesh* (1964), and *Branded to Kill* (1967). **Jazz Film Festival.** Organized with the cooperation of the Cinémathèque Québécoise in Montréal, this series provided a unique opportunity to view rare and extraordinary documents of jazz musicians during performances and interviews. Titles included *Bird Now* (Marc Huriaux, 1988), *Hello Satchmo* (Jan Spáta, 1965), *Joe Albany...a Jazz Life* (Carole Langer, 1980) and *Buscando a Chano Pozo* (Rebecca Chavez, 1985). **Ministry of Illusion: German Cinema in the Nazi Era.** From 1934 to 1945 the German film industry was dominated by the Ministry of Propaganda's attempt to direct and control the ideology and aesthetics of commercial production. This series, organized by the Goethe House in New York, featured the most outstanding works in genres ranging from melodrama (*La Habanera*, Dietlef Sierck [Douglas Sirk], 1937) to adventure, science fiction, and literary adaptations (*Effi Briest*, Gustaf Gründgens, 1939).

A **Tribute to Ken Burns** was held in connection with an award ceremony to the most acclaimed American documentary filmmaker of our time. (Mr. Burns was named George Eastman Honorary Scholar for his outstanding contribution to the art of non-fiction cinema. The ceremony took place in the Dryden Theatre on April 8.) Ken Burns has shaped the conscience of America with such groundbreaking series as *The Civil War* (1989) and *Baseball* (1994), both shown for the first time on film in their complete form. The remainder of Mr. Burns's work was screened during the months of March and April.

Rochester and New York State Premieres. Several films never shown in commercial theatres of the area and the State were premiered at the Dryden Theatre. Among them were *The Bandit Queen* (Shekhar Kapur, 1995), *Minbo; or, The Gentle Art of Japanese Extortion* (Juzo Itami, 1992), *Tigrero: A Film That Was Never Made* (Mika Kaurismäki, 1994), *Wooden Man's Bride* (Huang Jianxin, 1994), *The Boys of St. Vincent* (John N. Smith, 1993), *Babyfever* (Jenry Jaglom, 1994).

Visiting filmmakers were hosted at the Museum throughout the year. As in the tradition of George Eastman House, they were selected among independent and avant-garde artists working outside the mainstream Hollywood system. Among the personalities invited in 1995 were Lawrence F. Brose, Barbara Sternberg, Jesse Lerner, Rubén Ortiz-Torres (*Frontierland*, 1995), Shu Lea Cheang (*Fresh Kill*, 1995), Ken Burns; and Robert Daudelin, who visited the Museum not only as a friend and a colleague, but also as the director of *Konitz: Portrait of the Artist as a Saxophonist* (1987).

Budgetary Matters

While government income from the National Endowment of the Arts for film preservation and exhibition has virtually disappeared (and funds from the New York State Council on the Arts are also being reduced), private funders continued to sustain our preservation activity. The Film Foundation and Sony-Columbia Pictures made substantial financial grants for our laboratory work and the completion of the nitrate vaults. Martin Scorsese continued the funding for the care and development of the collection he is donating to the Department.

International Relations

George Eastman House Motion Picture Department archival prints were sent out to about one-hundred national and international organizations for screenings, including the Cinémathèque Québécoise in Montreal, the Deutsches Institut für Filmkunde in Frankfurt, the Musée d'Orsay in Paris, the National Film Theatre in London, the Museum of Modern Art in New York, the UCLA Film and Television Archive, the Filmoteca de Barcelona, the Pacific Film Archive in Berkeley, the American Museum of the Moving Image, the Library of Congress, the Stiftung Deutsche Kinemathek (for the retrospective section of the Berlin Film Festival), the San Francisco Film Festival, the Münchner Filmmuseum, the Deutsche Institut für Filmkunde, the Cineteca del Friuli (through their Pordenone Silent Film Festival), the Cineteca del Comune di Bologna (through their Cinema Ritrovato festival), the Filmoteca Española, and the Cinemateca Portuguesa.

Dr. Paolo Cherchi Usai and Edward Stratmann attended the FIAF annual meeting in Los Angeles; Cherchi Usai was present at the EC meeting in Cancún, Mexico. Cherchi Usai also attended the Bombay International Film Festival in January, the Pordenone Silent Film Festival in October, and visited the China Film Archive of Beijing in June. Mr. Stratmann attended the AMIA annual meeting in Toronto. Philip C. Carli was invited to the British Film Institute, and went to the Haghefilm Laboratories in Amsterdam for a restoration project.

Roma



CENTRO SPERIMENTALE DI CINEMATOGRAFIA
CINETECA NAZIONALE

00173 Roma - Via Tuscolana, 1524 - Tel.: (06) 722941
Fax: 7211619 - Tlg: Cinesperimental - P. I.V.A.: 01008731000

REPORT ON ACTIVITIES

1995

1. Acquisitions.

As foreseen one year ago, the most remarkable, official source of new incomes, i.e. the **legal** deposit of Italian features, which have received financial aids by the State, proceeded flowing throughout 1995 too:

260 movies (produced between 1975 and 1981) have been given to the Cineteca by the State Board responsible for cinema affairs, which yearly provides to collect them from the production companies.

Unfortunately, as usually, all these are just **single** prints (often check-prints), that is not the best for preservation.

Otherwise, a new Rule was recently introduced, by the last Law concerning cinema, providing the further deposit of positive and negative **dupes**, for a small number (no more than 20 a year) of films which achieve a **further** particular financial prize: this was the case, for instance, of **Caro diario** by Nanni Moretti, one amongst the some 15 subjects acquired this way.

At the same time, the CSC went on promoting its policy, to achieve agreements directly with the production companies, or anyway with the rights' owners, to obtain their authorization to get new prints and/or preservation materials from the negatives of films the Archive holds on single **print** or does not hold at all: some ten films have been acquired this way.

Another different source of "new" materials have been particular, new **restoration** projects concerning outstanding masterpieces whose materials were detained by the Archive: in this field, for the first time this year the CSC succeeded in achieving an agreement with the rights' owner, established on a new, particularly favourable ground, as the owner mainly supported the costs or anyway shared them with the CSC: this was the case for **Umberto D**, by Vittorio De Sica, another piece of **Neo-realism** restored this year in cooperation with the company "Mediaset". In other cases, the Cineteca

received financial aids from sponsors for restoring particular subjects: this way, the Italian company “Philip Morris Progetto Cinema” gave funds for the restoration of a number of short documentary films by outstanding authors as Dino Risi or Florestano Vancini: for some of these, being the negatives “lost”, new dupes have been manufactured from the best prints available.

Ten dupes or negatives of Italian and foreign films were bought - just for preservation/restoration and archival purposes - from private companies.

Some 50 prints of recent remarkable features have been acquired as permanent deposit - also these, just for archival use - from the Italian distribution company Mikado: amongst them, prints of Jane Campion’s **The piano**, and **An Angel at My Table**, Zhang Ymou’s **Ju Dou**, Derek Jarman’s **Caravaggio**.

Other acquisitions have been pursued and obtained through the cooperation and the exchanges with other FIAF Archives - see chapter 6 for these - and, last but not least, through the whole restoration work.

2. Preservation and Restoration.

Some 170.000 mt. of films as a whole, corresponding to 91 subjects, a third of which on nitrate base, coming from the Cineteca’s vaults were sent to our laboratories at Cinecittà to be processed and restored: this means some 500.000 mt. of new materials produced and acquired through this activity. The unceasing effort to improve the know-how, the technologies and the whole process in this field, in close cooperation with the Cinecittà laboratories, achieved remarkable steps, mainly concerning the restoration and the colour restoration of silent cinema. Twelve Italian and foreign silents were firstly restored, amongst which:

- **Morfij** (1922, by J. Protazanov, starring Ivan Mošjoukine), a splendid “unknown” feature, dealing with the subject of the “double”;

- **Les Animaux en Guerre** (1913, Pathé Russe, director unidentified) a typical film in the “Machin way” (but not just a Machin’s one !) starring **real** animals involved in a **faked** war

- **Le Roman de la Momie** (by A. Capellani, 1911) a fantastic tale based upon a novel by T. Gautier.

Including these, in the last four years the Cineteca has firstly restored, or anyway improved the previous restoration of some 40 silents, that is about three times as much it realised through the Eighties as a whole, also achieving a much more satisfactory **quality** level.

Amongst the **talkies** newly "released" a particular mention is due to **Ossessione** (1942), the first Luchino Visconti's feature and one of the "milestones" of Italian Cinema, restored from a dupe that Visconti himself had provided for, after the loss of the original negative.

Another remarkable step was done, happily coming to the end of the restoration of **Senso**: the project had gone on, throughout two years, under the supervision of Giuseppe Rotunno, the most of the work being done at the Technicolor laboratories in London. Resorting directly to the original three-strip **negative**, it had been firstly provided for a new interpositive, on Eastman colour stock, and then successively, for an internegative and new prints. Each step was patiently examined, checked and corrected, just aiming to prepare in the best way **the further** steps.

We're well aware the **true**, original Technicolor quality is hardly reproduceable through the present different techniques, particularly due to the "sharpness" of the colour film-stocks of today: nevertheless, waiting for the "classic" Technicolor technologies to come back in use again, the outcome with **Senso** has been widely satisfactory, and many people could tell they have just seen now this splendid 1954's feature, "for the first time" since it was released.

The main part of the restored films have been shown in several meetings, in Italy and abroad, particularly, to be mentioned here, **Il Cinema Ritrovato**, in Bologna and **Le Giornate del Cinema Muto**, in Pordenone. In Bologna, furthermore, a demonstration was organized in cooperation with the **Quantel**, to show an experiment of digital processing, through the **Domino** apparatus, on a short clip from **Ossessione**, aiming to improve the image-quality and completely remove all the scratches: indeed, the outcome was debated, as any scratch just disappeared, but otherwise the **new** BW image quality looked quite "different" from the classic film-processed one we're inured to. The experiments - and the debate - will go on.

3. Cataloguing, Documentation, Research.

The new, improved EDP Data-base for film cataloguing went on operating. It's established on PC-Net - linking the whole CSC, which the Cineteca is a department of - resorting to Windows 3.1. The specific software for film data-base and cataloguing was created just for the Cineteca by an outside company, according to the FIAF standard-rules. It's rather sophisticated, providing for each film held a complete **filmographic** card, linked to a number of further **item** cards, each corresponding just to one "copy" (dupe, viewing print, censorship cut, trailer) of the film itself, here indicating only the data concerning **that** item.

The staff is now unceasingly working to complete the data on the new base. Just at the end of the year, answering to a request from the FIAF Cataloguing Commission, we have provide a test, to participate to an experiment of Common Computer Format for the FIAF Archives: now we hope to examine and debate soon the outcomes of the experiment.

Some 800 new volumes were acquired by the book-library.

4. Programming, Exhibitions, Publications.

More than 2000 prints have been lent for outside screenings in Italy and abroad. The inside viewing activity for scholars (including those attending the Film School at the CSC itself) involved some 2800 prints.

Further to the above activity, the Cineteca took part in several outstanding events, the most of wich co-organized in partnership with other bodies, such as:

- the 48° edition of the Locarno Film Festival, where the definitively restored edition of **Senso** was exhibited - for this chance a copy was provided, with French subtitles reproducing the text originally written for this by George Sadoul and Visconti itself;

- the Italian Film festival in New York, where we could show the restored kolossal **Gli Ultimi Giorni di Pompei**, accompanied by the new score.

The publication activity was intense: seven new books were released, including three new volumes (1912, I/II and 1911, I) of the **Filmography of Italian Silent Cinema** by Aldo Bernardini and Vittorio Martinelli.

5. Administration and budget.

Relationship with the Authority.

The 1994 budget was confirmed in 1995. A sum of two thousand, five hundred millions of Italian Lira (more than 1.5 millions of dollars) was destined to the acquisition and restoration activity throughout the year.

At the end of the year, dr. Alfredo Bini left his position as President of the CSC. Prof. Vittorio Caldiron, film historian, essayist and teacher of Cinema at the University of Rome was appointed as the new President by the Government.

6. International Relationships.

For the second year in a row, the Cineteca actively participated in the Workshop, held in July in Amsterdam, organized by the Nederlands Filmmuseum. The 1996 meeting dealt with the subject of **colour in film**, particularly referring to silent cinema.

Angelo Libertini, General Manager of CSC and Mario Musumeci, Head of Preservation at the Film Archive presented there a compilation of pieces, taken from the most outstanding coloured silent restored in the last year by the Cineteca, to demonstrate the various, different techniques used, to be compared with similar compilations exhibited by other archives.

The exchange policy went on, throughout the year, leading to acquire several important features:

- a) five "classic" Danish silents (amongst which, **Haevnens Nat**, by B. Christensen and **Atlantis**, by A. Blom) from the Danske Filmmuseum;
- b) eight features by V. Pudovkin, from the Gosfilmofond of Russia;
- c) a supposed-lost Italian feature, the "futuristic" movie **Velocità (Vitesse)**, from the National Film and Television Archive.

Just at the end of the year, an agreement with the George Eastman House has been definitively settled, providing that a print of the restored edition of L. Visconti's **Rocco e i suoi fratelli** goes to Rochester in exchange with some Italian silent on nitrate base to be acquired and restored at the Cineteca's laboratories in Rome.

A precious group of rare, ancient French and Italian silent shorts on original Lumière stock, including original Lumière releases and a number of shots starring the Italian actor Leopoldo Fregoli, were restored in cooperation with the Centre National de la Cinematographie in Bois d'Arcy, resorting to Media-Lumière funds.

San Juan

ARCHIVO DE IMÁGENES EN MOVIMIENTO 1995 ANNUAL REPORT

In 1995 the **Archivo de Imágenes en Movimiento** of the **Archivo General de Puerto Rico** became a "Full Member" of the **International Federation of Film Archives (FIAF)**.

The **Archivo de Imágenes en Movimiento (AIM)** is an integral part of the **Archivo General de Puerto Rico (General Archives of Puerto Rico)**. At the same time, the **Archivo General de Puerto Rico** is one of the most important programs of the **Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture)**, which is our equivalent to the Ministry of Culture. The **Archivo de Imágenes en Movimiento** is a government division devoted to the organization, cataloguing, restoration and preservation of all moving images with historical or permanent administrative value to the Government and People of Puerto Rico. Since the **Archivo General de Puerto Rico** is the legal depository for all public documents with permanent value to the people of Puerto Rico, the **AIM**, follows the archival and administrative practices prevailing in the **Archivo General**.

The **Archivo de Imágenes en Movimiento** has a modular type climatized storage vault which houses all films and video-tapes in good conditions in a controlled atmosphere of 50 degrees Fahrenheit with a relative humidity of 30%. There is a second vault made of concrete in which we storage all the films in bad and deteriorating conditions. In this vault the temperature is 40 degrees Fahrenheit with a relative humidity control of 45%.

I. Acquisitions:

Since the **Archivo General de Puerto Rico** is the legal depository for all public documents with permanent value to the people of Puerto Rico, the **AIM**, have continued to acquire film and video-tape works from different government agencies as well as donations from different film directors and private companies.

The AIM has acquired during the year a total of two (2) feature length films, eleven (11) short films, one hundred and six (106) video titles and one (1) broadcast TV program. All of this acquisitions were made possible either by donations from governmental agencies, private persons or by purchase. For example, the movie *Palmer ha muerto* was purchased from Fotofilm Laboratories in Barcelona, Spain.

A nitrate film titled *International Ladies Garment Workers Union Organizing Puerto Rican Needle Workers*, an interesting documentary about working women in the Puerto Rican community in New York, has been acquired from the New York Regional Office of the Puerto Rico Federal Administration. This movie was transferred to **Filmoteca de la UNAM** where it will be stored properly. They will also produce a copy for exhibition.

II. Preservation:

Considering the high costs for film restoration services in the United States, the Archive decided to establish a formal relationship with the **Filmoteca de la UNAM**, in Mexico for restoration projects. The project has been satisfactory.

The Gohete Institute of Mexico in coordination with the **Filmoteca de la UNAM** sponsored *La Muestra Inicios del Cine Latinoamericano*. This sponsorship made possible the restoration of the following movies: *La Primera Entrevista*, *El Morro Fortress* and *Los Peloteros*. The documentary titled *International Ladies Garment Workers Union Organizing Puerto Rican Needle Workers* was also included in this sample.

The Archive continued with its preservation program mainly the inspection and the creation of a lists of films that need priority for their preservation.

Film inspections, damage evaluations and cataloguing activities are performed at the archive. Nevertheless, all of our 35mm and 16mm film restoration projects are rendered by either commercial laboratories like **John Allen Film Laboratory**, in New Jersey or by in house laboratories of other FIAF archives like the **Library of Congress (USA)** or the **Filmoteca de la UNAM**, Mexico. All video duplication services are done at our in-house video facilities.

On May 18, 1995 the Institute of Puerto Rican Culture made an agreement with the Programming Division of WIPR (Government TV Station) for the restoration project of eight (8) sixteen milimeter (16mm) films. This project will enable the General Archive to collect a total amount of \$72,000.00.

III. Cataloguing

Since August 1994 the AIM has undertaken a **Second Phase of Development**. This new and promising venture will allow the AIM to develop to its fullest potential the infrastructure and programming capabilities of our Archive. This phase consists of the creation of a Film Programming Unit within the AIM and the technological consolidation of our Cataloguing and Conservation Unit.

The Film Programming Unit is responsible for the organization and scheduling of the Archive's film series through out the year.

Conservation Unit is in charge of the following areas: Film and Video Services, Video Editing Facilities, and Film Restoration Projects. An Audiovisual Technician is responsible for the coordination and supervision of this important unit.

IV. Film showings, exhibitions, publications

- In order to offer the general public the opportunity to become acquainted with the history of Puerto Rico through film, the AIM in collaboration with the Mayor of the city of Guayama (in the southern part of the island) and its cultural center coordinated and presented a **Sample of Puerto Rican Film** during the month of september and october. The movies shown during the presentation where : *Maruja, Juan sin Seso, Ignacio, Los Peloteros, Dios los Cría, Las plumas del múcaro, La Guagua Aerea.*
- The Institute of Puertorican Culture in collaboration with the Spanish Consulate, the Iberoamerican Cooperation Institute and the AIM presented in San Juan, Puerto Rico **Semana del Cine Español '95** (Spanish Movie Week) in one of the finest cinematheques of the island, *Fine Arts Cinema* from november 30 until the dicember 6, 1995). This sample of films has been presented in various countries in Latin America. The **Spanish Movie Week** was composed of seven movies. Seven glances that finally constituted proposals of the contemporary Spanish films.
- The Danish Film Institute, the Danish Ministry of Culture in cooperation with the Consulate of Denmark in Puerto Rico and the AIM presented in the city of San Juan a cycle of several Danish films from february 15 to 21, 1996. Nine (9) Danish feature films with Spanish subtitles have already visited 25 cities in 16 countries in Latin America.
- The AIM coordinated with the cooperation of the **Filmoteca de la Generalitat Valenciana** (Spain) an exhibition named "**La imagen rescatada**" in one of the largest commercial centers of the Island, Plaza las Americas. This presentation was made with the sole purpose of promoting the services rendered by the AIM. Aproximatelly, four thousand (4,000) persons visited the exhibition.

- The AIM has collaborated in two (2) publications: *Idilio Tropical* , a publication that narrates the history of the film industry in Puerto Rico and *La Imágen Rescatada*. Also has provided support and material for twenty-three (23) film and television productions.

V. Budgetary matters

Since 1991 the **Archivo de Imágenes en Movimiento** has continued with it's Corporate Sponsors Program. The purpose of this program is to obtain the financial support from private companies in the film and television industries in Puerto Rico. Each company will donate to the AIM a total of fifteen thousand (\$15,000.00) dollars within a two years. From 1991 the Archive have had the support of companies such as **CINEVISTA, Asociación de Industriales de Puerto Rico** (Puerto Rico Manufacturers Association), **Lopito, Ileana and Howie** (Advertising Agency). In 1995 the AIM got the financial support for the next two years from the following corporations: **CINEVISTA** - it's the second largest chain of movie theaters in Puerto Rico. **SONY CORPORATION - PUERTO RICO** and **KODAK CARIBBEAN LTD. - PUERTO RICO**

VI. International relations

A. Nationally - The **Archivo de Imágenes en Movimiento** is the biggest goverment archive and deposit of moving images documents. At the present our film collections are an indispensable reference for film researchers, scholars, producers and to the industry in general.

B. Internationally - During the last four years the Archive has undertaken different film preservation and exhibition projects with institutions and other members of FIAF abroad. Among the institutions that have worked with us are: The Motion Picture, Broadcasting and Recorded Sound Division of the

Library of Congress (USA), The American Film Institute (USA), the Filmoteca de la UNAM (Mexico), British Broadcasting Corporation (Great Britain), the Organization of American States (OEA), the Filmoteca de la Generalitat Valenciana among others.

On April 1995 the Puerto Rican General Archive was incorporated to *la Red Latinoamericana de Información de Archivos de Imágenes en Movimiento* (Latin American Information Network for the Archives of Moving Images and Sounds) and the *Comisión de Creación de un Tesoro de Catalogación* (Commission for the Creation of a Cataloguing Thesaurus). The following countries are members of the aforementioned commission: Cuba, Uruguay, Colombia, Mexico, Argentina and Brazil.

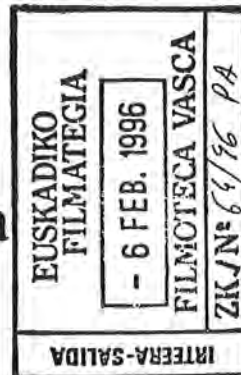
VII. Special events - Miscellaneous

In 1990 the **Archivo de Imagenes en Movimiento** created an **Advisory Council** which main responsibility is to facilitate the communication between the Archive, the community and the industry. In late 1994, the Archive recommended to the Board of Directors of the **Instituto de Cultura Puertorriqueña** the names of Mr. Jack Delano and Mr. Juan Viguié, past members of the Council, become "**Honorary Members**" of the Advisory Council. This year the Council is composed by the following persons:

1. Ms. Annie Terrón - Vice-President - Public Relations, Local TV Station Telemundo, Puerto Rico
2. Mr. Jacobo Morales - Filmmaker
3. Mr. Jack Delano - Photographer and Filmmaker
4. Mr. Juan Viguié - Filmmaker

San Sebastian

Euskadiko Filmategia - Filmoteca Vasca



INTRODUCTION:

Euskadiko Filmategia-Filmoteca Vasca, comme années antérieures (1993,1994), a été conditionnée pendant toute cette année 1995, et jusqu'à moitié de 1997, par les travaux de réforme de nos nouveaux locaux ainsi comme de notre nouveau équipement. Si à cette raison nous ajoutons que cette année nos institutions nous ont descendu vers un 15 et 30%, notre budget, nous avons vu réduits beaucoup de nos projets.

1. Acquisitions de l'année:

Cinémathèque:

Nous avons acquis **62** longmétrages et **38** courtmétrages, ainsi que **26** programmes de télévision de 30 minutes. En total nous avons acquis **100.000 mètres** de films approx., ayant dans notre archive un total de 1.400.000 mètres jusqu'aujourd'hui, en format 70, 35, 16, 8, S-8, 9'5...

Vidéotheque:

Nous avons acquis **365** nouveaux titres, **48** d'eux en rapport au Cinéma Basque, et le reste référent au cinéma étranger tant actuelle ou ancien, en format VHS, Beta, Betacam, U-Matic, 1" C...

Bibliothèque:

Nous avons acquis **270** nouveaux livres, ayant jusqu'aujourd'hui **3.017** exemplaires comprenant de 1901 à 1996.

Nous avons acquis **1.684** revues spécialisées, ayant jusqu'aujourd'hui **12.200** exemplaires, comprenant de 1901 à 1996.

Appareils:

Nous avons acquis par donation ou achetés, un projecteur de 35mm. des années 20, ainsi comme "tomavistas" et projecteurs de 16mm. et 8mm. fabriqués pendant les années 40 et 60.



Euskadiko Filmategia - Filmoteca Vasca

2. Progrès dans le domaine de la conservation:

Cette année on a procédé à la restauration technique de 2 films très intéressants, qui étaient en nitrate et que pour cette raison était urgente la restauration avec le but de le conserver pour futures generations:

IRUN

Année: 1912, *Directeur:* Anonime, *Durée:* 16', *Version:* Muet avec intertitres en espagnol,
Sinopsis: Images des fêtes de San Marcial en Irun 1912, avec des brefs séquences d'un match de football entre el Real Racing de Irun et l' Athletic de Bilbao.
C'est le film le plus ancien restaurée par la Filmoteca Vasca

MATCH FOOTBALL, SELECTION BASQUE CONTRE SELECTION DE MEXICO

Année: 1937, *Directeur:* Anonime, *Durée:* 6', *Version:* Muet avec intertitres en espagnol,
Sinopsis: Images du match de football de la Selection Basque contre la Selection de Mexico, célébré en Mexico D.F., le 28 Novembre 1937. La Selection Basque gagne 4 à 1.

3. Catalogage, documentation, recherche:

Pendant 1995, on a terminé de clasifier le contenu de trois collections de revues de cinéma, dès 1950 que nous avons pendant (L'Avant-Scène Cinéma, Nuestro Cine, Cinema 2002).

Nous avons aussi, catalogué 1.000 press-books, ainsi qu'infinité de photos que nous avons reçu cette année comme donation.

4. Projections, expositions, publications:

Comme vous savez déjà, notre Filmothèque n'a pas de salle de projections publique, et nous l'utilisons seulement dans des sésions commémoratives, comme l'Aniversaire de la Filmothèque ou présence en divers festivals (ej. Festival de Cinéma de San Sebastián), mais à part ça dans notre salle privée nous avons passé 66 projections pendant cette année, ainsi comme 145 prestations de copies à l'exterieur pour organisations culturelles.



Euskadiko Filmategia - Filmoteca Vasca

Cette année concernant les publications, nous avons publié les livres suivants:

EN EL UMBRAL DE LA OSCURIDAD: JAVIER AGUIRRESAROBE

Auteurs: Jesús Angulo, Carlos F. Heredero y José Luis Rebordinos.

23'5 cm.; 200 pp.

Première publication dédié au directeur de photographie Javier Aguirresarobe, qui a fait plus de 40 courtmétrages et 30 longmétrages.

Edition en collaboration avec la Fundación Caja Vital Kutxa.

ENTRE EL CINE Y LA OPERETA: LUIS MARIANO

Auteur: Alberto López Echevarrieta

23 cm.; 454 pp.

Première monographie écrite en Espagne en tour Luis Mariano, inclus un recueil de chansons et sa complète filmographie.

HOU HSIAO-HSIEN

Auteur: Nieves Amieva Pérez

23 cm.; 142 pp.

Résumé de textes de l'impulsif du nouveau cinema de Taiwan, Hou Hsiao-Hsien.

Publication en collaboration avec le Festival de Cinema de San Sebastián.

5. Administration et budget - relations avec les autorités nationales

Euskadiko Filmategia-Filmoteca Vasca, es la seule Filmothèque qui ne depend pas hiérarchiquement d'aucune administration publique de l'Etat espagnol, mais nos recours économiques proviennent dans un 75% (1995) des administrations publiques du Pays Basque.

Notre budget de 400.000\$ aprox. doit servir pour couvrir les dépenses principales de personnel, crédits bancaires (pour les nouvelles installations), maintiens, achats de copies et restaurations.

Notre principal relation avec les institutions c'est avec le Departement de Culture du Gobierno Vasco, avec lequel nous maintenons une excelente relation, la Cinémathèque est la dépositaire des copies que par normative doivent être délivrées au Gouvernement Basque.



Euskadiko Filmategia - Filmoteca Vasca

6. Relations internationales (FIAF et autres):

Jusqu'au présent nos relations internationales sont basées sur l'échange de publication et d'information, spécialement dans le domaine du Cinéma Basque.

On a prêté des copies spécialement comme modèle de notre cinéma, seulement avec d'autres cinémathèques en Espagne, spécialement cette année avec la Filmoteca Española.

7. Divers:

Actuellement notre plus grande préoccupation est la création d'un nouveau dépôt pour copies cinématographiques, parce que celles que nous avons dans l'actualité compte avec des fonds de 1.400.000 mètres et sa capacité ne dépasse pas les 2.000.000 mètres.

Dans cette année, nous espérons un budget spécial, pour le dédier au I Centenaire du Cinéma, et nous avons prévue une grande exposition sur l'histoire du cinéma en général et en particulier du cinéma basque sous schémas didactiques et que serait itinérant par tout le Pays Basque, mais tout ça a été impossible parce que nous n'avons pas reçu de l'argent extra, et on doit le laisser pour l'année 1996, sessions de recuperations cinématographiques de divers cinémathèques, exposition à propos de l'image rescue, ainsi comme autre exposition de l'évolution des appareils cinématographiques, mais malgré tout nous avons fait une exposition le même jour du Centenaire (le 28 Décembre), au Théâtre Victoria Eugenia de San Sebastián, avec la première de la projection simultanée avec Paris de "Lumière et Compagnie" (1995).



Seoul

Activities Report for 1995

Korean Film Archive

1. Acquisitions of the Year

During 1995, KFA (Korean Film Archive) made greater efforts to collect feature films produced in Korea, including documentary films and foreign films released in the nation, and as a result and also by copying materials, KFA was able to acquire a large quantity of works.

The legal system of presenting a specimen copy has been enacted and is scheduled to be enforced starting from 1996. KFA was able to acquire a large quantity of materials during 1995, compared with other years, in the form of deposit or donation by film producing companies and other related organizations actively supporting the film preservation activities.

KFA collected 391 copies of negatives and 681 copies of prints in full-length feature films, and 1,385 copies of negative and 691 copies of prints in short films.

In addition, KFA acquired 82 pcs of video disks, 255 video tapes, 2,795 volumes of scenarios, 952 copies of film-related literatures and periodicals, 1,054 posters, and 4,098 still pictures.

What is noteworthy in particular is that a Korean resident living in the United States donated a copy of Korean film titled "the Evening of Independence(1948)" which was not available in Korea, marking a great achievement in the field of film collection.

2. Progress in the Field of Preservation

- * KFA restored 16 pcs of damaged films in duplicate negatives or master positives to be maintained as film culture heritages, selected 135 pcs of superior Korean films, and completed print copying work.
- * KFA purchased a 35mm Film Editing Machine for use in the screening of prints in possession and in the editing of negatives and sound films; a synchronizing table to be used in the accurate synchronous screening of

positives, negatives and sound films; and a film tension rewind table aimed at effectively preserving films by maintaining uniform speed and adequate tension adjustment.

3. Cataloging–Documentation–Research

In order to systematically manage materials and provide effective information in accordance with the data computerization plan initiated in 1991, KFA is proceeding with the database program upgrading job; and to satisfactorily manage materials in possession through the use of bar-code system in 1995, KFA has completed development of a database program, currently making necessary preparation for data input to provide practical information.

Furthermore, as part of the Cinema & New Media event held under the joint sponsorship with the Chosun Ilbo newspaper company, KFA produced a CD-ROM containing synopses, staff and moving pictures of Korean films produced during the period from 1919 to 1994, achieving remarkable results in the provision of film information to the general public. A plan is under study now to make an English version of the CD-ROM in the future.

4. Film Showings–Exhibitions–Publications

During 1995, a total of 336 feature films were shown and the audience was approximately 70,000. As the year 1995 in particular was the 100th anniversary of the birth of world films as well as being the 50th anniversary of Korea's Independence, all events were held centering around the celebration of the "100th Anniversary of the Birth of Films and the 50th Anniversary of National Independence."

As for domestic programs, KFA arranged programs of viewing Korean films produced during the period from the 1950's to the 1980's to illuminate Korean films by times and by themes, simultaneously holding retrospectives of the famous Korean film directors.

In the case of foreign films, KFA held German film showings (2 times), a French film showing and a Portuguese film festival.

With regards to exhibitions, "Korea Film Still Picture Exhibition" was held all the year round.

In addition, KFA published and distributed books on Cinema & New Media '95, Stories of Film 100 Years and the Film in Digital Era.

5. International Relations

- * Dispatched 2 representatives to the 51st general convention of FIAF held in LA.
- * KFA invited 3 officials from China's Film Archive, who inspected film facilities in Korea and held discussions with key Korean officials engaged in film production, regarding mutual exchanges of films, successfully reaching mutual agreement to provide active cooperation in the collection of related materials from each country.
- * KFA provided full support to Mr. P. K. Nair, former representative of India's National Archive, who visited Korea to check and study possibility of establishing a restoration center in Asia, exchanging a wide range of opinions on film technology, joint production and operation of film festivals.
- * To help the enactment of a law requiring the presentation of specimen copies in Korea, KFA requested FIAF members for materials related with the law enacted in other major countries. KFA studied and analyzed the materials received from key countries of the world and presented the results to the government, proving a turning point for compulsory requirements to be decided with respect to the presentation of specimen copies.

6. Budgetary Matters, Relations with Governmental Authorities

Since KFA has been designated, in 1994, as an institution eligible for direct benefit from the national funds, its share of government subsidy in the total budget required for 1995 jumped to 30.4%, and the percentage of the government subsidy for 1996 has already been fixed at 37.3%.

Such uptrend is a proof that KFA, as a government subsidized institution, has solidified its foundation to secure stabilized funds. Under such environment, KFA is continuously negotiating with governmental authorities to increase the percentage of future government support in relation to total operating budget.

As a result of such close negotiations held with governmental authorities in 1995, the Basic Film Promotion Act carrying a clause stipulating "Government shall collect, preserve and manage film products to preserve and promote film

culture." was passed and promulgated at the National Assembly, providing a new momentum for the introduction of a legal system of presenting specimen copies. In the latter half of the year, the Film Promotion Act with a clause saying "1 copy of the original film, or its copy, along with a copy of its scenario, shall be submitted to the Minister of Culture and Sports in accordance with the provisions of Presidential Decree." was passed and promulgated by the National Assembly, successfully stipulating the legal requirement of submitting specimen copies.

During 1996, KFA plans to hold continuous negotiations with the related governmental authorities to include a stipulation in the enforcement bylaws of the Film Promotion Act, which designates KFA as the place where film specimen copies shall be submitted.

Publication of CD-ROM Title "75-Year History of Korean Cinema"

1. Publication Motives

This CD-ROM has been produced and issued as part of the Cinema & New Media '95 event in order to enhance people's interest in Korean cinema and to promote pride among those engaged in cinema production.

2. Rights

- * Copyright: Held jointly by Korean Film Archive, the Chosun Ilbo and Solbit Chosun Media.
- * Publication rights: Held by Solbit Chosun Media.

3. Contents of Publication

- a. Date of Publication: Feb. 11, 1995
- b. Conditions of Implemental Environment
 - IBM compatible PC with capacity greater than 80486SX.
 - Main Memory with capacity greater than 4MB (capacity greater than 8MB recommended).
 - HD Memory capable of using capacity greater than 10MB.
 - CD-ROM driver with speed faster than 2X.
 - MPC compatible sound card.
 - SVGA Board (True color recommended) with more than 256 colors.
 - Mouse.
 - Han-geul (Korean character) Windows 3.1 version.
 - Video for windows MCI Drive.
- c. Versions Produced: 2 kinds, i.e. JPEG and MPEG versions.

4. Contents of Recording

- * Basic reference documents for 4,749 pcs of Korean films produced during the period from 1919 to 1994 (Including approximately 500 cuts of photographs, 150 posters and 60 pcs—approximately 1 minute per piece—of moving pictures).
- * Cinema titles, directors, actors and actresses, cinema producing companies, and film scenarios can be retrieved with key values; and works can be referred to and printed by using the titles or words of main text.
- * Cinema Story

- Brief history of Korean cinema: History of cinema inflow into Korea and the development of film production.
- Records of awards: Details of major prizes awarded each year at Korea's major film festivals, e.g. Dae-Jong Award and Chong-Ryong Film Festivals.
- Arguments: Arguments regarding the history of Korean cinema described centering around related reference materials.
- Box Office Records: Information on Korean cinema which recorded highest box office success during the period from 1972 to 1993.

* Cinema Chronicle

The transitional process of Korea's cinema history displayed in each era is described in the form of a diagram for ready understanding, by comparing modern history of Korea with the history of cinema.

5. Remarks

A plan is under way to supplement the data and publish the CD-ROM in English version.

Skopje



КИНОТЕКА НА МАКЕДОНИЈА
CINEMATHEQUE OF MACEDONIA

Булевар: Гоце Делчев б.б. п.ф. 161
91000 Скопје, Република Македонија
тел: 389 91 211-579, 228-064 факс: 389 91 220-062
Е. пошта: MX%IGOR@NUB.MK"

Bul: Goce Delchev b.b. p.o. box 161
91000 Skopje, Republic of Macedonia
tel: 389 91 211-579, 228-064 fax: 389 91 220-062
E. mail: MX%IGOR@NUB.MK"

PROVISIONAL MEMBER OF FIAF

ANNUAL FIAF REPORT 1995

The Cinematheque of Macedonia realised its activity according to the previously prepared Annual Program for 1995 which was sent on time to the Ministry of Culture for approval. The Program, as usually, comprised the traditional cinematheque's activities such as: acquisition, preservation, storing, cataloguing and presentation of films, film and other related materials. Also, the Program was consisted of significant short and long termed researching projects, the institution's task of developing and improving the international relations, then, publishing of books and our journal "Kinopis", and of course, solving of our long lasting problem of finding out the more adequate place for storing vaults as well as for technical equipping of our institution. The Program also included special part consisting the activities on the occasion of world wide celebration of centenary of cinema and 90-years anniversary of the creative film activity in Macedonia.

1. The acquisition of films and film library footage was limited by the lack of appropriate vaults. In spite of that handicap 95 reels of films were acquired in the Cinematheque. During 1995, 400 prints of feature films with expired licence were identified, primarily situated in the distribution and screening companies: "Makedonija Film", "Gradski Kina", "Manaki Film", "The Youth Cultural Center" from Skopje, as well as in other towns such as Kumanovo and Berovo. Those prints should be acquired in our institution as soon as we succeed in obtaining adequate vaults. Besides such objective circumstances, we also faced from one hand with the problem of negligence of the Macedonian production companies for the legal depositing of the original film footage and from the other with the problem with the Ministry of Culture for not providing special funds for developing of archive print of the latest Macedonian film production. That is the reason for which The Cinematheque has not acquired yet archive prints of the Macedonian feature films: "Weekend of

Deceased Persons", "Tattoo", "Macedonian Saga", "Light Gray", "Before the Rain" and the latest film "Angels at the Junk-yard" and a number of documentary films.

In such circumstances a greater attention has been paid to the acquiring of documentation as well as of cinematography objects and old technical equipment. Namely, the existing technical holdings has been enlarged with 5 old cine-projectors and one old photo-camera. Beside this, a great number of posters, plaques, statuettes, diplomas and various types of prizes, awarded to the Macedonian film makers at the domestic and international film festivals were acquired. A part of them as originals were deposited definitely in the Cinematheque, other part was copied and the third part was returned to the owners.

With its own modest financial resources, our institution has acquired a newsreel entitled "Le Conflite Balkanique", provided in good cooperation with The Royal Film Archive from Brussels for which once again we thank them a lot.

The collection of videotapes was enlarged by 5 video tapes of original classical films, acquired in France. Also, the Cinematheque received a gift of two collections of videotapes, one from Turkey and one from Taipei, Taiwan, for which we are very grateful.

The acquisition of written documentation has been realised by obtaining documents for the personal files for 5 significant Macedonian film makers.

The phototeque collection was enriched with 3.766 new photos. During 1995, the Cinematheque of Macedonia realised a project for developing photographs originating from the film opus cinematographed by Manaki We brothers, where 3.000 photos has been made from their images and shots. Also, 375 photos has been made from the Macedonian documentary production, 240 photos from the file of Arsenij Jovkov, 35 photos from an old film equipment and 134 photographs for the special edition of our institution "Film Century in Macedonia".

2. Preservation. Because of the lack of space and inadequate premises for storing vaults as well as because of the lack of appropriate technical facilities, we were not able to take the preservation and restoration in optimal way. Except for the Macedonian production, which is kept in air-conditioned vaults, in the new building of the Macedonian national television (where our offices are), the foreign film holdings is kept in a building which is an ancient cultural and historic monument (Kurshumli Han) under sub standardise conditions. Our appeals towards the governmental bodies are permanent.

During 1995, 697 reels of different types of film footage has been inspected and identified, 723 titles were primarily catalogued and 350.000 m. positive and negative film were inspected and rewind during which small mechanical damages were removed. With an aim of preservation and further mechanical damages caused by projections, 150 film tittles were transferred to video tape.

A detailed proposal for the preservation and safeguarding of the film heritage cinematographed by Manaki brothers has been prepared and sent to the Ministry of culture. Previously, in order to provide precise information for the way of developing and the prize-list, we were in contact with the Hungarian Film Laboratory and we have made some agreements.

Unlike the film holdings, the documentation is well preserved and stored in air-conditioned vaults.

1995, we have tried to make the most adequate restoration and preservation of old film apparatuses. We have asked for such illustrated catalogues from more than 50 film archives, libraries and museums all over the world and we provided sufficient professional literature. We also use this opportunity to express our gratitude to all institutions for their support.

3. Cataloguing - Documentation- Research. During 1995, 42 titles cinematographed by Manaki brothers were researched and catalogued, then 43 issues of the newsreels "Filmske novosti" and 52 titles from "Narodna tehnika" ("People'Technique") either.

In the field of documentation comprising the departments of written documentation, library of books and phototeque, 20 personal files, with 900 data has been computer catalogued in the department of written documentation. In the department of the phototeque, 1297 photos and stills have been catalogued in the computer local network.

The library of books was enlarged with 95 new editions which were catalogued according to UDK system. Also, 298 press clippings from the daily and weekly press were cut and catalogued.

The researching activity was going on through long-termed projects, short-termed and team projects.

The second part of the filmological study on the Macedonian feature film was finalised. An additional part with the technical records for the referenced film has been prepared, which also consisted the list of cast and credits, description of the content, the awards and recognitions, the distribution in the country and abroad, articles from the press and critic reviews. The project of the filmological bibliography was carried out for two periods of time. For the first pre-war period (1895-1944), 16 newspapers and journals were researched where 28 files have been found. Regarding the second period (1955-1964), 1034 articles have been found only in the daily press "Nova Makedonija". Also, additional written materials concerning the screening activity of Manaki brothers have been found and brought in the Cinematheque, provided by the State Archive in Bitola.

The short-termed projects were carried out by several staff members in the domestic and foreign archives. The results of those researching are published in our journal "Kinopis" as well as in other domestic and foreign periodicals.

The team researching work was especially significant during last year. On the occasion of the celebration of centenary of cinema, a part of staff-members participated in the project "Film Century in Macedonia", which, actually was a comparative chronicle of the most outstanding events and persons in the cinematography world abroad and in Macedonia. The results of those researching were published as a separate special addition of the weekly magazine "Ekran" ("Screen"), published in 15.000 copies.

According to the same methodology, a similar team researching has been done, which resulted in gathering of much more factual records on the history of the Macedonian cinematography. Those compiled results were published in the special edition of our journal "Kinopsis".

The Cinematheque of Macedonia in cooperation with the Institute Open Society for Macedonia organised the international scientific symposium - "The Cinematographies (Film Industries) of the Small Nations" with participation of 35 attenders' with their works, of 17 countries of Central and Easter Europe.

4. Film showings - Exhibitions - Publications.

The Cinematheque of Macedonia does not possess public showing room of its own so that the public screenings are not possible. We have been raising this problem for years at our Ministry of Culture, however, unfortunately, it was not solved so far. The screening activity is going on in cooperation with the cultural institutions which possess their own cinemas in Skopje and all over the Republic.

1995, at the Book Fair in Skopje, the Cinematheque prepared and showed film program consisting of 120 films. In cooperation with "Gradski kina" (city screening company) and the weekly magazine "Ekran"(Screen), 10 feature and 10 documentary films, selected by the Macedonian film critics were shown. 67 titles were loaned for screening to cultural centres in the Republic. During the huge exhibition "Film Century in Macedonia", 60 films primarily of the Macedonian, but also of the world production has been shown.

During this report period, our institution prepared 4 exhibitions. The Cinematheque participated at the exhibition of photographs from films, organised by UNESCO, in January, in Paris. The next exhibition was on the occasion of the Book Fair in Skopje. Also, during the holding of the Symposium "The Cinematographies of the Small Nations", an exhibition on the creative work of the doyens of the set and art decoration in Macedonian cinematography - Dime Sumka and Nikola Lazarevski was promoted. Finally, a day before the very day of the world celebration of the centenary of cinema and 90th anniversary of the creative film activity in Macedonia, a huge retrospective exhibition on the history of the cinematography on the soil of our country - "Film Century in Macedonia" has been opened.

Our intensive researching activity, comprising the works of our external cooperators, resulted in 10 books, already prepared for publishing. Unfortunately, because of the lack of financial means, only one edition was published - "The Aesthetical Essence of

the Film Shot" in cooperation with the publisher "Epoha" and two issues of the journal "Kinopis". The Cinematheque participated with its own editions at the book fairs in Washington, Sofia, Frankfurt and Istanbul.

The Cinematheque is always on disposal for the researchers and all other interested users of our film heritage. The most frequent users usually are the television companies and the representatives of the press media used the noncommercial services of the phototeque and the library. Also, our institution answers to all requests of students, and our staff members have been teaching lectures at different seminars, workshops and events.

5. International Relations (FIAF and others)

During 1995, the Cinematheque of Macedonia with its activities at the international level, joined the world-wide celebration of centenary of cinema participating in all FIAF celebrating activities. Our institution participated with selection of photographs and a selection of film opus cinematographed by Manaki brothers with a title "Dances and Customs from Macedonia" at the Festival of Restored Films and the exhibition of photographies from films, held in January, in Paris, and organised by FIAF and UNESCO. Besides that, our delegation consisted of three members were kindly hosted by our colleagues in the Cinematheque Francaise where they discussed the future cooperation, especially because of the fact that the year 1996 is the anniversary year for the both institutions.

The cooperation with UNESCO continued by participating of our institution in the UNESCO's project "Films in Danger", as well as by sending to the NGO a request for financial support from UNESCO.

Our institution has always been trying to have a good cooperation with FIAF and all members and associates, answering to all requests, questionnaires etc., and participating to all FIAF projects (Bibliography, CD ROM, FIAF Calendar). Also, two member staff attended the FIAF Congress in Los Angeles, participating with explanations at the Symposiums.

Also, the Cinematheque, carrying out several researching projects realised good cooperation with a number of film archives, cinematheques and film museums asking and receiving important records, significant for the film history in Macedonia. We thank our colleagues for their attentivness.

Our institution was invited by the Archivio Nazionale Cinematografico della Resistenza, from Torino, to participate at the European Film Festival of Resistance, held in spring, 1995. The Cinematheque participated with three films.

In the frame s of the manifestation "Days of Macedonian Culture", held in Istanbul, our institution participated with the exhibition of photographs by Manaki brothers as well as with selected film program.

The Cinematheque achieved good cooperation with Miron Chernenko, film critic from Moscow and Ronald Holloway, American film critic from Berlin, during their

visits in Macedonia. Our institution is supposed to publish their books on Macedonian cinematography.

Finally, the Cinematheque as a mediator, took part in the project for establishing of First Foundation for Central and East European Cooperation for Macedonia - ALFA TV, which, as a part of the international foundation will participate in creation of satellite TV channel consisting of cultural and art program for this region. A delegation from Macedonia attended the conference "Organised Babel", held in June, in Budapest. Also, two members' delegation visited our institution in order to get known with the way of computerise cataloguing of film heritage. This cooperation is in progress.

6. Special events.

We paid special attention to the celebration of centenary of cinema and 90 years of the creative film activity in Macedonia. For that purpose, the Cinematheque prepared special program with various showings, exhibitions, publications, presentations that were realised during 1995 and which were mentioned above.

The event we would like to separate among the others is the retrospective exhibition - "The Film Century in Macedonia". With such a display, with the selection and systematisation of the exhibits, our institution present to the public its twenty years activity by recapitulation of all the segments of cinematography, events and authors. Almost all staff member participated in the preparing of the exhibition. The exhibition was opened on December 27, 1995 and lasted till January 19, 1996 in the City Museum of Skopje. Over 1.000 exhibits (photo cameras, cine cameras, projectors, posters, photos, catalogues, awards, diplomas, recognitions, written documentation, books and other materials) were displayed in 700 square meters. During the exhibition, daily film showings were held in the same Museum. Also, our latest published edition, the book "The Aesthetics of the Film Shot" was presented during the event. The exhibition was accompanied with invitations, poster and catalogue, prepared specially for that occasion. The exhibition was visited by many visitors, and it got a great publicity in the medium. A great number of authoritative personalities even considered and announced it as a cultural event of the year. Although, the exhibition was supposed to be a permanent display, because of the lack of space, we had to disassemble it and to move back in our vaults.

7. Organisational and stuff improvement, acquisition of technical equipment.

During 1995, the Cinematheque has been working in the same organisational structure (17 staff members).

In reference with the acquisition of technical equipment, with the modest financial means that we obtained, we acquired shelves for video tapes, plastic cans (boxes) for film reels, also we changed the phone connectors for our on-line computer data-base, and finally, we acquired PC 486 DX/2 for our local computer network.

8. Budgetary matters, relations with governmental authorities

The Cinematheque of Macedonia is generally financially supported by the Ministry of Culture. Unlike the previous year, the last year total budget was enlarged twicely, however, as it is was specifically assigned according to the program activities, it seemed that the Ministry preferred to support the superstructure of our activity then our fundamental work - preservation. We hope to future better understanding with governmental authorities.

KINOTEKA NA MAKEDONIJA

/CINEMATHEQUE OF MACEDONIA/

Skopje, Republic of Macedonia

Sofia

BULGARSKA NACIONALNA FILMOTEKA
Activities Report
1995

1. ACQUISITION OF THE YEAR

The year was marked by the biggest acquisition in the Archive's history. We acquired all viewing copies and negatives of the former state distribution company "Rasprostranenie na filmi" which was liquidated. The new film stock totalled 1144 titles /960 foreign/, 65 000 cans of film, mostly worn out positives with expired commercial rights.

Through the regular donations from Bulgarian studios we acquired some 4 shorts and 1 cartoon.

From private collectors we succeeded to buy two unique documentaries - one with the footage of the damages after the earthquake in 1928 near Plovdiv /the biggest of this century/. Additional research proved that the film was shot by the most important Bulgarian film pioneer Vassil Guendov /1891-1970/.

2. PRESERVATION

The Archive was fortunate to be finally allocated extra government funding of 600000 Bg levas /=\$9000/ to preserve nitrate films. These funds will enable the transportation of the most endangered Bulgarian footage from the old vaults in Belogradchik /200 km. away/ to the new ones /especially equipped/ near Sofia and first preservation copies to be made since 1989. This process only started in 1995 but will be fully developed in 1996-7.

3. CATALOGUING. DOCUMENTATION. RESEARCH.

During 1995 the Archive acquired 2 new personal computers and a Mitac server. All 5 working terminals were connected in a Novell based network with improved accessioning.

Work continued on the cataloguing of the Archive's holdings. More than 350 Bulgarian feature films, 1500 Bulgarian shorts, 360 foreign titles were added to the computer file by the end of 1995.

The reference library of the Archive acquired 109 new books. The Periodical Division was supplied with 180 new periodicals. More than 5350 newspaper clippings were collected and classified in 1995. In the photo-section 1350 new entries were recorded - stills, portraits, studio stills. 200 dialogue lists of Bulgarian and foreign productions were added to the Documentation collection of the Archive.

4. FILM SHOWINGS

In the Archive's 280 seats cinema "Odeon" 405 films have been shown in 1050 screenings, seen by about 50000 people. Every single day one screening was devoted to the Centenary of the Cinema. Among the most successful programs shown throughout 1995 were: The Cinema of John Ford, The Western Mutation, Sam Peckinpah Retrospective, Literature in Film, The Fondas, The Orson Welles' Touch etc.

A total of 419 films were loaned-out for non-commercial purposes to local educational and cultural institutions, 125 films were shown to researchers and filmmakers. 3 prints were given on loan to FIAF member archives, 2 copies were sent abroad to film festivals.

5. BUDGETARY MATTERS. RELATIONS WITH GOVERNMENTAL AUTHORITIES.

The Bulgarian Film Archive belongs to the administrative branch of the Ministry of Culture. The Government allocation increased this year to B 569 000 Bg levas (= \$US 120 000/). The total income from own sources /screenings, loans/ was 2.8 mln. levas. The Archive was able to continue its activities on a more secure financial basis, as compared with previous years.

6. INTERNATIONAL RELATIONS

The Bulgarian Film Archive was represented at the annual FIAF Congress by its director Mr. Vassil Zhivkov. On an invitation and with the support of Goethe-Institut Mr. Zhivkov made an info-trip on German archives in order to be acquainted with the new practices in storage, preservation and restoration. An archivist from our staff was in Bois D'Arcy, France with similar purposes.

7. MISCELLANEOUS

The archive developed the long established contacts with several foreign embassies and cultural institutes in Sofia. With their help we organised festivals, retrospectives and special events attended by a large Bulgarian public - e.g. Andersen Film Festival /with the Danish Embassy/, Faust in Literature and Film /with Goethe-Institut/, Film Weeks of French and Czech cinema, etc.

Bulgarian films from Archive's collection were presented in festivals and other events in France, Italy, Russia, Greece and Hungary.

Stockholm

Activities Report 1995

Cinamateket - Svenska Filminstitutet Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 15,000. More than 600 viewing prints, 35 mm, were deposited by their owners. A large number of master and archive prints have been deposited by Svensk Filmindustri when they emptied their stock-rooms in Barkarby. AB Knäppupp has deposited the original negatives as well as viewing prints belonging to its entire production.

Progress in the field of preservation

The restoration of inflammable nitrate film, i.e. films produced prior 1953, continued during the year. 13 films and 4 fragments have been restored. One of those fragments was discovered in the archives of Zaragoza, Stiller's "Balettprimadonnan" from 1916.

Several tests and experiments have been made to find a method to save colour material. Tests have been carried out on the Swedish films "Gula divisionen", "Ingen mans kvinna", "Änglar finns dom?" and "Pan".

Restored films (master prints and/or viewing prints):

Balettprimadonnan (1916) fragment
 Djurgårdskvällar (1947)
 En hustru till låns (1920) fragment
 En sjöman går iland (1937)
 Erik XIV (1928)
 Fridolf i lejonkulan (1933)
 Fritiofs saga (1924)
 Jag älskar dig argbigga (1946)
 Lidelse (1945)
 Musik i mörker (1948)
 ... och efter skymning kommer mörker (1947)
 Paradisfågeln (1917) fragment
 Skeppar Jansson (1944)
 Sten Stensson kommer till stan (1945)
 Sven Tusan (1949)
 Trollbruden (1930) fragment
 Trötte Teodor (1945)

The project Cultural History on Film, which was initiated in 1980 and deals with short films and documentaries produced prior 1953, has restored 37 titles, now accessible by means of viewing prints. New intertitles have been made to several silent films.

Among the deponents were Norrköping City Museum, Falkenberg's Municipal Archive, Owe Norrman Productions and also a number of private persons.

Tierp's local authorities have contributed with 12,000 SEK for restoration purposes and the insurance company Skandia has paid for the restoration of the film "Har ni något att försäkra?" (Do You Have Anything To Insure?) from 1923 and donated a viewing print to the archive.

Restored short films and documentaries (master prints and/or viewing prints):

- Aktiebolaget J.O. Öberg & son (1920)
- Brist (1953)
- Bruno Liljefors på Bullerö (1912?)
- Dans i Dalom (1950)
- Den glada änkan (1907)
- Den underbara bikupan (Frankrike 1905)
- Där stenarna tala (1942)
- En man gör sitt val (1948)
- En stad med traditioner (1947)
- Ernst Rolf (provfilm 1930)
- Ett yrke med tradition (1947)
- Filmo-Journalen nr. 1 (1944)
- Filmo-Journalen nr. 2 (1945)
- Finurlige Fridolf (1929)
- Hantverksmässan i Falkenberg (1907)
- Hedemora jubilerar (1946)
- I sommartid (1950)
- IOGT:s sommarting i Tierp (1927)
- Jordens arbetare (1942)
- Komiskt tavelgalleri (1905?)
- Landskrona - en krona bland städer (1947)
- Lili (1903)
- Marknadsfilm från Falkenberg (1905-1910)
- Medborgaren (1952)
- När Lillan kom till jorden (1942)
- Nöjesliv på ett tivoli (England 1905)
- Skilda tiders danser (1909)
- Solidaritet över havet (1940)
- Stadens melodi (1939)
- Strängnäs - en gammal kulturstad (1943)
- Svensk vardag (1950)
- Till Österland (1949)
- Trekungamötet i Malmö (1914)
- Vårt län (1942)
- Växjö 600 år (1942)
- Waldemarsudde (1943)
- Ödets tärningskast (1951)

Cataloguing - Documentation - Research

The cataloguing of the archive's holdings in the new database has continued. Priority has in this context been given to negatives and master prints and the cataloguing of this material is more or less finished. The cataloguing of the sound material is also finished. It still remains to register the thousands of prints catalogued only on microfiche. It will however be a matter of years before the entire holdings registered on microfiche are transferred to the database.

The book collection amounts to 40,000 books. The library has acquired 914 books, 669 by purchase and 245 as gifts. Hours of service: Monday - Thursday 10.00 - 20.30, Friday 10.00 - 17.00.

Unpublished script materials have been organized to 7,200 foreign films and 1,800 Swedish films.

In the library three databases are now available for the general public, i.e. TINlib, the local library system, LIBRIS, the central database in Sweden for university and research libraries and the International Film Archive CD-ROM.

Newspaper clippings: 52,000 film titles, 16,000 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.

Stills: The collection contains 1,500,000 stills, including 32,000 film titles, a large collection of portraits and a minor section on subjects.

Posters: The holdings of posters contain approximately 31,000 items.

Film showings - exhibitions - publications

The Cinematek screened four films daily in Stockholm, and four films weekly in Göteborg and Malmö. The total number of members was around 10,000 and the total number of visitors for the 1,120 screenings amounted to 55,030. Information sheets were written to all films shown. Examples of major retrospectives are Roman Polanski, Gérard Philipe, James Mason, Tomás Gutiérrez Alea, Preston Sturges, Kenji Mizoguchi, Marcel Carné, Dance in film and Black and in scope. Special programmes of film classics were shown to commemorate the centenary of cinema. Exhibitions of film posters from the Film Institute archives accompany most retrospectives in Stockholm. Live music for all silent films was provided by Matti Bye, Lotta Johansson, Nils Nilsson and Oswald Löpare.

We use two cinemas in Stockholm, 350 and 360 seats, one in Göteborg, 710 seats, one in Malmö, 90 seats.

Budgetary matters, relation with governmental authorities

The 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. This means that our financing no longer depends on cinema attendance and video cassette rentals. The government turned out to be a less reliable body for financing than the cinemagoers and due to the

economical situation in Sweden the archive has not been able to compensate for the rise of costs for the last two years.

International relations

During the year the archive lent a large number of viewing prints to other fellow archive members, especially in Scandinavia. The archive also provided viewing prints to festivals including those in Madrid, Paris, Laon, Rouen, Jerusalem, New York, Berlin and Vienna.

Inga Adolfsson and Barbro Lidell attended seminars and film showings in connection with film restoration in Bologna arranged by the Bologna archive under the title *Il cinema ritrovato*.

Rolf Lindfors attended the annual FIAF Cataloguing Commission meeting in Brügge. Rolf, with Arne Lindahl also represented the archive at the FIAF congress in Los Angeles.

Special events

Rolf and Inga have together or individually given several lectures on the archive's work and methods of film restoration. Among the attending institutions were Filmpool Dalarna, Avdelning 232/ST-Kultur, the Media School in Uppsala, Nordiska Film och TV Unionen, FilmTeknik, and the minister of culture Margot Wallström.

At the request of Film och Publik, Rolf and Inga described the archive's work extensively to senior level classes and upper secondary school pupils in a special school showing.

Barbro was one of the lecturers at the conference "Arbetarrörelsen och filmen" (the working class movement and film) at Arbetets museum (the Museum of Working Skills) in Norrköping.

Rolf introduced the film festival in Leksand with a lecture and the screening of a film about Leksand.

Inga has been working with the productions "Stjärnbilder" (by Leif Furhammar) and "Jag är nyfiken - film" (by Stig Björkman), which both to a high degree are based on excerpts from restored Swedish films.

Stockholm 1996-02-13



Rolf Lindfors
curator film archive

Taipei

CHINESE TAIPEI FILM ARCHIVE

1995 REPORT

1995 was a monumental year for the Chinese Taipei Film Archive as it not only marked the Centenary of Cinema, but also the CTFA's admission into FIAF as a full member. The CTFA was honored to be recognized for the advances it has made in its two years as a provisional member and grateful for the support of FIAF's member archives.

ACQUISITIONS

In 1995, the CTFA acquired a total of 315 feature length films and 934 short films including documentaries. Of the total 1,249 films acquired, 998 are domestic productions.

The CTFA's focus of developing a comprehensive collection of domestic productions led to the acquisition of a number of important documentaries filmed between the 40's and 60's by Taiwanese film-maker, Teng Lan-kwang. A growing recognition of the importance of film preservation as historical documentation was reflected by a large deposit of 840 newsreels by Taiwan's leading television station.

RESTORATION

As with all archives, the CTFA must work under a lot of limitations, namely a lack of funding and technology to restore very distorted films. Every year we struggle to restore the backlog of Taiwan and Hong Kong productions which were previously left in storage sheds completely unattended.

In 1995, the CTFA fully restored 4 nitrate films from the late 40's recovered from Hong Kong. 7 feature-length acetate films given in exchange to the CTFA by M. Quiquemelle of Le Centre du Cinema Chinoise were also fully restored.

Our other restoration efforts involved newsreels from W.W.II. These propagandistic films were filmed by the Japanese during their war with China and screened in then Japanese-occupied Taiwan as part of "the war effort". A total of 20 of these 16mm films were restored and transferred to 35mm.

CATALOGUING

The CTFA has mentioned in previous annual reports the difficulty of cataloguing Chinese films with the current computer software. With the great technological advances made in

just 1995, we have also made great strides in cataloguing as well as putting the archive's collection on-line for archive members to access.

A total of 1, 476 films were catalogued this year. By the end of 1996 we hope to have our archive's complete collection on-line for domestic researchers.

PROGRAMMING

Despite our shrinking budget, the CTFA remains committed to providing film enthusiasts with the opportunity to see archival films as well as contemporary, non-mainstream works. With 1995 marking the Centenary of Cinema and 90 years of Chinese Cinema, the CTFA provided unique programming for our members who can enjoy screenings 3 times a day, 5 days a week. On December 28th, we also held a special screening of the Lumiere films generously donated by the Archives du Film in Bois d'Arcy as well as some in a local cafe. Attendants were delighted with the re-creation of the first public screening held in Paris by the Lumiere Brothers.

WERNER HERZOG RETROSPECTIVE

In presenting this festival of recent as well as classic Herzog films, the CTFA was able to bring a photo exhibition featuring Klaus Kinski and the director at the work. Photographer Beat Presser accompanied his exhibition to Taiwan and provided wonderful insight on the filming of FITZCARRALDO and COBRA VERDE.

THE BIRTH OF THE MOVIES EXHIBITION

The CTFA also co-produced an impressive exhibition with the British Council featuring a zetrope, 12-color panels detailing the development of cinema, as well as a video presentation.

4TH ANNUAL FESTIVAL OF TAIWAN CINEMA

1995 was the fourth time the CTFA produced a traveling festival featuring recent and classic Taiwanese films. This festival makes stops in all major cities and other historically significant sites in Taiwan.

The following is a list of in-house programs held in the archive's 69-seat screening room.

- ◆ Burt Lancaster and Lindsay Anderson Retrospective
- ◆ Chinese Literary Films from the 50's
- ◆ "Forever the Students' Lover" Lin Tsueh Retrospective
- ◆ Woody Allen Retrospective
- ◆ Golden Harvest Award Winners (Taiwan's eminent short film & video competition)
- ◆ Centenary of Cinema Special Feature I (1895-1920)
- ◆ Centenary of Cinema Special Feature II (1921-1940)
- ◆ Centenary of Cinema Special Feature III (1941-1960)

- ◆ Centenary of Cinema Special Feature IV (1961-1980)
- ◆ Outdoor screening of old Taiwanese films
- ◆ Chang Ai-Ling Retrospective
- ◆ “The Evolution of Cinema” (films about film-making)

PUBLICATIONS

In 1995, the CTFA published the 1993 and 1994 Republic of China Film Yearbooks, as well as volumes 71-76 of our bi-monthly film publication, *Film Appreciation*.

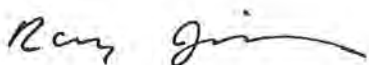
In addition to our regular publications, the CTFA also published four books including the Chinese translation of The Handbook for Film Archives. The other three books are: A Photographic Anthology of Mr. Kung Gia-nong, An Actor, The Chinese Film Dictionary, and The 50th Anniversary of the Taiyin Film Company.

RELATIONS WITH OUR GOVERNMENT

The CTFA is currently completely reliant on government funding for its projects. Although we would all prefer that the work of film archiving not be affected by various political changes, it is. My archive has suffered budget cuts and we are concerned with our ability to maintain the same level of production on the archiving, programming and publication fronts in light of this change. Our priority is, of course, archival and we will focus our energies in this direction in 1996.

INTERNATIONAL RELATIONS

1995 was a hallmark year for the CTFA because we not only joined FIAF as a full member but also launched our unprecedented “Festival of Preservation--A Retrospective of Taiwan Films”. This festival features 10 archival films ranging from the 1940’s to the early 80’s and is traveling to FIAF archives around the world. The prints began their circulation in late ‘95 making their first stop at the Narodni Filmovy Archiv in Praha, Czech Republic. In 1996, the festival is scheduled in 4 European and 4 North American archives. The CTFA is delighted to have this opportunity to share these archival treasures with the FIAF community and hope that this is only the beginning for this type of program.



Ray Jiing
Director

Tehran

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

In the Name of God

1995 Annual Activities Report

Introduction:

The most important step undertaken by the National Film Archive of Iran (NFAI) in 1995 was its decision to become a full member of the FIAF.

The NFAI was officially founded in 1959, and in 1973 joined the *Fédération Internationale des Archives du Film*. The main objective of the NFAI at that time was showing films. It operated merely as a *cinémathèque* modelled on the example of the *Cinémathèque Française*. In fact, there existed a very intimate relationship with the then director of the NFAI and Henri Langlois. Following suit, the status of the NFAI also changed from a member to an observer.

The 1979 Revolution brought a hold to activities of the NFAI and it was only in 1984 _ with the appointment of new Deputy Minister for the Cinematographic Affairs of the Ministry of Culture and Islamic Guidance _ and soon after _ with the appointment of new director of the NFAI, followed by the employment of whole new staff _ that the archive with the objective of preserving the national cultural/artistic heritage of film, started to function in line with the collection, preservation, cataloguing and accessibility policies of the FIAF.

From the outset, it was decided that the NFAI be the sole guardian of all Iranian feature length fiction films made before the Revolution and the only organisation with the right to show them or loan them out, and the Farabi

(1)

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

Cinema Foundation be in charge of Iranian feature length fiction films made after the Revolution; with the understanding that one release copy of every new production of such films, or co-production, together with accompanying posters and stills, be deposited with the NFAI as a preservation print. Furthermore, in order to make this deposit obligatory, it was decided that each new Iranian feature length fiction film seeking public or commercial screening permit should deposit a preservation copy with the NFAI. However, in 1993, in order to support the private sector of film production, it was decided that the NFAI to pay for the print and the cultural right of the film. By adopting this policy, the NFAI acquires each year about 50 to 60 (annual average Iranian feature length fiction film productions) preservation copies and spends nearly a third of its total annual budget on it (well above the %10 quota).

Progress was also evident in screening activities _ in addition to its own cinémathèque the NFAI undertook programming film showings of other cultural centres _ cataloguing _ computerisation of the system continued _ and publication _ 12 books were published with the cooperation of the Cultural Research Bureau. Also plans for founding a new building complex to include all the appropriate facilities of a modern archive _ film storage vaults, laboratory, library, amphitheatre, cinema, viewing rooms, et al. _ are nearly completed, and the archive is waiting for the acquisition of the necessary budget.

We believe that the state of the NFAI, as reported in this paper, is such as to be eligible to become a full member. Thus, we have officially submitted our

(2)

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

application to be put in vote during the 1977 FIAF Congress.

Footnote: As we believe that the annual activities report should give a description of progress, as well as drawbacks, we regretfully announce that the publication of the English bulletin of the NFAI, which was due to appear in early Autumn 1995 _ as reported in the Journal of Film Preservation, Vol. XXIV, No. 51, Nov. 1995 _ has been delayed indefinitely. But as Propertius said: "Quod si deficient vires, audacia certe Laus erit: in magnis et voluisse sat est."

I. Acquisitions

The NFAI acquired a total of 317 film titles and 150 video titles, in the following categories (including titles of 1995 feature length Iranian fiction film productions, purchased according to the 1993 Legal Deposit Act):

- i) Feature length films, national productions:**
 - a.** Donation: 7 titles, 35 mm;
 - b.** Purchase: 10 titles, 35 mm.
- ii) Short films, foreign productions:**
 - Donation: 300 titles, 16 mm.
- iii) Feature length videotapes, national productions:**
 - Donation: 60 titles, VHS.
- iv) Feature length videotapes, foreign productions:**
 - Donation: 90 titles, VHS.

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

Other acquisitions:

- i) 25 book titles on national cinema purchased;
- ii) 7 periodical titles on national cinema purchased;
- iii) 216 posters of Iranian films purchased and donated;
- iv) 195 stills of Iranian films purchased and donated;
- v) 500 blank videocassettes purchased;
- vi) Purchase of 60 000 000 rials (20 000.00 US\$) worth office furniture and stationery.

II. Preservation

Basic repair works _ including washing, changing cans, repairing perforations, et al. _ were done on 180 film titles; 5 feature length fiction films were transferred to videotapes for viewing purposes. 500 000 000 rials (166 666.00 US\$) was allocated to purchase preservation prints of new Iranian feature length fiction films. However, only 10 films (approx. 100 000 000 rials or 33 333.00 US\$) of 1993 production were purchased _ due to the availability of raw materials and laboratory time, the remaining amount was allotted for the same purpose to the following year.

III. Cataloguing

- i) Total of 90 titles of 35 mm. feature length fiction Iranian films were reviewed and catalogued;
- ii) All the periodicals, books, posters and stills acquired were filed in the card catalogue;
- iii) All the 16 mm. foreign films and half of 16 mm. Iranian films were added to

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

the database of the NFAI's IBM computer.

IV. Public Service

- i) Number of researchers using documentation: 880
- ii) Number of researchers viewing films: 120
- iii) Number of research requests by telephone and mail: 450
- iv) Number of film titles viewed by researchers on movieola in the archive: 50
- v) Number of film titles loaned for research/film study purposes: 15
- vi) Number of videotape titles viewed by researchers in the archive: 200
- vii) 53 foreign film titles (165 reels) were loaned to the International Fajr Film Festival, Tehran; 10 Iranian film titles (10 reels) were loaned to the Roshd Film Festival, Tehran; 4 Iranian film titles were loaned to 3 international Film festivals.
- viii) The NFAI provided material for 9 national television and 3 national film productions.

V. Publications

The NFAI collaborated with the Cultural Research Bureau in the publication of 12 books, as follows:

- a. Five volumes of books on movie masters, as part of the series "Movie Texts", under the supervision of Bahram Dehghani:
 - 1. Porter: the First Storyteller; translated by Shiva Mahshid Fallahi;
 - 2. Griffith: the Great Master; translated by Bijan Mohammad;
 - 3. Demille: the Hollywood Explorer; translated by F. Booghus-Pour, M. Eslamieh and E. Amirkiani;

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

4. Edison and the Birth of the Movies; translated by Hamid-Reza Montazeri;
5. Keaton: The stone-Face; translated by Rahim Ghassemian.
- b. Two volumes of filmographies, as part of the complete filmography of the Iranian feature length fiction films, edited by Gholam Haydari:
6. Iranian Cinema: A filmography, Vol. 4 (1370-1372S/1991-1994);
7. Iranian Cinema: A filmography, Vol. 5 (1341-1346S/1962-1968).
- c. Two volumes of bibliographies, as part of the series "A Bibliography on Iranian Films Criticism", edited by Shahrazad Khashe:
8. A Bibliography on Iranian Films Criticism, Vol. 4 (1369S/1990);
9. A Bibliography on Iranian Films Criticism, Vol. 5 (1370S/1991).
- d. One volume of bibliography, as part of the series "A Bibliography on Cinema", edited by Farkhondeh Sadat-e Marashi:
10. A Bibliography on Cinema, Vol. 2 (1368S/1989).
- e. Two volumes on screenplay writing:
11. Writing for Cinema, Theater, and Television; written and translated by Haydar-Ali Omrani;
12. On Screen Writing, by Edward Dmytryk (Focal Press, 1985); translated by Fereydoun Khameneipour and Mohammad Shahba.

VI. Cinémathèque

As previously reported the cinémathèque of the NFAI re-opened on May 21st, 1991, after the Revolution, and it has continued screening films uninterruptedly, ever since.

On January 3rd, 1995, the second programme of the fourteenth season, and on

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

December 26th, 1995, the first programme of the eighteenth season, were screened.

The programmes of the 14th and the 15th seasons were devoted to a collection of selected films from the history of cinema, celebrating the Centenary of Cinema, which included a total of 19 titles (the first screening took place on December 27th, 1994). Among the films shown there were: *Une partie de campagne* (Jean Renoir, 1936); *La Belle et la Bête* (Jean Cocteau, 1946); *Les Enfants terribles* (Jean-Pierre Melville, 1950); *Les Espions* (Henri-Georges Clouzot, 1957); *The Ballad of Narayama* (Keisuke Kinoshita, 1958); *Seven Chances* (Buster Keaton, 1925); *Le Grand jeu* (Jacques Feyder, 1934); *Mr Deeds Goes to Town* (Frank Capra, 1936); *Viridiana* (Luis Buñuel, 1961); *Diamonds of the Night* (Jan Nemeč 1964); et al.

The theme of the 16th season, starting on June 27th, 1995, was the French Cinema, whose programme included screenings of films by Lumière Brothers, Méliès and Emile Cohl (1895-1912), *Le Million* (René Clair, 1931); *Boudu Sauvé des eaux* (Jean Renoir, 1932); *Atalante* (Jean Vigo, 1934). . . *Ascenseur pour L'échafaud* (Louis Malle, 1957); *Mon oncle* (Jacques Tati, 1958); *Tirez sur le pianiste* (François Truffaut, 1960). . . *Judex* (Georges Franju, 1963); *Le Samurai* (Jean-Pierre Melville, 1967); and ending on September 19, 1995 with 1971 version of Abel Gance's *Bonaparte et la Révolution*.

The 17th season was devoted to the Cinema of England, starting on September 26, 1995, with screenings of English animations made between 1903 to 1905;

(7)

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

continuing with *The Lodger* (Alfred Hitchcock, 1926). . . *The Private Life of Henry VIII* (Sir Alexander Korda, 1933). . . *The Million Pound Note* (Ronald Neame, 1953). . . *This Sporting Life* (Lindsay Anderson, 1963), *Becket* (Peter Glenville, 1964). . . *Accident* (Joseph Losey, 1967); and ending on December 19, 1995 with 1974 British and American co-production of Sidney Lumet's *Murder On the Orient Express*.

The eighteenth season, which started on the last Tuesday of 1995, December 26th, with Roberto Rossellini's *Paisa* (1946), is devoted to the Italian Cinema.

It is worth mentioning that with each season of film showing an accompanying booklet, to introduce the films and their makers, were published by the NFAI, and the total number of the audience for 1995 was approximately 5000 persons, same as the last year.

Besides the Cinémathèque of the NFAI, the archive cooperated directly in programming film showings of the following cinémathèques by providing the films screened and a personnel of the archive:

- i) Farhangsaray-e (House of Culture) Arasbaran: 12 film titles;
- ii) Farhangsaray-e (House of Culture) Bahman: 30 film and 20 videotape titles;
- iii) Farhangsaray-e Sa'dabad: 40 film titles.

VII. International Relations

Unfortunately this year the director, Mohammad-Hassan Khoshnevis and the director of the international relations, Fereydoun Khameneipour, could not

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

attend the 50th FIAF annual Congress in Los Angeles, because of the visa complications. Although Mr. Gregory Lukow did his outmost to secure us entering visas to the US, and we are indeed grateful to him, but because of the lack of cooperation by the German Consulate in Tehran, and the US Consulate in Frankfurt, we could not obtain the necessary visas. Our invitations from Los Angeles archives were sent to the US Consulate in Frankfurt, but when we submitted our visa applications to the German Consulate in Tehran to enter Germany for our interviews, it was announced that it would take one month before visas could be issued; and when, because of the lack of time, we asked the US Consulate in Frankfurt to send our invitations to another country where we do not need visas to enter, it was announced that the Consulate does not have our records!

We believe that it is of vital importance for officers of member archives not to miss FIAF congresses, where they can get to know each other better, and communicate more openly. Therefore, we hope that the host countries pay more attention to this matter. After all, as Langlois wrote to Lindgren in November 1947: "I am absolutely convinced that the individual development of each cinémathèque can be effective only in relation to the development of cinémathèques throughout the world."

Not being able to attend the Los Angeles Congress, our international relations with other members were limited to correspondances. Furthermore, we sent 4 Iranian film titles to 3 international film festivals upon request. We also participated in the Journal of Film Preservation by sending an article.

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

The NFAI puts a great importance in maintaining excellent relations with FIAF partners, and is always ready to do all it can to cooperate with other archives.

VIII. Budgetary Matters

The biggest problem the NFAI is facing in giving the annual budget in the US dollars, is the unstability of exchange rate. In 1991 the annual budget was 120 896 370 rials, and with the exchange rate of 1US\$ = 70 rials, in US\$ was 1 727 091.00. In 1994 the annual budget was 350 000 000 rials, and with the exchange rate of 1US\$ = 1 750 rials, in US\$ was 200 000.00. In 1995 the annual budget was 1 314 000 000 rials, and with the exchange rate of 1US\$ = 3 000 rials, in US\$ was 438 000.00. Considering this discrepancy, although the annual budget of the archive increased 11 times in Iranian rials from 1991 to 1995, it decreased 4 times in US dollars.

The biggest fraction of the archive's budget is provided by the Ministry of Culture and Islamic Guidance and a small fraction by membership fees to the cinémathèque (approx. %1.5, in 1995) and sale of books (approx. %8.76 in 1995). The part of the budget spent on preservation is also a particular case. The NFAI owns very few nitrate copies and they are all transferred to safety films. As explained in the introduction, the prints which it purchases as legal deposits are the preservation copies and in 1995 the archive received 166 666.00 US\$ for this purpose of which only a fifth was spent.

The NFAI regularly transfers films to videotapes for viewing purpose and is planning to make duplicate prints of its holdings of Iranian feature length

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

fiction films made before the 1979 Revolution. Furthermore, it is the policy of the archive always to acquire two copies of any foreign film it purchases.

Footnote: The NFAI feels it is successful in all activities related to a modern archive and has made great progress in all fields, except in restoration. We hope that in future we will be able to undertake this activity too, but unfortunately there are no definite plans in this respect.

* * *

Director: Mohammad-Hassan Khoshnevis

Director of International Relations: Fereydoun Khameneipour

Tokyo

**NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN**

3-7-6, Kyobashi, Chuo-ku, Tokyo, 104 JAPAN
Tel: 81-3-3561-0823, Fax: 81-3-3561-0830

ACTIVITIES REPORT for 1995
(covering fiscal 1994: April 1994 - March 1995)

Note: To our regret, for fiscal 1994 we are unable, due to internal reasons or otherwise, to provide complete statistical information of our various archival activities. However, when statistics were available we included them in the report, and all the numbers cited below in the report are effective as of March 31, 1995.

1. Acquisitions

A. FILMS

As for this year's acquisition of films for archival use, we should note that we purchased from various film companies a number of new prints of films by such Japanese masters as Masahiro Makino, Hiroshi Inagaki, Tomu Uchida, Minoru Shibuya, and Kazuo Mori, enriching our collection, especially the Japanese film collection.

B. PRINTED MATERIALS

Among many still photographs and rare newspaper clippings donated, notable donations were: 1) a private collection (Amaya Tamotsu Collection) of approximately 1,700 prewar Japanese film magazines, many of which exist only in this collection; 2) about 750 different items related to Akira Kurosawa, including books, scenarios, posters, program brochures, etc.

2. Preservation/Restoration

A joint restoration project launched in 1993 with Pacific Film Archive with a view to repatriating a print and dupe negatives of three prewar Japanese films--*Chikyodai*, *Hodo no Sasayaki*, *Arakuma Daihachi*--previously discovered on the West Coast, was completed with great success, thanks to valuable help from both Edith R. Kramer and Mona Nagai at Pacific Film Archive. In particular, a 1932 silent film, *Chikyodai*, directed by one of the pioneering directors in Japan, Hotei Nomura, turned out to be another gem in our collection.

We should also add that existing parts of two rare films, *Ten'ichibo to Iganosuke* (directed by Shozo Makino, 1926) and *Mitokomon Kaikokuki* (directed by Tomiyasu Ikeda, 1937), were restored.

With respect to part of the Komiya Tomijiro Collection, a collection which the NFC discovered and preserved a few years earlier, further restoration attempts, such as the application of more refined wet-gate printing, were made and brought good results, with an impressive improvement particularly within the area of high quality color restoration of tinted images, which had not been achievable in the previous restoration. This owes greatly to Mr Choichi Imada with Ikueisha who spared no efforts in the project.

3. Cataloguing/Documentation/Research

A. CATALOGUING

Computer cataloguing was in process with newly acquired films (approx. 850). With respect to about 500 prewar Japanese documentary films, the data was updated and revised, and more detailed information was added.

B. DOCUMENTATION

Library material and documents which had been temporarily stored at the Film Center Archive (Sagamihara annex) were transferred back to the newly built NFC building. In tandem with the transfer, mainly Japanese books were computer cataloged (approx. 5,300 volumes). Also precious items which had been severely damaged were repaired.

4. Film Showing and Related Programming

A. SPECIAL PROGRAMS

Due to the preparation for opening the NFC's new building and transferring our headquarters to this new building from the Sagamihara annex, many of our screening and programming activities had to be suspended. There was a notable exception, however: a special event for the preceding year of the centenary of cinema, entitled "Silent Film Renaissance." "Silent Film Renaissance" was organized by the NFC, Asahi Shimbun and the Japanese Executive Committee for the Centenary of Cinema, and presented at the Asahi Hall, Tokyo in December 1994.

The program of this event featured an attempt to bring the original experience of silent cinema back to life by a renewed encounter of silent film with music. We chose 9 films, both Japanese and foreign, from the golden age of silent cinema, and presented them with original scores composed or improvised for this special occasion by prominent contemporary Japanese musicians such as Ryuichi Sakamoto. It turned out to be a particularly important experiment for us in that it provided us with an opportunity to explore future ways of presenting silent cinema and organizing events with other institutions. The event was possible only with the valuable cooperation of Turner Entertainment Co. (*The Wind*, *The Crowd*) and such FIAF members as Cinémathèque Française (*J'ai tué*), Det Danske Filmmuseum (*La Passion de Jeanne D'Arc*), and George Eastman House (*The Cheat*).

The event drew an audience of 2,559 people during its six day presentation and was completed with great success. It was an enlightening experience especially because it helped the public appreciate more the significance of film preservation.

B: CIRCULATION PROGRAM (domestic)

The year 1994 marked the sixth year of our circulation program, "Promotion of the Viewing of Superior Japanese Films," which provides the public with the best prints of superior Japanese films. We held touring screenings of films from the NFC's collection at 67 venues throughout Japan, with the cooperation of local institutions such as public cultural facilities. The total number of admissions during the program was 39,723, an increase of approximately 5,000 over the previous year's.

C: As for above mentioned A, we edited and published with Asahi Shimbun a descriptive

catalog. In regard to B, we produced a program brochure.

5. Budgetary Matters

A budget of roughly 483 million yen (4.83 million US dollars), excluding salaries, was executed in fiscal 1994, an increase of 52.3% over the previous year's budget. This increase resulted from the approval of a special budget for the opening of the new building and its related expenses. Our budget occupies 40% of the total budget of The National Museum of Modern Art, Tokyo, to which the NFC belongs.

6. International Relations

We cooperated with the 7th Tokyo International Film Festival held exceptionally in Kyoto this year, by sending 12 classic films for "Nippon Cinema Week," a large scale Japanese cinema retrospective at the Festival. We also helped organize a symposium for a special event entitled "The Best of Asian Films." Six relevant individuals from the South-East and Central Asia were invited as guests for the event.

Centre Georges Pompidou in Paris organized "Pathé, premier empire du cinéma," as part of the centenary of cinema activities in France. We cooperated by sending some 19 Pathé films, many of whose prints are thought to be the only existing copies, from our Komiya Tomijiro Collection.

Partly relevant to our preservation activities, we repatriated the original negatives of as many as 54 Indonesian films produced in the 1970s and 1980s. These films were incidentally discovered upon our investigation and preservation project of Asian films at domestic film laboratories. Some of them were the only existing negatives. They had been initially sent here for processing and lab work but were held up as bonded goods until the payments were made. With the copyright holders' consent, we aided in clearing the films through the customs and conserved them as donated materials from the labs with dupe copies made. We decided, however, to repatriate them upon the request of both the labs and the relevant parties in Indonesia. It is a great pleasure for us to be able to make a contribution to film preservation in other Asian countries.

The Center had the pleasure of receiving visits from such colleagues and individuals as:

Mr Vladimir Malyshev and Mr Vladimir Dmitriev (Gosfilmofond of Russia)
Mr & Mrs Roger Ebert
Mr Kirill Razlogov (Russian Institute for Cultural Research)
Delegates from Korean Broadcasting System
Mr Philip de Chaisemartin (Gaumont)
Mr Jorge Adan Jellinek Correa (Ultimas Noticias, Uruguay)

Masatoshi Ohba, Chief Curator, visited the China Film Archive in Beijing, and Hisashi Okajima, Curator of Film, attended the FIAF Congress in Bologna and "Pathé, premier empire du cinéma" in Paris, France.

7. And...

The biggest event of the year was definitely the completion of the new National Film Center

building on October 31, 1994 as was scheduled, at a total construction cost of about 5 billion yen (50 million US dollars). We celebrated its completion on December 7 in a ceremonial party attended by about 300 guests from officialdom, the film industry, and those who were engaged in the construction.

We commissioned to launch on January 10, 1991 the demolition of the old building, to be followed by the commencing of reconstruction in September the same year. About three years were required to complete the reconstruction. The headquarters, which had been transferred temporarily to the Sagamihara annex during construction, moved back on November 1, 1994 to this new office at the old familiar location, Kyobashi, and then major sections began to be moved back accordingly from January 1995. (The official opening of the new building to the general public took place in May 1995, which, to our great pleasure, coincided with the centenary of cinema.)

With a total floor area of 6,903m², with eight stories above-ground and three underground, and two screening halls (large and small ones with seating capacity of 310 and 151 respectively), a library, storage rooms for paper materials, a restaurant, and an exhibition hall (343m²), the new building is expected to be the center for Japanese film culture during the second century of cinema.

Torino



Rapport d'activité 1995

L'année du Centenaire a été pour le Museo Nazionale del Cinema une importante année de transformation et de développement. Le MNC a perfectionné le programme de catalogage, de restauration et de valorisation des collections et a renforcé un programme systématique d'acquisitions. Le MNC a aussi organisé des manifestations et des événements pour le Centenaire qui se dérouleront aussi en 1996 et a poursuivi dans l'élaboration du projet pour la réalisation du nouveau Musée du Cinéma dans le siège prestigieux de la Mole Antonelliana.

Le projet du Musée du Cinéma a été perfectionné par la direction scientifique du projet nommé par le nouveau Président du MNC, Giuliano Soria, et constituée par Paolo Bertetto (coordinateur), David Francis, Lino Micciché, David Robinson et Donata Pesenti Campagnoni (pour le précinéma).

Peter Greenaway devrait être chargé de la direction artistique de la mise en oeuvre. Le nouveau Musée concernera l'exposition et l'interprétation de l'image en mouvement dans le cadre des rapports avec l'histoire des arts visuels et de la technique. Le Musée sera une structure d'interprétation et de connaissance qui visera à coordonner le passé avec le présent et le futur, en liant les aventures de la lanterne magique aux différences du langage filmique jusqu'aux recherches dans le domaine de l'image digitale. Ce sera un Musée dynamique et interactif qui permettra au public la connaissance et l'expérimentation des techniques du cinéma comme du précinéma.

L'ouverture du nouveau Musée sera possible après la restructuration de la Mole Antonelliana (24 mois environ).

Catalogage et restauration

L'activité de catalogage du patrimoine a été concentré surtout dans le domaine des affiches, du matériel promotionnel des photographies du cinéma et des films. On a réalisé un précatalogage informatisé de 12.000 paquets d'affiches et de matériel publicitaire, de plus de 7.000 photographies du cinéma muet italien, de 3.500 photos du cinéma muet étranger, et de 5.000 paquets de photographies du cinéma parlant, correspondant à 40.000 photos à peu près. Le précatalogage des collections d'appareils, des objets d'art et d'estampes du précinéma et du cinéma a été développé aussi et concerne aujourd'hui plus de 7.000 pièces.

Le MNC a aussi commencé à organiser le nouveau catalogage informatisé des collections libraires de la Bibliothèque qui comptent plus de 22.000 monographies et plus de 2.300 titres de revue et de périodiques. Le catalogage sera réalisé avec le système bibliothécaire national adopté par le Ministero dei Beni Culturali.

Les documents du MNC ont été aussi ordonnés et inventariés et pourront devenir un fond d'importance indoubitable pour les chercheurs qui voudront étudier surtout l'histoire du cinéma muet italien. L'inventaire des archives des documents sera publié en 1996

L'activité de restauration du patrimoine muséal et des films est poursuivie avec un engagement particulier sur les collections en papier plus précieuses. On a restauré plus de 100 affiches très importantes du cinéma muet italien et du cinéma parlant, plus de 20 livres du XVIII et du XIX siècle, presque 50 estampes, plus de 60 photographies originales du cinéma muet produit à Torino. Aussi 2 boîtes de musique ont été restaurées. Une activité de nettoyage et de microrestauration a été réalisée sur des lanternes magiques, des appareils du mouvement, des objets, des plaques de verre, des vues d'optiques, de la collection de précinéma et aussi sur des caméras de la collection cinéma.

Pour ce qui concerne les archives film le MNC a poursuivi le travail de transfert en safety du nitrate conservé dans ses

depôts (14.000 mètres) et aussi procédé au tirage de copies pour la conservation et la programmation (24.000 mètres). Le MNC a restauré en particulier *Il padrone delle ferriere* de Perego et *Il cappotto* di Lattuada et a terminé le programme de restauration de *Cabiria*, effectué avec le soutien du Projet Lumière. La restauration de *Cabiria* a utilisé des images repérées dans les archives de Torino, de Paris, de New York et de Moskva, en réalisant une version de 3.335 mètres (l'original, selon la fiche de censure, est de 3.365 mètres). Le MNC a aussi restauré des films de la néo-avantgarde italienne.

Acquisitions

La politique d'acquisitions du MNC a connu en 1995 une impulsion absolument particulière. Le MNC a avant tout acheté la plus importante collection anglaise de précinéma, la collection de John et Bill Barnes avec 2.000 pièces à peu près: en particulier 120 lanternes magiques (plusieurs du XVIII siècle), 45 appareils d'optique et pour la production du mouvement, 53 pièces de théâtre d'ombre, 130 estampes et documents iconographiques, 10 panoramas et dioramas théâtraux, 1518 plaques de verre (de qualité absolue). La collection Barnes va s'intégrer dans la meilleure manière avec le patrimoine du Museo, soit pour les aspects particuliers de la collection, soit pour la documentation de la production anglaise que la collection Prolo avait recueilli en forme réduite.

D'autres importantes acquisitions ont été réalisées dans le domaine du cinéma. Après l'achat de la façade d'un cinéma forain italien (le Cinema Cini), qui est toutefois incomplet, le MNC a développé des acquisitions dans le domaine des mémorabilia du cinéma. Avant tout le MNC a acheté des costumes importants pour le nouveau Musée et a acquis ou reçu en dépôt plusieurs maquettes et esquisses pour les décors et les costumes. En particulier de grande importance sont les maquettes de Chaplin (80 à peu près) pour *Limelight*, *Modern Times*, *The Great Dictator* et *City Lights*, les maquettes de Burchiellaro pour *Il Casanova de Federico Fellini* des autres maquettes du cinéma italien et étranger (plus de 100 pièces)

et des esquisses pour costumes de Louis, de Mayo et d'autres encore. Le Museo a aussi acheté d'importants objets du set de films classiques ou plus récents surtout de production américaine. Le MNC a encore développé les collections d'affiches avec des acquisitions très précieuses (parmi les 800 affiches environ, il faut signaler des pièces très rares du cinéma muet et de *Cabiria* et aux affiches de grand format du cinéma américain et français). De grand intérêt est aussi l'acquisition du final script de *Citizen Kane*. La Bibliothèque a été enrichie par l'acquisition de 294 livres et plus de 1.000 périodiques.

La politique d'acquisitions des films a aussi été développée: le Musée a acquis 212 longs métrages, 14 courts métrages et 300 cassettes vidéos.

Projections

Nombre de sièges en 1995: 2.400 environ

Nombre de films projetés: 850

Nombre des spectateurs: 112.000

Plusieurs films ont été projetés en version originale avec traduction simultanée.

Cycles principaux:

- Cent ans de cinéma. Le cinéma au miroir
- Hommage à Georges Méliès
- Les restaurations de la Cinémathèque Française
- John Cassavetes
- Bertrand Tavernier
- L'image du journalisme dans le cinéma (en collaboration avec l'Ordine dei Giornalisti)
- Gillo Pontecorvo
- Giuseppe Tornatore
- L'Histoire du Cinéma (en collaboration avec l'Université de Torino)
- Italianamerican: les films de Martin Scorsese
- Cinéma à Torino: Tonino de Bernardi
- Erin. Journées du cinéma irlandais

- Le cinéma du Québec
- Les restaurations du Museo Nazionale del Cinema
- Europe retrouvée. Cinéma et Résistance (en collaboration avec l'Archivio Nazionale Cinematografico del Movimento Operaio).
- L'oeuil électronique
- Le cinéma de Peter Greenaway
- Robert Altman
- Hommage à Michelangelo Antonioni
- Cinéma à Torino: Valentino Brosio
- Le cinéma de Wim Wenders
- Cechov et le cinéma (en collaboration avec le Teatro Stabile de Torino)
- Cinéma et Musique (en collaboration avec Settembre Musica)
- La sortie des usines: le travail en cent ans de cinéma (en collaboration avec l'Archivio Audiovisivo del Movimento Operaio)
- Jean Renoir, le patron

Expositions

A l'occasion du Centenaire du Cinéma le MNC a développé une politique d'expositions pour valoriser son patrimoine et célébrer le siècle du cinéma. Des autres expositions sont prévues pour le 1996.

Expositions réalisées en 1995:

- Torino città del cinema. Salone del Libro, Torino, mai 1995, en collaboration avec la ville de Torino. Exposition d'affiches, de photos, de documents, d'appareils sur le cinéma produit et réalisé à Torino.
- Luce e movimento Pordenone, octobre - décembre 1995, en collaboration avec Le Giornate del Cinema muto et la Cinémathèque Française. L'archéologie du cinéma à travers les collections de Torino, de Paris et de David Robinson, dans un parcours expositif organisé en rapport au développement des techniques et au nouveau public.
- Collaboration à l'exposition Experimenta. Le tecniche del cinema, Torino, juin-octobre 1995, organisé par la Regione

Piemonte. Le MNC a réalisé deux espace sur le précinéma et la stéréoscopie.

- Collaboration à l'exposition La città del cinema, Cinecittà, Roma, décembre 1995 - décembre 1996, organisée par l'Ente Cinema et la Rai Radiotelevisione italiana.

Le MNC a aussi organisé des spectacles de lumière et d'ombres à la Mole Antonelliana, avec un spectacle de mondo nuovo un deuxième de théâtre d'ombre et un autre de lanterne magique (Spettacoli della luce e dell'ombra, Mole Antonelliana, Torino, mars 1995). Le spectacle de lanterne magique a été proposé aussi au Teatro Adua (mai 1995).

Publications

En 1995 le MNC a édité les ouvrages suivants:

- Giuseppe Tornatore, a cura di Sergio Toffetti, Museo Nazionale del Cinema, Lindau, Torino, 1995

- Schermi di carta, a cura di Paolo Bertetto, Museo Nazionale del Cinema, Ed. Pozzo Gros Monti, Torino, 1995

- Dalle lontane provincie. Il cinema di Tonino de Bernardi, a cura di Sergio Toffetti e Stefano Francia, Museo Nazionale del Cinema, Lindau, Torino, 1995.

- Torino città del cinema, a cura di Paolo Bertetto, Città di Torino, Museo Nazionale del Cinema, Torino, 1995.

Administration et budget

L.3.100.000.000 (USD 1.937.500)

Relations internes et internationales

Le Museo a des relations institutionnelles avec le Sottosegretariato alla Presidenza del Consiglio dei Ministri e dello Spettacolo, le Comune di Torino, la Provincia di Torino, la Regione Piemonte, et des relations constantes avec le Ministero dei Beni Culturali, la RAI-radiotelevisione Italiana, l'Università di Torino et, évidemment, avec les organismes officiels du cinéma et les cinémathèques italiennes de la FIAF.

Le Museo a été représenté au dernier congrès FIAF a Los Angeles par Paolo Bertetto, directeur scientifique et Sergio Toffetti responsable du Département film.

Le Museo Nazionale del Cinema a donné sa collaboration aux archives italiennes et étrangères de la FIAF, aux instituts italiens de culture, à des institutions culturelles internationales et à des festivals européens et américains.

Toulouse

1995

RAPPORT D'ACTIVITES

Tout autour de la terre, en 1995, on a célébré le Premier siècle du cinéma. La Cinémathèque de Toulouse avait prévu de manifester par l'ouverture des nouveaux locaux du 69, rue du Taur. Les dieux en ont jugé autrement. La découverte de l'abside de la chapelle du Collège de l'Esquile a retardé la livraison du bâtiment d'un an.

La présence de notre directeur Jean-Paul Gorce aux travaux de la Commission du 1er Siècle, la disponibilité des divers services de l'archive ont permis à la Cinémathèque d'apporter son aide et son expérience à de nombreuses institutions qui voulaient rendre hommage au cinématographe. De son côté, la Cinémathèque a été à l'initiative de nombreux événements.

Par ailleurs, la stratégie globale de développement qu'avait mis en lumière l'audit de 1994 se met en place de manière plus consciente. L'engagement de nouveau personnel a permis de reprendre et d'accélérer le traitement du nitrate et le suivi plus analytique des comptes. Bien que la préparation du déménagement, l'initiation de l'informatisation tant du film que du non-film et la programmation des nouveaux lieux occupent chacun, un nouveau fonctionnement a permis de mieux articuler les divers services au projet que permettront les nouveaux outils : 69, rue du Taur / Castelnaud d'Estretfonds.

Sans oublier la conservation, objectif premier d'une archive d'images en mouvements, le projet de la Cinémathèque est d'ouverture. Ouverture vers de nouveaux publics, vers de nouveaux partenaires, et vers l'industrie. Ce rapport en est le reflet.

I. LES ACTIVITES PERMANENTES

A. ACQUISITIONS DE L'ANNEE

1. Recherche, acquisitions du films

La collection de films s'est enrichie de 713 long-métrages et 2250 court-métrages. Cette année les entrées les plus spectaculaires ont été les dépôts d'Arkeion et de Michel Gauchon Films. Cet accroissement est freiné par le retard de la mise en chantier du Centre de conservation.

2. Recherche, acquisitions du non-film

Grâce aux dons de plusieurs professionnels du cinéma, notamment du critique Michel Ciment pour les festivals, près de 200 livres, 40 titres de périodiques, 1800 photos, 60 vidéogrammes et 80 affiches sont venus enrichir nos fonds.

B. PROGRES DANS LE DOMAINE DE LA CONSERVATION

1. Le nitrate

La politique de sauvegarde et de restauration de la Cinémathèque de Toulouse est menée dans le cadre d'une collaboration avec les Archives du film. En voici les principes, les réalisations et les projets.

a) Conservation des films sur support nitraté.

Parce qu'elle ne disposait pas de locaux de stockage répondant à des normes techniques optimales en matière de conservation et parce qu'il paraissait déraisonnable - budgétairement parlant - de construire sur Toulouse de tels locaux, la Cinémathèque a décidé de transférer à Bois d'Arey l'intégralité de sa collection sur support nitraté. Ce transfert s'opère progressivement depuis 1992 : au 31 décembre 1995, 3426 bobines ont suivi cette filière.

Il faut noter que l'année 95 a connu un accroissement sensible de ce travail grâce à l'engagement au mois de juin d'un technicien (sélectionné par le SAI) spécialement chargé de cette tâche : 1612 bobines ont été ainsi traitées durant cette année.

Il reste 2530 bobines à traiter et il apparaît qu'au rythme actuel l'ensemble de la collection nitraté de la Cinémathèque aura donc intégré les Archives du Film au 31 octobre 1996.

b) Sauvegarde des films sur support nitraté

A leur entrée à Bois d'Arey, les films de la Cinémathèque de Toulouse font l'objet d'un double traitement :

- Analyse physico-chimique : celle-ci permet de dégager un ordre de priorité quant à l'urgence technique de la sauvegarde.
- Analyse documentaire : en sus d'une identification plus précise des copies (notamment pour ce qui touche au court-métrage), celle-ci permet de déterminer les films qui présentent un caractère unique c'est-à-dire qui ne figurent ni dans les collections de Bois d'Arey, ni dans celles de la Cinémathèque française.

Ces copies à caractère unique font alors systématiquement l'objet d'un travail de sauvegarde. Celui-ci peut consister en un simple établissement d'une matrice de conservation, mais aussi parfois du tirage d'une copie de présentation (nécessités de consultation, projection publique...).

Il faut noter que, à ce stade, la Cinémathèque n'intervient ni dans les choix de sauvegarde puisqu'ils sont systématiques ni dans les contacts avec les ayants-droit. Ce travail est entièrement réalisé par les Archives du Film et financé sur les crédits du plan nitraté.

Il est logique (et cela a déjà été souvent fait) que les Œuvres à caractère unique ainsi sauvegardées fassent l'objet du tirage d'une copie de présentation destinée à la Cinémathèque de Toulouse, non pas de manière systématique mais en fonction de nos besoins propres en matière de consultation et de programmation. Il est alors tout autant logique que l'ensemble du travail de sauvegarde opéré par le SAI soit chiffré afin d'être intégré dans le budget général de la Cinémathèque, comme prestations en nature, au même titre que d'autres aides venant de partenaires financiers différents.

c) Restauration de films sur support nitraté.

La Cinémathèque de Toulouse prend également l'initiative de certaines opérations de restauration mais celles-ci, à quelques exceptions près sont entièrement réalisées par les Archives du Film, la Cinémathèque ne disposant pas des infrastructures nécessaires à ce travail. Comme pour les opérations de sauvegarde systématique - ce sont les Archives du Film qui règlent la question des conventions avec l'ayant-droit.

Nous avons décidé le programme de restauration suivant : **La grande illusion**, Jean Renoir, 1937 : à partir du négatif original retrouvé par la Cinémathèque de Toulouse et déposé au SAI ; ce film fera, en octobre 1996, l'ouverture de nos nouveaux espaces, **L'eau du Nil**, Marcel Vandal, 1928 : à partir d'une copie 16mm teintée, poursuite du travail amorcé concernant le premier film français sonorisé, procédé Gaumont et les **films tournés à**

Toulouse : poursuite du travail de recherche en élargissant progressivement le champ d'investigation au sud-ouest,

Enfin, se pose la question des films étrangers sur support nitraté, le fonds toulousain est en cours de transfert à Bois d'Arcy. Quant à sa restauration, quelle position adopter ? C'est la question posée à la Commission scientifique des archives du film où siègent en tant que membres de droit les trois instances françaises : les Archives film Cnc / Bois d'Arcy, la Cinémathèque française et la Cinémathèque de Toulouse

2. Le Centre de conservation

Le site du Vernet est totalement plein malgré l'espace laissé libre par le transfert du nitraté à Bois d'Arcy. L'ouverture du nouveau centre à Castelnaud d'Estretfonds a pris du retard et il est vraisemblable que la première tranche ne sera livrée que dans le courant de 1997. D'ici là, une solution d'attente est à envisager.

C. CATALOGAGE, DOCUMENTATION, RECHERCHE

En vue de préparer le déménagement, il a fallu progressivement fermer le Centre de documentation. L'inventaire général des collections papier peut se dérouler sans à coup, l'envoi d'un grand nombre de documents à la reliure ne gêne pas trop la consultation interne et par ailleurs, nous avons commencé à mettre en conformité nos méthodes de travail avec ceux de la Bibliothèque/Filmothèque de l'Image - la Bil'i - à Paris pour pouvoir utiliser les mêmes outils et faciliter ainsi la liaison informatique prévue. Dix chercheurs ont pu cette année utiliser les services.

Une dizaine de chercheurs ont quand même fréquenté la bibliothèque et une quinzaine les services techniques du film.

D. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

1. Projections

Paul Vecchiali, réalisateur et producteur

Les Lundis du patrimoine

Rétrospective Jean Louis Comolli

Films en Ciné-Concert

Une mémoire du cinéma d'Amérique latine

Les productions de la DIFA

Rencontre avec Garri Bardine

La galaxie diagonale

Les faubourgs du cinéma

Autour de l'expressionnisme allemand

Felats de Tunisie

Hommage à René Allio

Confrontation 95

Documentaires et Pouvoirs

Et puis...Tomas G. Alea, René Allio, Luis Cesar Amadori, Abdellatif Ben Ammar, Jean-Jacques Annaud, Jacques Asseo, Claude Autant-Lara, Jacques Baratier, Paul Bartel, Jacques Becker, Frank Beyer, Jean-Claude Biette, Fernando Biri, Bertrand Blier, Robert Bresson, Raymonde Carasco, Léos Carax, John Carpenter, Claude Chabrol, Roman Chalbaud, Henri-Georges Clouzot, Guillermo Andreu Corzo, Gérard Frot Coutaz, Trebla Cudlob, Jack Delano, Jacques Demy, Jacques Doillon, E. A. Dupont, Ciro Duran, Julien Duvivier, Blake Edwards, Cesar Enriquez, Norman Foster, Georges Franju, William Friedkin, Varick Frissel, Carmine Gallone, Abel Gance, Jean-Luc Godard, Emilio Muriel Gomez, Alcides Greca, Jean Gremillon, Jacques Guibert, Jean Claude Guiguet, Sacha Guitry, Robert Harmon, Solveig Hoogestijn, P.P. Jambrija, Nacer Kemir, Jean Kemm, Gerhard Klein, Carl Koch, Serguei Komarov, Jean-André Kreusi, Nacer Ktari, Albert Lamorisse, Julio Lizardo, André Liabel, Arthur Lubin, Sidney Lumet, Guy Lux, Kurt Maetzig, Karl Heinz Martin, Carl Mayer, Claude Miller, Jacobo Morales, Antonio Moreno, Paul Morissey, F.W. Murnau, F.J. Ossang, Luis G. Peredo, N. Pereira dos Santos, Pierre Philippe, Amos Poe, Oscar Ozabal, Quintina, Samuel M. Raimi, Jean Renoir, Arthur Robison, Glauber Rocha, Eric Rohmer, Willy Rozier, Jorge Sanjines, André Sauvage, Joël Seria, Don Sharp, Wolfgang Staudte, Jean-Marie Straub et Danielle Huillet, Marie Claire Treilhou, Robert Wiene, Konrad Wolf, films interdits, / films antifascistes.

Il y a eu, dans la saison, 191 projections pour environ 17000 spectateurs.

2. Expositions

• **Eisenstein, le pré de Béjine, photogrammes.** A Lyon, du 1^{er} au 17 mars 1995, à la Dnac Rhône-Alpes Le Grenier d'abondance. Les 640 photogrammes tirés de **Bezin Lug** ne sont rien moins qu'une découverte, selon l'ordre du scénario original, des images du film inachevé et détruit d'Eisenstein. C'est une coproduction de la Cinémathèque et du Centre de Recherche et d'Action Culturelle de Valence dans la Drome.

• **Participations à des expositions** : Ambarès-Lagrave, Ciné Ciné-ciné; Blagnac, Odyssud; Bordeaux, Vidéothèque « Le cinéma et la région bordelaise »; Mirepoix, Le Pola; Saint Gaudens, Soubie; Toulouse, Bibliothèque annexe Bonnefoy « Cinéma & Littérature ».

3. Publications

La revue **Archives**, co-éditée avec l'Institut Jean Vigo à Perpignan a publié quatre titres : *Marie Johnson, le trésor du « Trésor d'Arne »* par Thierry Lefebvre (Archives n°60 février 1995), *Le Cinéma dans le cinéma* (A la rencontre du spectateur d'avant la guerre de 14 par Sabine Lenk et *Reflet du cinéma dans la fiction littéraire française* par Stephen Bottomore Archives n°61/62 avril/mai 1995), *Le tournage épique de la Roue d'Abel Gance* par Roger Leart (Archives n°63 juin 1995), *Un merveilleux aperçu de la bataille : La question du faux dans The Battle Of The Somme* par Roger Smither (Archives n°64/65 Novembre/décembre 1995).

La feuille d'information et de liaison, **La lettre**, a publiée trois numéros : n°3 Mars 1995, n°4 Juillet / Août 1995, n°5 Décembre 1995.

Trois **Plaquettes** sont sorties pour accompagner les manifestations : *1^{er} siècle de cinéma français*, Champs et Contrechamp 6^{ème} Rencontres Cinéma/Milieu rural, *Les 3^{èmes} Rencontres cinématographiques de Muret*, *Le Cinéma, une musique du siècle*, CinéMémoire 5.

E. ADMINISTRATION ET BUDGET

Le montant des subventions de fonctionnement des tutelles publiques (Etat, Ville, Département, Région) s'est élevé à 2.704.600 francs, et les subventions sur actions à 662.500 francs soit un total des subventions de 3.367.100 francs (USD 687,164). Il faut y ajouter nos recettes propres qui furent de 927.978 francs ce qui donnent un montant global de recettes de 4.295 078 francs (USD 876,550). La masse salariale est de 2.100.779 francs (USD 428.734).

La part du patrimoine se décompose ainsi : pour les restaurations 204.352 francs, les locaux 90.880 francs, les fluides 12.139 francs, les achats 61.439 francs, les ports 35.000 francs et les salaires 391.129 francs soit un total de 794.939 francs.

F. RELATIONS, INTERVENTIONS, VISITEURS

1. Relations à Toulouse

Bibliothèque Municipale	Centre Alban Mainville
Centre Maïmonide	Centre régional documentation pédagogique
Centre de tourisme de Midi-Pyrénées	Cinéma ABC
Cinéma Gaumont Wilson	Cinéma Le Métro
Cinéma Le Rex	Cinéma Utopia
Direction Régionale de l'Agriculture et Forêt	Direction Régionale des Affaires Culturelles
Ecole Supérieure d'Audio-Visuel	Espace Bonnefoy
Espace Eureuil	Festival Les Ecrans de l'histoire
Festival Séquences	France 3 Sud
Galerie Françoise Courtade	Goethe Institut
Ina Toulouse	La Dépêche du Midi
Le Cratère	Librairie Ombres blanches
Lycée Bellevue	Lycée des Arènes

Lycée du Mirail
Radio France Toulouse
Rencontres s cinéma d'Amérique latine
Télé Toulouse (T1.T)
Théâtre Garonne
Université Paul Sabatier

Lycée Toulouse-Lautrec
Rectorat de l'Académie
Stade Toulousain
Théâtre du Capitole
Théâtre Le Sorano
Université Toulouse le Mirail

2. Relations et opérations en Région Midi-Pyrénées

Ariège : Paniers, Lycée d'Enseignement Général et Technologique Agricole. **Aveyron** : Millau, Les Lumières de la Ville, Lycée Professionnel Jean Vigo ; Villefranche de Rouergue. **Gers** : Auch, Ciné 32 et Lycée Professionnel Agricole d'Auch-Lacavant ; Marciac, Collège. **Haute-Garonne** : Auzielle ; Studio 7 ; Blagnac, Odysseus, Cerravhis, la maison de l'histoire ; Castelmaurou, Le Méliès ; Muret, Centre de détention, Cinéma Le Mermoz et les Rencontres, Vive le Cinéma ; Saint Gaudens, Lycée et Service culturel de la Ville. **Haute Pyrénées** : Bagnères de Bigorre, Rencontres Lycéennes de Vidéo ; Tarbes, Lycée Professionnel Agricole ; Vic-en-Bigorre, Cumav 65 et Lycée d'Enseignement Général et Technologique Agricole Jean Monet. **Lot** : Cahors Le Montat, Lycée Professionnel Agricole de Lacosté ; Conques, Figeac, Lycée d'Enseignement Général et Technologique Agricole ; Gindou, festival de cinéma. **Tarn** : Albi, Centre Culturel de l'Albigeois, Lycée d'Enseignement Général et Technologique Agricole de Fontlabour, Media Tarn : Castres, Csa-Cumav du Tarn, Fauch, Ecole publique ; Gaillac ; Lavaur, Lycée Professionnel Agricole ; Saint Sulpice sur Tarn. **Tarn et Garonne** : Montauban, Lycée d'Enseignement Général et Technologique Agricole

3. Relations et collaborations nationales

Afca, Paris
Amlf, Bordeaux
Archives du Film/Cnc, Bois d'Arcy
Auditorium du Louvre, Paris
Centre Georges Pompidou, Paris
Ciné culture luzien, Saint Jean de Luz
Cinémathèque de la Danse, Paris
Cinémathèque de Nice
Cinémathèque Française, Paris
CNC, Bordeaux
Crac, Valence
Etats généraux du film documentaire, Lussas
Festival Confrontation, Perpignan
Festival de cinéma Travelling, Rennes
Festival du cinéma chinois, Montpellier
Festival du cinéma, Douarnenez
Festival du film en région,
Festival du jeune comédien, Béziers
Festival théâtres au cinéma, Bobigny
Grands films classiques, Paris
Institut de l'Image, Aix en Provence
Institut Jean Vigo, Perpignan
Le Volcan, Le Havre
Ministère de l'Agriculture, Paris
Musée d'Orsay, Paris
Odac, Agen
Premier siècle du cinéma, Paris
Rencontre cinéma/monde rural, Saint Flour
Rencontres de Pontarlier
Tnp, Villeurbanne

Alhambra Cinéma, Marseille
Action culturelle d'Ambarès-Lagrave
Association Mémoires Ouvrières, Lorient
Centre Art Civilisation Médiévale, Conques
Centre Jean Vigo, Bordeaux
Cinémathèque Corse
Cinémathèque de Marseille
Cinémathèque de Saint Etienne
Cinémathèque Gaumont, Paris
Colloque « Cinéma et Histoire », Perpignan
Espace Malraux, Chambéry
Festival Cinéma et Histoire, Pessac
Festival de Biarritz
Festival de La Rochelle
Festival cinéma Méditerranéen, Montpellier
Festival du court métrage, Clermont-Ferrand
Festival du film nordique, Rouen
Festival Itinérances, Arles
Gaumont, Bordeaux et Paris
Image/Imatge, Orthez
Institut du Monde Arabe, Paris
Institut Lumière, Lyon
Michel Gauchon, Bordeaux
Mots et Image, Belfort
Musée du Jeu de Paume, Paris
Opéra de Montpellier
Rencontres de Prades
Rencontres Cinématographiques de Prades
Rencontres du monde rural, St Flour
Ugc, Paris

4. Relations internationales

Allemagne Berlin, Stiftung Deutsche Kinemathek
Allemagne Munich, Filmmuseum
Argentine Buenos Aires, Cinemateca
Belgique, Bruxelles Secrétariat Fiaf
Bolivie LaPaz, Cinemateca Boliviana
Brésil Sao Paulo, Cinemateca Brasileira
Colombie, Fondation Patrimonio Filmico
Espagne Barcelone, Filmoteca Catalunya
Espagne Valence, Filmoteca Valenciana
Italie Bologne, Cineteca comunale
Italie Turin, Centre Culturel Galliera
Pays-Bas Amsterdam, Nderlands filmmuseum
Portugal Vila do Conde, Festival courts
Suisse Lausanne, Cinémathèque Suisse
Vénézuëla, Fondation Cinemateca Nacional

Allemagne Coblenze, Bundesfilmarchiv
Allemagne Wiesbaden, DFF Filmarchiv
Belgique Bruxelles, Cinémathèque Royale
Belgique, Louvain, Bevrijdingsfilm vzw
Brésil Rio de Janeiro, Cinemateca do MAM
Canada Montréal, Cinémathèque québécoise
Cuba, Filmoteca de Cuba
Espagne Madrid, Filmoteca Espanola
Finlande Helsinki, Suomen Elukova Arkisto
Italie Gênes
Mexique Mexico, Filmoteca de la Unam
Pérou Lima, Filmoteca de Lima Porto Rico
San Juan, Archivo de imagines
Portugal Lisbonne, Cinemateca Portuguesa
Russie Moscou, Gosfilmofond
Usa Boston, Consulat de France

5. Visiteurs

Alain Bergala, réalisateur
Alexandre Viguié
André Oskola, Les Lumières de la ville
Anne Baudry
Boris Lehmann, réalisateur
Charles Perrin
Claudine Bories, réalisatrice
Dedy Lhem, distributrice
Emmanuelle Toulet, conservateur BNF
F.J. Ossang, réalisateur
Françoise Sublet, Mafpen
Frédéric Bézian, dessinateur et musicien
Georges Balandier
Gilles Fournié
Guy Cavagnac, réalisateur
Hakim Bentehouala Golobitch, musicien
Jean-Claude Guiguet, réalisateur
Jean-Christophe Bouvet, acteur
Jean-françois Le Mouel, Abe
Jean-Louis Comolli, réalisateur
Jean-Pierre Azema
Jean-Pierre Fauché
José Baldizzone, président Institut Jean Vigo
Michel Cadé, directeur Confrontation
Michèle Aubert, AF/Cnc Bois d'Arcy
Jacques Mitch, réalisateur
Nathalie Bourgeois, Cinémathèque Française
Noël Simsolo, réalisateur
Pascal Viminet, Ecole et Cinéma
Paul Salmona, Auditorium du Louvre
Philippe Etienne, festival Gindou
Phillipe Adnot
Pierre Henry, compositeur
Pierre Philippe, auteur et réalisateur
Raymond Chirat, historien du cinéma
Richard Bohringer, acteur
Robert Cantarella, metteur en scène

Alain Bouffartigue, Ciné 32
Aljoscha Zimmermann, musicien
Anémone, actrice
Bernard Martinand, Cf
Catherine Deneuve, actrice
Christian Belaygue, CinéMémoire Paris
Daniel Rosais, AF/Cnc Bois d'Arcy
Edith Perrin, La Course La Rochelle
Emmanuelle Toulet, Bibliothèque Nationale
Françoise Calvez, Directrice Cnc Valence
Frédérique Jamet, Cnc A3
Gabriel Thibeaudeau, compositeur
Georges Rabol, musicien
Ginette Dislaire
Guy Chapouillie, directeur Lisav
Jacques Grant, critique
Jean François Zypel, compositeur
Jean-Claude Biette, réalisateur
Jean-François Rauger, programmateur Cf
Jean-Louis Cot, AF/Cnc Bois d'Arcy
Jean-Pierre Bellon,
Joachim Bärenz, musicien
Marie-Claude Treilhou, réalisatrice
Michel Gautier
Mijo Chirat, administratrice Institut Lumière
Natacha Laurent, historienne
Nelly Benaïm, Clemi
Olivier Bernard, Sacem
Paul Brilly, distributeur Amf
Paul Vecchiali, réalisateur
Philippe Joutard, recteur de l'Académie
Phillipe Poulet
Pierre Molinié, Lavea Albi
Ramon Font, Filmoteca Catalunya
Raymonde Carasco, réalisatrice
Richard Delmotte, distributeur Arkeion
Serge Avedikian, réalisateur

G. ACTIVITES DE REPRESENTATION

Le directeur de la Cinémathèque, Jean-Paul Gorce, a été l'invité de la nouvelle Cinémathèque marocaine, du festival de Bologne et a participé aux travaux de la commission du 1^{er} Siècle du Cinéma. Guy-Claude Rochemont a été l'invité des festivals de Biarritz, La Rochelle, Montpellier, Pessac, Pordenone et a participé à la réunion du Comité directeur la FIAP et au Congrès de Los Angeles.

II. LES ACTIONS SPECIFIQUES

CHAMPS ... ET CONTRECHAMP

SIXIEMES RENCONTRES CINEMA / MILIEU RURAL

Premier siècle de cinéma français. Continuation du travail de recherche et de sensibilisation autour de la célébration du premier siècle du cinéma. A partir de cette thématique, dix lycées d'enseignement agricole de la Région Midi-Pyrénées se sont mobilisés pour réaliser des projections, des enquêtes, des reportages vidéo, des expositions. Ce travail, initié par la Direction Régionale de l'Agriculture et de la Forêt et la Direction Régionale des Affaires Culturelles permet de sensibiliser les lycéens au cinéma et donne son sens à la mission d'animation des établissements d'enseignement agricole.

JOURNEES DE VIC-EN-BIGORRE

Organisées fin mai début juin par Champs... et Contrechamps et Forum 65, elles portaient sur le « Cinéma français, un siècle d'histoires » et la « Vidéo régionale, une année de réalisations ». Marie-Claude Treilhou a été au coeur des trois journées de Vic-en-Bigorre qui clôturaient l'année et ont favorisé le rapprochement entre les lycéens des établissements agricoles et ceux de l'Education nationale. Ils ont exposé leurs travaux, côtoyé des professionnels et assisté à des projections. Les réalisateurs Manuel Poirier, Nicolas Boukrief et l'acteur Marc Duret y participèrent aussi.

CINEMEMOIRE

Le cinéma, une musique du siècle. La cinquième édition s'est placée dans le cadre du Premier siècle du cinéma. Elle a voulu traverser ces cent ans avec pour fil conducteur les rapports complexes et passionnants que le film a entretenus avec l'art musical et les relations exceptionnelles qui se sont nouées et se nouent aujourd'hui entre un compositeur et un cinéaste.

COLLOQUE

Coexistence des cultures cinématographiques : quels repères ? Le cinéma entre à l'école. Un des problèmes majeurs posé par l'intrusion de cet art de l'Image dans une institution fondée sur le primat du texte reste la méconnaissance que chacune des parties, élèves, enseignants, partenaires culturels, a de la culture cinématographique de l'autre... Ce colloque s'est tenu lors de CinéMémoire.

RENCONTRES CINEMA/MUSIQUE

Sous la direction de Christian Belaygue (Directeur artistique national de CinéMémoire) et d'Emmanuelle Toulet (Conservateur au Département des Arts du Spectacle à la Bibliothèque nationale) coauteurs de l'ouvrage Musique d'écran, ces Rencontres regroupèrent des invités autour de l'histoire complexe des relations entre ces deux arts.

LES JEUNES LUMIERES

En octobre 1994, trois archives, la Cinémathèque de Toulouse (Carole Desbarats), la Cinémathèque française, l'Institut Lumière et, au Havre, une salle d'Art et d'Essai Le Volcan/l'Iden ont créé l'association **Le cinéma, cent ans de jeunesse** pour formuler ensemble un projet pédagogique et artistique sur le cinéma.

Le film **Les jeunes lumières** a été réalisé par plus de trois cents jeunes de 10 à 18 ans qui, après avoir découvert sur grand écran les films des frères et des opérateurs Lumière, après s'être imprégnés de leur esprit et de leur dispositif, sont à leur tour partis filmer un lieu de leur choix, accompagnés chaque fois par un professionnel et un de leurs enseignants.

Le dispositif était précis : chaque participant disposait d'une minute en Super-8 sonore couleur pour filmer l'endroit et le moment de leur choix. Après un travail de repérage, chacun a ainsi « risqué » son lieu et sa minute. Le film **Les jeunes lumières** donnent à voir soixante de ces minutes de cinéma.

LES COULISSES DE LA CINEMATHEQUE

Table ronde à l'occasion des journées nationales, « Les coulisses de la culture », autour de la chaîne de la conservation du patrimoine cinématographique. Les intervenants : un responsable de la sauvegarde du patrimoine cinématographique (Michèle Aubert, conservateur des Archives du film du Cnc), un historien ayant mis en valeur l'intérêt de l'apport de l'Image dans ses recherches (Philippe Joutard, recteur de l'Académie de Toulouse), un membre fondateur de la Cinémathèque, historien, critique musical et écrivain de cinéma (Pierre Cadais), le fondateur de la Cinémathèque (Raymond Borde), un acteur, réalisateur, producteur (Serge Avédikian), le directeur de l'école supérieure d'audiovisuel de l'Université de Toulouse Le Mirail (Guy Chapouillé).

TROISIEMES RENCONTRES DE MURICF

Le même dispositif que les années précédentes : Le Centre de détention et le Cinéma Le Mermoz. Cette année encore la rencontre entre les détenus, les invités et les organisateurs s'est faite sans compromission. Les personnalités : Paul Vecchiali, Catherine Deneuve, Richard Bohringer et Anémone.

Guy-Claude Rochemont
Président

Valencia



FILMOTECA DE LA GENERALITAT VALENCIANA **FIAF ANNUAL REPORT 1995**

I. RECOVERY, RESTORATION AND CONSERVATION

From 10th April 1995 the Recovery and Conservation Department moved to the new archives in the Technological Centre in Paterna. These new premises are allowing us to store the cinema material resources recovered by the Filoteca de la Generalitat Valenciana in optimum conditions.

The stores in Paterna Technological Park are provided with the latest technology developments to achieve the stability of the temperature and damp variables, the main challenge for film conservation. Their capacity fully complies with the aim sought after by the Filoteca de la Generalitat Valenciana, which was to have a central archive, preferentially to cover all the films made in the Valencian Community. This archive assures the conservation of Valencia's film heritage, as well as that of other important works of national and international cinematography whose only distribution copies have been recovered within the area of the Valencian Community.

With these stores the Filoteca de la Generalitat Valenciana complies with the standards laid down by the F.I.A.F. We preserve the films with standardized criteria and use over 10% of our budget for making safety copies.

We have five stores: three for film conservation; one for graphic documentation and the last for machinery, supplies and material pending identification.

In the colour store we have 17 compact cabinets with an approximate capacity of 12.852 x 600 metre reels. In the black and white store there are 8 compact cabinets with a rough capacity of 6.048 x 600 metre reels. In the safety store, used for keeping negatives and other safety materials, we also have 8 compact cabinets with a capacity similar to that of the black and white store, although the films for preserving are of more irregular shapes and sizes.



The same guidelines as in previous years were followed as regards the search for new film material: special attention to nitrocellulose supports and recovery of safety copies, preferably of Valencian films, Spanish cinema as a whole and foreign films in original versions.

We go on considerably increasing the resources of hitherto unpublished film shot in amateur or family formats, 9.5mm, 8mm and S-8mm. Thanks to these documentary resources we were able to help TV with its programme "Imatges de la memòria". The thirteen chapters forming this programme were made using unpublished images kept at our archives.

In the section of restored films we ought to mention the completion of two of the *Projecto Lumière- European Union Media Programme* that were pending from previous years: along with the Cineteca del Comune di Bologna *Spossa nella morte* (1915) and *Masken* (1929). And with the *Archives du film-Centre National de la Cinematographie* six early films from the 1900 -1910 period.

Special mention should be given to the repair and reproduction (35 mm) of the *Naufrago de la calle de la Providencia* and unpublished documentary on Buñuel directed by Arturo Ripstein and Rafael Castanedo in Mexico, 1971.

The Filmoteca de la Generalitat Valenciana also took part in the project which has restored, along with the Library of Congress, the Narodni Filmovy Archiv and the Cineteca Italiana *The Better 'Ole* (Charles F. Reisner, 1926).

Lastly, our department has received 31 requests for research this year. Dealing with these requests led o the visit of 22 researchers and documentary makers to our new premises.

Acquisitions:

Feature films: 96

Shorts: 261

Preservation:

Metre nitrate films restored and copied: 4.528'7 m.

Metre acetate copied: 36.871'7 m.



II. LIBRARY, MAGAZINE LIBRARY AND GRAPHIC ARCHIVES

In this department we set ourselves two priority aims for 1995: enlarging the archives and library space and renewing the computer system, that had been put off each year through budget shortages.

The first of these aims was accomplished in the last quarter of the year with the new space providing more extensive premises to store our books and documentary resources and with greater convenience for the increasing number of people who come to make use of these.

The renewal of the computer system, though planned and included in the budget for 1995, was again postponed. The documentary funds of the Film Library, the cultural heritage of the Valencian Community, are classified below the accuracy that new technologies allow. Only the Archives located in Paterna Technology Park have the proper computers and programs for creating a database.

This was a stable year as regards our everyday activities. The number of users was hardly any different to previous years, being one thousand two hundred and thirty-four (1,234) but it should be pointed out that the library was indeed closed to the public for two and a half months because of the move. The expectations for growth are however great if we bear in mind the number of university specialities in the audiovisual field whose students are catered for here. We should also remember the work done by post for those living outside the city of Valencia who are interested in film documentation.

The number of bibliographic items came to seven hundred and seventy-three (773), with four hundred and sixty (460) magazines, as well as film-scripts.

In the graphic archives we increased the resources by one hundred and seventy-five (175) guides, one hundred and sixty (160) posters, three hundred and forty-four (344) colour prints and three hundred (300) photographs.

The opening of the archives in the Technological Park meant that we could also use a small store o file part of the graphic documentation.



Publications

- * BUD BOETTICHER. A. Bellido y P. Sabín.
 - * UNA CULTURA DE LA FRAGMENTACION: PASTICHE, RELATO Y CUERPO EN EL CINE Y LA TELEVISION. Vicente Sánchez-Biosca.
 - * LOS 100 AÑOS MAS CORTOS DE NUESTRA VIDA. Sigfrid Monleón y Medardo Amor.
 - * COX DEL DESIERTO: EL CINE DE ALEX COX. Manuel Romo
 - * PAUL SCHRADER: EL TORMENTO Y EL EXTASIS. C. Losilla y J.A. Hurtado
 - * CINE-OJO: EL DOCUMENTAL COMO CREACIÓN. T. Toledo y A. Ortiz.
 - * EMOCIONES FORMALES: EL CINE DE ATOM EGOYAN. A. Weinrichter.
 - * EL CINEMATOGRAFO. José Martínez Ruíz AZORÍN
-
- * ARCHIVOS DE LA FILMOTECA, A Historical Research Magazine Dedicated to the Image:
 - N.19.- Iranian Cinema 1983-1993 /Editing in Lumière's Production / Double Versions in Spanish Silent Movies / The Woman's Picture and the Poetics of Melodrama. / Sitcoms.
 - N.20.- Italian Cinema from the Tens: Patrone Restored / The Music of Silent Movies /The Seville Censorship Code / The Collage and Editing in Hollywood / The Advertising Spot / *Socrate* of Rossellini.
 - N.21.- Monographic Issue: The Destiny of Narrative at the End of the Millennium.

III. PROGRAMMING

Over 1995 the Film library's programming was once more faithful to its basic philosophy, fulfilling the aim of disseminating cinema culture by reviewing cinema history, from its origins to the most modern production, making known film and cinematographies that are difficult for the public to gain access to through not being normally shown on commercial circuits.

Some of the series shown perhaps worthy of special mention could be the exhaustive retrospective series on Jean Renoir or R.W. Fassbinder and the important film festival on the classic director, William Dieterle, in cooperation with the Filmoteca Española. There was an interesting series on the Cuban documentary editor Santiago Alvarez, who was in Valencia to present his works,



like Budd Boetticher, to whom we paid tribute in the form of a book and series representing his film production.

As in other years, apart from devoting space to silent movies (*Mexican silent films; Before Caligari: German cinema 1910-1920; Austrian silent films*) the recovery and restoration work of a Film Library was presented. This time it was *The Gems of Museo Nazionale del Cinema di Torino*. There was also a tribute to the Seminci de Valladolid on its 40th Anniversary (*La espiga de las espigas*). There were series on two contemporary film makers' work (Atom Egoyan and Paul Schrader), each of which were accompanied by a publication, in order to make their films known coherently. There were also thematic series (*The Cinema and Islam*) series on film genres (*Panoramas of violence in the North-American cinema of the eighties and nineties*) national cinematographies *The new wave of Czechoslovakian cinema* or cartoon films (*Animated stars*).

SERIES PROGRAMMED IN 1995:

- 169.- DIRECTORES DE FOTOGRAFIA DEL CINE ESPAÑOL
- 170.- RAINER WERNER FASSBINDER
- 171.- HÉROES DE LA IMAGINACION
- 172.- LA NUEVA OLA DEL CINE CHECOESLOVACO
- 173.- JEAN RENOIR: LA MIRADA GOZOSA
- 174.- MES DEL CINE LATINOAMERICANO
- 175.- ATOM EGOYAN
- 176.- EL RIALTO EN LLAMAS
- 177.- CINE NÓRDICO: BAJO LA ESTRELLA POLAR
- 178.- WILLIAM DIETERLE
- 179.- LOS FILMES QUE CONMOVIERON AL MUNDO
- 180.- ANTES DE CALIGARI: CINE ALEMÁN AÑOS 10
- 181.- IMÁGENES DE LA II GUERRA MUNDIAL
- 182.- CINE AUSTRIACO MUDO
- 183.- LAS JOYAS DEL MUSEO NAZIONALE DEL CINEMA DI TORINO
- 184.- LOS FILMES QUE CONMOVIERON AL MUNDO II
- 185.- BRITÁNICOS, OF COURSE
- 186.- SANTIAGO ÁLVAREZ. EL PODER DEL DOCUMENTAL
- 187.- BUD BOETTICHER. CABALGANDO EN SOLITARIO.
- 188.- LOS CIEEN AÑOS MÁS CORTOS DE NUESTRA VIDA



- 189.- PAISAJES DE LA VIOLENCIA EN EL CINE NORTEAMERICANO
- 190.- NUEVOS CAMINOS DEL CINE CONTEMPORÁNEO
- 191.- CINE CHINO AÑOS 90
- 192.- LOS FILMES QUE CONMOVIERON AL MUNDO III
- 193.- CINE HOLANDÉS CONTEMPORÁNEO
- 194.- CINE E ISLAM
- 195.- SHIRO KIDO Y LA PRODUCCIÓN DE LOS ESTUDIOS SHOCHIKU (JAPÓN 1930-1986)
- 196.- LA ESPIGA DE LAS ESPIGAS . HOMENAJE A LA SEMINCI
- 197.- HUELLAS DE LUZ. CIEN AÑOS DE CINE ESPAÑOL
- 198.- LOS 100 AÑOS MÁS CORTOS DE NUESTRA VIDA II
- 199.- EL CINE DENTRO DEL CINE: LAS ESTRELLAS ANIMADAS
- 200.- PAUL SCHRADER: EL TORMENTO Y EL ÉXTASIS
- 201.- TENNESSEE WILLIAMS EN EL CINE. DE PASIONES Y MELODRAMAS.
- 202.- HÉROES DE LA IMAGINACIÓN V

SPECIAL EVENTS 1995:

- 109.- DUETO CRONENBERG
- 110.- ESTRENOS FILMOTECA: CINE LATINOAMERICANO
- 111.- LIBROS DE CINE: LA PINTURA EN EL CINE
- 112.- FILMS SINGULARES EN V.O.
- 113.- ESTRENOS FILMOTECA: BUD LIEUTENANT
- 114.- LA MARSELLERA
- 115.- ESTRENOS FILMOTECA: LA PROMESA
- 116.- FILME SINGULAR: COTTON CLUB
- 117.- ESTRENOS FILMOTECA: POSIBILIDAD DE ESCAPE
- 118.- NOSFERATU EN CONCIERTO
- 119.- ESTRENOS FILMOTECA: SINFONÍA EN SOLEDAD
- 120.- CINE SILENTE MEXICANO
- 121.- JOHN FORD. 100 AÑOS DE CINE.
- 122.- FILME SINGULAR. ESPOSAS FRÍVOLAS
- 123.- ESTRENOS FILMOTECA: ERNESTO "CHE" GUEVARA, EL DIARIO DE BOLIVIA.

Vaticano



RAPPORT SUR LES ACTIVITES DE LA CINEMATHEQUE DU VATICAN -1995-

Pendant l'année 1995, la Cinémathèque du Vatican a enrichi ses archives où sont conservés les films sur pellicule et les bandes vidéo. Jusqu'ici, environ 4400 titres ont été catalogués, grâce à 400 nouvelles acquisitions.

Le matériel conservé concerne surtout la vie, l'oeuvre d'évangélisation et la pastorale de l'Eglise dans le monde, l'activité du Pape et, en moindre quantité, des sujets scientifiques et d'actualité. Les archives de la Cinémathèque comptent, d'autre part, une collection assez importante de films commerciaux.

Le matériel dont dispose la Cinémathèque est en grande partie constitué par des donations d'organisations catholiques et des copies de la production de divers organismes autorisés à filmer dans la Cité du Vatican.

La Cinémathèque dispose d'autre part d'un matériel audio: Compact Disc, disques et audiocassettes ne cessent de parvenir même si en quantité moindre par rapport au matériel filmé.

En ce qui concerne le matériel papier, la Cinémathèque reçoit de divers pays, non seulement d'Europe, des revues spécialisées et des textes, dont les manuels de conservation et les filmographies de diverses nations. Ce matériel contribue au développement d'une Bibliothèque cinématographique, la plus complète possible. Et il ne faut pas oublier les Encyclopédies auxquelles viennent s'ajouter régulièrement les nouveaux volumes.

Conservation.

Les vidéocassettes cataloguées sont conservées dans des rayons, et les pellicules dans une chambre climatisée, selon les indications fournies par la Commission de Conservation de la FIAF (Température -5° et humidité relative 30% pour les pellicules en couleur; température 16° et humidité relative 35% pour les pellicules en noir et blanc).

Ces conditions climatiques optimales de la chambre sont garanties grâce à un système de relevé des données qui permet au technicien de veiller quotidiennement à ce qu'il n'y ait pas d'écarts de température. Les pellicules en couleur et celles placées sur un éventuel support inflammable, sont conservées dans une armoire frigorifique, même si, à l'heure actuelle, le matériel en nitrate des archives a été remplacé par un matériel en acetate. Pour en exploiter au maximum l'espace, la chambre a été restructurée récemment et, après un nouveau pavage, des rayons mobiles sur coulisses y ont été installés.

La Cinémathèque s'est dotée d'un petit laboratoire où il est possible d'effectuer les premières interventions de régénération et de vérifier l'état des pellicules qui sont ensuite lavées dans des appareils adaptés (aussi bien pour les films 16mm que 35mm), afin de leur redonner leur élasticité.

Le matériel sur pellicule reçu est visionné pour pouvoir préparer la fiche avec les données utiles au catalogage. Le travail de révision a également démarré cette année afin de vérifier l'état du matériel archivé depuis longtemps. En ce qui concerne les nouveaux arrivages, quelque 80 bobines ont été passées à la visionneuse; 70.000 mètres de pellicules, dont une partie de négatifs, ont été lavées; 90 boîtes oxydées ont été remplacées par des conteneurs en tôle zinguée afin d'éviter la détérioration des films.

La Cinémathèque est dotée d'un équipement semi-professionnel pour visionner et convertir chaque système et format du vidéo, effectuer des copies et des duplications et prolonger la vie des vidéocassettes. Cet équipement comprend aussi une petite centrale de montage avec titreuse pour que la Cinémathèque puisse réaliser ses propres productions.

Catalogage, documentation et recherche.

Conformément aux critères indiqués par la Commission de Catalogage de la FIAF, un programme informatique a été mis en place pour le matériel filmique. Ce qui facilite ainsi également le travail de recherche et permet d'imprimer le catalogue, avec des mises à jour continues, en réalisant une édition la plus complète possible des titres conservés dans les archives.

La Cinémathèque se consacre depuis pas mal de temps à la filmographie du cinéma concernant la religion, afin de recueillir les données sur la production cinématographique mondiale, de ses origines à nos jours. La recherche de collaborateurs se poursuit dans le monde, afin d'obtenir des fiches concernant la production de chaque pays contacté. Grâce au programme informatique, mis en place par l'UNITELM, des données filmographiques d'Espagne, du Danemark, d'Allemagne, du Portugal et d'une partie de la production italienne et de celle des pays de l'Afrique francophone, ont pu être insérées. On compte publier le premier volume de la filmographie avec les résultats partiels du travail, d'ici la première moitié de 1996.

Un Centre d'Etude permet l'accès au matériel de la Cinémathèque, dans un but pastoral, culturel ou d'information, aux étudiants des universités pontificales, pour des travaux et des thèses sur le patrimoine d'archives et sur le cinéma en général, offrant une aide à cette discipline et suscitant de nouvelles spécialisations dans ce domaine. Il y a 5 emplacements pour la consultation du matériel, et en plus, un pour la moviola, un pour la vision du vidéo et un pour l'usage de l'ordinateur.

Projections

Le Conseil pontifical pour les communications sociales et la Cinémathèque, comme déjà dans les années passées, ont mis à disposition leur propre salle pour la projection de films commerciaux d'actualité et de contenu religieux, dont quelques



importantes avant-premières cinématographiques. Le public est composé notamment de personnes qui travaillent au Vatican et du personnel diplomatique accrédité près le St Siège.

Le matériel de la Cinémathèque est également demandé, pour des projections à l'extérieur du Vatican, par des organismes culturels que l'on s'efforce de satisfaire, après avoir vérifié le sérieux de la requête.

Centenaire du cinéma.

A l'occasion du Centenaire du cinéma, le Conseil pontifical pour les communications sociales et la Cinémathèque du Vatican, ont organisé une série d'activités commémoratives, réunissant en un comité créé pour la circonstance, divers experts du secteur et réalisant entre autres des programmes pour les écoles, selon différentes tranches d'âge, qui ont été envoyés aux diocèses du monde, afin de sensibiliser les jeunes à la lecture du moyen cinématographique. Quelques-unes de ces productions ont été réalisées précisément pour la célébration du centenaire.

Relations internationales.

La Cinémathèque est depuis des années membre de la FIAF (Fédération Internationale des Archives du Film) et entretient des rapports avec l'OCIC (Organisation Catholique Internationale du Cinéma), surtout avec son Service missionnaire à Rome, et avec l'UNDA (Organisation Catholique Internationale pour la Radio et la Télévision). Les relations sont par ailleurs fréquentes avec les cinémathèques de divers Pays, en rapport au projet de filmographie, dont il a déjà été question.

Le Délégué de la Cinémathèque du Vatican, Mgr Enrique Planas, a une fonction d'expert près la Commission pour le Cinéma et la Commission pour la conservation des Films du Conseil de l'Europe, en sa qualité de chef de la délégation du St Siège.

Parmi les projets que la Cinémathèque entend mettre en route, celui de la réalisation d'une banque de données sur le cinéma mondial. Ce projet pourra être réalisé grâce à la collaboration d'organismes cinématographiques catholiques des autres pays.

* * *

Warszawa

RAPPORT ANNUEL POUR L'ANNEE 1995

En 1995 la Cinémathèque Nationale à Varsovie a rempli tous ses devoirs de statut malgré les possibilités financières très limitées.

Nouvelles acquisitions

En 1995 les collections de la Cinémathèque Nationale se sont enrichies de 451 copies positives de long (350) et court (101) métrage. Dans ce nombre 8 titres production polonaise d'année 1994 (2) et 1995 (6). Les collections des Services de Documentation Historico-Cinématographique ont augmenté de:

- 3994 photos et 113 diapositives
- 241 livres
- 205 affiches
- 173 exemplaires de scénarios, listes dialogués et montage
- 90 numéros de revues
- 178 programmes
- 4 bases de données (CD-ROM)

Tous ces matériaux ont été acquis par l'achat, l'échange avec des archives étrangères et par donations.

Conservation

La situation économique très difficile nous a contraint à limiter les travaux de conservation de la bande de film, surtout dans le domaine du recopiage des bandes nitrate sur la bande acétate. Au total on a recopié 22 287 m. nitrate sur la bande acétate et 3 888 m. acétate sur acétate. Au total on a soumis à la conservation manuelle 7 275 351 m. la bande 35 mm (47 605 m. nitrate; 2 950 526 m. de négatifs; 3 324 825 m. copies positives).

Deux services ont été chargés de la conservation de bande de film. Ils s'occupaient aussi du contrôle courant des films prêtés et utilisés dans les salles de cinéma de la Cinémathèque Nationale.

Catalogues, documentation, publication

Tous les matériaux de film, livres, revues, affiches, photos ect. ont été inventoriés et introduits dans les catalogues. Le catalogue principal de film s'est enrichi de 362 fiches établies après projection, contenant génériques, contenus de film, données techniques de copies. Les catalogues des films, photos, affiches ect. sont systématiquement transférés sur la base de données de ordinateur IBM (Unix network).

La Cinémathèque Nationale a systématiquement publié le programme mensuel du cinéma "Iluzjon" à Varsovie (12 programmes). Ont paru 2 numéros le trimensuel de la Cinémathèque "Iluzjon" et les catalogues spéciales pour rétrospectives de Georg Wilhelm Pabst et l'expressionnisme.

Projections, expositions

Une partie des collections de film a été systématiquement présentée par la Cinémathèque Nationale dans la salle de cinéma "Iluzjon". Le répertoire a été montré dans les cycles mensuels classés par metteur en scène, acteur ou contenu de film, ect. Les classiques du film ont aussi été mis à la disposition des clubs de cinéma, universités et autres institutions culturelles. Les revues plus importants dans "Iluzjon":

janvier:	Werner Herzog (avec participation M. Herzog)
février:	Boris Karloff
mars:	Sacha Guitry
avril:	Jean-Jacques Bénéix (avec participation M. Bénéix)
mai:	Bo Wideberg
août:	Frank Capra
septembre:	la revue de films indiens
décembre:	la revue de films russes des années 90. Expressionnisme allemand Soirée exceptionnelle 100 ans du Cinéma

Les collections de la Filmoteka Narodowa étaient présentées durant l'exposition *100 ans du cinéma en Pologne* (Varsovie, 12 XII 1995 - 12 I 1996)

Administration et budget

La Cinémathèque Nationale en tant que l'institution budgétaire dépendait administrativement du Comité de la Cinématographie auprès du Ministère de la Culture et de Beaux Arts. Le budget pour année 1995: 632 625, 00 USD. Son activité était financée en 51 % par les subventions d'état et en 49 % par ses propres revenus. Nombre d'employés: 57 personnes.

Relations avec la FIAF et les archives étrangers

En 1995 la Cinémathèque Nationale entretenait des relations habituelles avec la Fédération et avec d'autres archives-membres. Le représentant de la Cinémathèque a pris part au Congrès de la FIAF à Los Angeles. Les employés de la Cinémathèque ont rendu visite à d'autres archives étrangers dans le but de l'échange des expériences et de la recherche des matériaux pour les collections.

Washington

The Library of Congress
Washington, DC, USA

1995 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

National Film and Sound Archives Collection: One of the major recent acquisition events was the arrival of the American nitrate film which has been repatriated from the National Film and Sound Archives in Australia. There are 1,600 titles of American films in the collection, many of which were believed to be lost. Two 1915 films by Harold Lloyd entitled Once Every Ten Minutes and Peculiar Pranks; An Indian Sunbeam have been found, along with an early 1912 film featuring Broncho Billy Anderson, the first cowboy star; Bringin' Home the Bacon, a 1924 feature starring Jean Arthur in one of her earliest roles; and Among the Mourners, a Keystone Comedy with Charley Chase. All of these films were thought to be lost. The Library received over 1,000 of the titles, and the printout of the inventory is 450 pages long. The titles of many of these films are still unknown; however, it is expected that there are large numbers of features from the 1920's and 1930's, including many early Disney cartoons and MGM shorts not represented in our collection, and documentaries in great profusion. Also received were a large number of nitrate 20th Century Fox films from the late 1940's.

WEST AFRICAN PROJECT: Using funding earmarked for West African acquisitions, material was acquired that greatly enhanced the Library's holdings of material produced by key West African filmmakers. This project was undertaken as a joint venture with area specialists in the African and Middle Eastern Division (AMED) with special assistance from the African/Middle Eastern Acquisitions Section (AMEAS). As a result, the Library has acquired a first rate collection of the films of important West African filmmakers, such as Sembene and Quedraogo, as well as a number of documentary works on the area.

MARY PICKFORD COLLECTION: The Library of Congress had already received a large part of the Mary Pickford Collection, and it is one of our most famous collections. But in July of 1995, M/B/RS received an additional 500 reels of nitrate film from the estate of Mary Pickford. This was a major gift because among the materials, were the original negatives for a number of Pickford films, including several Biographs not at the Museum of Modern Art.

CAMERA THREE: The Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS) purchased 200 D-2 masters and VHS viewing copies of CAMERA THREE, the celebrated television show that ran on CBS, and later on PBS for over twenty years. This program included early ground-breaking shows on cinema, including shows on the Maysle Borthers, Leni Riefenstahl, the Warner Brothers animation team, Bernard Herrmann, and D. W. Griffith.

M/B/RS also regards its laserdisc purchases as a major success, both from the point of view of expanding the collection and saving wear and tear on our irreplaceable 35mm film prints. These are used by researchers who do not need to have access to film copies. Among the cinema works purchased are: Jurassic Park; Snow White; I Know Where I'm Going; Rules of the Game; Broadway Bill; None but the Lonely Heart; Neptune's Daughter; The Prince of Tides; Our Gang Comedies, a collection of three Jean Harlow features: Landmarks of Early Film; Rhythm on the River; Wings; and Flamingo Road; The Art of Buster Keaton, Vols 1&2; Hoop Dreams, a Cinémathèque Québécoise collection of Felix the Cat cartoons from 1919-1930; The Dawn of Sound, vol 2; The Little Rascals, 32 Short Films about Glenn Gould, Persona, and The Shawshank Redemption; Cavalcade of MGM Shorts; David Holzman's Diary; Orson Welles' MacBeth and Othello; Interview with a Vampire; The Outer Limits, Volume 4; The Day the Earth Stood Still; Cliffhanger; Vanya on 42nd Street; many missing Criterion's, including Herbert Biberman's Salt of the Earth, which was chosen for the National Film Registry;

A Night at the Opera which should need no introduction; two of the most famous films from Marcel Ophuls: Letter from an Unknown Woman and Lola Montes; Orson Welles' greatly underestimated film, F Is for Fake; Jacques Tati's great Mr. Hulot's Holiday and Robert Altman's Short Cuts; Dumb and Dumber; Disclosure; City of Hope; Baraka; Malcolm X; Killing Zoe; The Black Pirate; The Sound of Music; The Commitments; Knight without Armour; Hope and Glory; Tank Girl; Broadway Melody of 1940; Nobody's Fool; and many more.

We also received El Otro Camino, a 1961 Puerto Rican film from the Archivo de Imagenes en Movimiento in Puerto Rico, which is in an advanced state of acetate decomposition to see if we could salvage it. Jules Schwerin, a well-known producer and director of independent cinema, involved with Salt of the Earth, came into possession of a number of stills, contact prints and other related material of Sergei Eisenstein when he was shooting Que Viva Mexico. He has sold these to the Library, and they have been transferred to the Prints and Photographs Division.

M/B/RS has received the remainder of Soviet films given to us by Fairleigh Dickinson. The films include dubbed 35mm prints of The White Ship and They Fought for Their Motherland, both of which are among most lists of best Soviet films. The gift also includes The Seventh Bullet and The Apollo-Soyuz Linkup. The gift is also significant because the gifts are not all Russian films. The White Ship is a Kirghiz film, and The Seventh Bullet was filmed in Uzbekistan.

NATIONAL FILM PRESERVATION BOARD (NFPB) PRESERVATION WORK: From outside sources, the Library acquired preservation elements and/or new projection prints for the following National Film Registry titles: An American in Paris, The Birth of a Nation, Castro Street, Gertie the Dinosaur, Lassie Come Home, Magical Maestro, A Night at the Opera, Safety Last, and The Wind.

PROGRESS IN THE FIELD OF PRESERVATION

MOTION PICTURE CONSERVATION CENTER, DAYTON, OHIO: FY95 was another exciting year for the Motion Picture Preservation Laboratory. It began with the hiring of five additional new employees. All five have completed initial training and become integral members of the Lab's preservation team.

The Air Force delivered a brand new Lipsner/Smith model CF3000 MkVI film cleaning machine to the Lab on July 13, 1995. This machine replaced an 11-year-old machine and includes the necessary modifications to allow the use of alternative solvents (primarily Perchloroethylene) for film cleaning. The Air Force's Environmental Management group at Wright-Patterson suggested the change and agreed to purchase the MkVI and loan it to us indefinitely.

New projects undertaken by the Lab included the printing of a limited number of color films, with developing being accomplished at a commercial laboratory, and the preservation of 16mm films. We also began a project to copy all paper prints with Canadian content for the National Archives of Canada. The first nine titles were delivered in time for "snapshots" of each to be shown at the Toronto Film Festival. The Lab also made and delivered new prints for the National Registry Tour on the following six titles: Big Business (1929), The Cheat (1915/1918), Treasure of the Sierra Madre (1948), I Am a Fugitive from a Chain Gang (1932), Safety Last (1923), and Within Our Gates (1920).

166 paper print rolls were copied onto 35mm negative film stock (19,000'). Total film production of the lab (including color and 16mm) was just over 1,066,000' representing some 1,720 reels. This represents an increase of about 71% from the previous year.

During FY95 Quality Control staff evaluated 303 film and video titles, a total of 637 reels. The number of items inspected included new preservation, remakes of unsatisfactory earlier preservation attempts, video transfers and National Film Registry "outside" preservation.

A recent inventory for nitrate holdings revealed that we currently hold 15,137 reels stored at Suitland, Maryland, plus the 94,020 reels stored at Wright-Patterson AFB, Ohio--a total of 109,157 reels.

New nitrate-base acquisitions received from October 1, 1994 - October 1, 1995 include 665 reels comprising 29 titles. New nitrate-based reels received from December 1992 - Oct. 1, 1994: 704.

CATALOGUING - DOCUMENTATION - RESEARCH

The lack of subject access to our special collections has long been the most vexing problem facing the Documentation and Reference Section. In FY95, our staff participated in meetings and demonstrations of automated and digital systems proposed to improve control and access to our materials. The Merged Audio Visual Information System (MAVIS), the moving images and sound recordings archival management system designed by the National Film and Sound Archives in Australia, was well received as a possible replacement to our antiquated File Management System (FMS) nitrate system.

The Library of Congress contracted for services on behalf of the Dance Heritage Coalition (DHC), which is a consortium of institutions brought together by the Andrew W. Mellon Foundation to address the need to improve the state of dance documentation and preservation. The mission of the DHC is to develop collaborative methodologies to help preserve and make accessible the cultural contributions of dance--past, present, and future; this is accomplished through four essential areas: access to materials, documentation of dance, preservation of dance documents, and education. Judith Hoffman served as the moving image cataloger and Amy Petrine served as a processing technician to process two collections: the Danny Kaye/Sylvia Fine Collection and the Bob Fosse/Gwen Verdon Collection.

During the year much work was devoted to the Paper Prints collection. Joy McIntire and Barbara Humphrys formulated procedures for updating and adding information to the ALPHA FOUR database created for this collection. In May Kim Tomadjoglou, a Library Junior Fellow, joined the Processing Section to continue work on processing this collection which cleared 3,000 items from the arrearage by the end of her assignment.

Processing began on the final unprocessed portion of the Margaret Mead collection. In the course of processing, Arlene Balkansky and Antoinette O'Bryant uncovered previously unknown footage by Zora Neale Hurston.

FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

THE MARY PICKFORD THEATER AND PUBLIC PROGRAMS: Evening film programs in the Pickford theater were limited during much of FY95 due to the assignment of the curator of film programs to other duties, including acting as assistant chief for a four-month period. Normal programming resumed in September with a series of French sound films in connection with the major exhibit "Creating French Culture." Larry Appelbaum also produced a second series of jazz programs, in cooperation with the Music Division, that began in September.

Film loans continued to be a major activity of the curator of film programs during FY95. Over 1,000 films titles, amounting to more than 4,000 film reels, were called from the M/B/RS collection, researched, and inspected during

the year's loan activities. The number actually shipped amounted to over 400 titles. This work is basically not accounted for in any M/B/RS job description and continues to have a severe impact on the performance of the regular duties of the curator of film programs. Film loans went to major film archives, museums and other non-profit cultural institutions throughout the U.S. and Europe. Because of this activity, the Library of Congress is now one of the major providers of 35mm and 16mm prints of retrospective cinema in the world.

In coordination with the centennial, the Library, along with Columbia University Press, has published From Peep Show to Palace: The Birth of American Film, a history of American film from Edison's Kinetoscope in 1893 to the construction of the first movie palace in 1913. The text is by David Robinson, and the photographs have been selected by Paul Spehr, former Assistant Chief of this Division. The volume features a foreword by Martin Scorsese and an introduction by the Librarian of Congress, James H. Billington.

The Silent Film Video Series has proven to be a marketable project. Smithsonian Video has purchased 12,000 copies, thus fulfilling their contractual agreement made with the Library in April, 1994. In addition, Smithsonian Video has negotiated with UNAPIX Company for wider national as well as international distribution. Plans are underway to issue another series of silent films on videotape to be released by the end of calendar year 1996. 35mm prints of all the titles in the video series are available for loan from the Museum of Modern Art Circulating Library.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The General Services Administration (GSA) notified the Library that the M/B/RS nitrate film storage facility in Suitland must be vacated by January 1997. A study was made, in conjunction with the Prints and Photographs Division, to evaluate solutions and make recommendations. Nitrate storage and the future of the Division's nitrate preservation operation in Dayton continue to be a subject for discussion within the Library. M/B/RS has urged that upper managers evaluate all the Library's future audiovisual preservation needs and devise a comprehensive plan for a centralized conservation and storage facility. Adding to the urgency for this recommendation is the likelihood that the M/B/RS Motion Picture Conservation Center in Dayton will have to be vacated during the next decade, due to the limited life-expectancy of the existing structures.

NATIONAL FILM PRESERVATION BOARD ACTIVITIES: The National Film Preservation Board of the Library of Congress continued to fulfill the duties Congress assigned it under Public Law 102-307, the National Film Preservation Act of 1992--increasing the effectiveness of American film preservation efforts and promoting public awareness of and access to the American film heritage. Thanks to these on-going successful efforts, the Library of Congress now merits recognition from many as the leader of the American film preservation community.

For most of the past 12 months, devising strategy for and implementing the national film preservation plan has occupied the largest portion of staff time. We published "The National Film Preservation Plan: An Implementation Strategy" in June 1995 and spent much time working on many of the 30 recommendations found in the plan. Primary energy this year focused on:

- 1) Legislation to establish a national film preservation foundation: Congressman Carlos Moorhead introduced The National Film Preservation Act of 1995 (H.R. 1734) in May 1995 and held public hearings in June on the bill. The legislation received subcommittee approval in August and awaits full committee and floor consideration in the House as well as formal introduction in the Senate.

- 2) The National Film Registry Tour: The James Madison Council funded this initiative to bring selected films from the Registry to all 50 states, thus deepening public awareness of the need for film preservation. Various planning took place throughout the past year, and a full-time tour coordinator, Margaret Ershler, began work in July. The Tour opened with great success in Madison, Wisconsin in early October 1995.
- 3) The National Film Preservation Board (NFPB) (see below) Internet "gopher" site on LC MARVEL expanded and continues to receive favorable comments from Internet users. Work has begun on an extensive NFPB World Wide Web "Home Page" which will come on-line by the end of 1995.

In another realm of "cyberspace," Microsoft's CINEMANIA CD-ROM now features a section on the National Film Registry. Facets Multimedia issued a video catalog listing titles from the National Film Registry. NFPB staff met hundreds of requests from individuals and institutions seeking information on the national film preservation plan, the National Film Registry, and the NFPB.

The Director's Guild Magazine in March 1995 featured a 10-page article on the work of the National Film Registry Board, and the International Photographer's Guild followed soon thereafter with another large piece. Trade papers such as Daily Variety and The Hollywood Reporter also published significant articles on the Registry and Board, and the Registry announcement, as usual, led to articles in newspapers throughout the United States.

Dr. Billington announced the 1995 selections of the National Film Registry at a November 1995 press conference in New York. Most press commentary focused (favorably) on the wisdom of selecting the Zapruder home movie on the assassination of President Kennedy for the list as a symbol of the importance of preserving amateur films. The American public continued its active participation in the Registry process, nominating over 1,100 films for consideration in the 1995 National Film Registry.

SPECIAL EVENTS

Catherine Garland, Barbara Humphrys, and Stephen Kharfen were among M/B/RS staff members who attended the Association of Moving Image Archivists (AMIA) Conference in Boston in the fall of 1994.

Pat Loughney, Curator of Film Programs, participated in a number of outreach activities relating to his duties as curator and staff member of the National Film Preservation Board. For the fourth straight year, the Library was invited to participate in the Virginia Festival of American Film. Dr. Loughney gave a talk on film preservation and introduced a screening of the 1929 film, The Great Gabbo, which was preserved by the M/B/RS Motion Picture Conservation Lab. In January he traveled to Yale University to participate in the conference "Oscar Micheaux and His Circle: African American Filmmaking and Race Cinema of the Silent Era." In May the M/B/RS division hosted a conference of the North American members of Domitor, the society of historians of early silent cinema. Over a three-day period, a screening was held of over 250 Pathé films produced during 1905-1909. A majority of the films are in the M/B/RS collection. In June, Dr. Loughney traveled with Margaret Ershler, the recently hired director of the National Film Registry Tour, to inspect potential tour sites in Madison, Wisconsin and Omaha, Nebraska. He also attended the Washington D.C. International Film Festival (Filmfest DC) and the 1995 FIAF conference in Los Angeles as the Library's official representative.

Attachment

**FILMS SELECTED TO
THE NATIONAL FILM REGISTRY,
LIBRARY OF CONGRESS - 1995**

- 1) THE ADVENTURES OF ROBIN HOOD (1938)
- 2) ALL THAT HEAVEN ALLOWS (1955)
- 3) AMERICAN GRAFFITI (1973)
- 4) THE BAND WAGON (1953)
- 5) BLACKSMITH SCENE (1893)
- 6) CABARET (1972)
- 7) CHAN IS MISSING (1982)
- 8) THE CONVERSATION (1974)
- 9) THE DAY THE EARTH STOOD STILL (1951)
- 10) EL NORTE (1983)
- 11) FATTY'S TINTYPE TANGLE (1915)
- 12) THE FOUR HORSEMEN OF THE APOCALYPSE (1921)
- 13) FURY (1936)
- 14) GERALD MCBOING BOING (1951)
- 15) THE HOSPITAL (1971)
- 16) JAMMIN' THE BLUES (1944)
- 17) THE LAST OF THE MOHICANS (1920)
- 18) MANHATTA (1921)
- 19) NORTH BY NORTHWEST (1959)
- 20) THE PHILADELPHIA STORY (1940)
- 21) RIP VAN WINKLE (1896)
- 22) SEVENTH HEAVEN (1927)
- 23) STAGECOACH (1939)
- 24) TO FLY (1976)
- 25) TO KILL A MOCKINGBIRD (1962)

Washington

HUMAN STUDIES FILM ARCHIVES

1995 Annual FIAF Report

Acquisitions of the year

Collection activity was down during 1995 as a direct result of staff reductions. There were 14 new collections consisting of more than 60,000 feet of archival 35mm, 16mm and 8/S8mm motion picture film and 62 hours of archival original video. In addition, HSFA acquired 5,800 feet of 16mm prints and 25 video copies for the study collection.

Collections of particular interest include footage shot in 1953 in western Angola near the Kalahari Desert by Andreas Laszlo, a medical doctor who periodically travelled to Africa to study diseases; footage shot between 1949-1955 in eastern and southern Africa by Reverend Albert Joseph Roy, a Paulist Father; travelogue films from Burton Holme's protege, Thayer Soule; five films plus outtakes documenting unique and culturally significant American folk performers produced by Bess Lomax Hawes in the 60s; and additional unique footage which adds to HSFA's incomplete copy of the Australian film, AUSTRALIA'S WILD NOR-WEST, 1923.

Progress in the field of preservation

Processing and preservation work were also down because of staff reductions. Due to the diligent work of HSFA contractor Daisy Russell and HSFA film archivist Mark White all of the Bernard R. Hubbard, S.J. collection of nearly 1,000,000 feet has been inventoried and 50 percent has been processed. Due to the fortune of finding a very able college student, Rachel Reinhard, the Laszlo collection mentioned above, an amateur film collection dating from the 20s and a collection of Peace Corps prints were organized during the summer.

Using end of the year money from the Museum of Natural History's collection improvement fund, the HSFA hired contractor Jason Berry to make 1/4" audio tape preservation copies of annotations (recorded voice "narrations" providing description and context of mainly amateur and research film/video projects) on 16mm magnetic film and video. All the annotations on video were copied, but a number of 16mm magnetic film annotations remain. This accomplishment is significant because we were facing probable loss of this invaluable documentation, particularly that which was recorded on video.

Cataloguing-Documentation-Research

The new edition of *The Human Studies Film Archives Guide to the Collections* was published in May in both print and electronic formats. Copies were sent to all FIAF members, provisional members and associates.

Ms. Reinhard and a summer intern, Nancy McGuire, cataloged a number of new HSFA acquisitions using cataloging worksheets. The HSFA's main cataloging obstacle still remains: there is no cataloger and thus no one to oversee cataloging and correct and input cataloging data created by volunteers, interns, and contractors.

Film showings-exhibitions-publications

Through the energies of former HSFA director Barbara Johnson, and with a grant from the Laura Boulton Foundation, the HSFA presented a program to celebrate the motion picture centenary, "A Tribute to 100 years of Ethnographic Filmmaking: A Portrait of Two Worlds in Transformation" and a program of research projects using HSFA collections for the 1995 Visual Research Conference which was held during the American Anthropological Association meetings in November.

David MacDougall, an American ethnographic filmmaker who lives in Australia, presented his film *A Wife Among Wives* under the auspices of the HSFA and the Museum of Natural History's Education Department.

HSFA and Gary Seaman (University of Southern California) demonstrated the in-process collaborative CD-ROM project which utilizes HSFA archival film materials, the 1971 Yanomamo film project, at a Smithsonian Institution demonstration of media technologies.

John Homiak's paper "Dread Eyes and the Ethnographic Gaze" was published in volume 17 of the Robert Flaherty Seminar papers. Pam Wintle wrote the preface for *Guide to the Collections of Northeast Historic Film* (a regional film archives located in Bucksport, Maine).

Budgetary matters

As anticipated, the Human Studies Film Archives' budget was once again cut by 10%. The daily operating staff (federal employees) is 1.5.

International relations (FIAF and others)

A print of early footage taken by Austrian anthropologist Rudolf Poch was borrowed from the Osterreichischen Bundesinstitutes fur den Wissenschaftlichen Film, Vienna, for screening in the tribute to 100 years of ethnographic filmmaking.

The HSFA has begun to fulfill its obligations to the National Film and Sound Archives, Australia, for films it received as part of the repatriation of American films. In completing its obligations, HSFA will send NFSFA prints of HSFA's two incomplete copies of AUSTRALIA'S WILD NOR-WEST. The Australian Institute of Aboriginal and Torres Strait Islander Studies, learning of HSFA's copies from NFSFA, contacted HSFA concerning this footage. The Institute has an incomplete copy (obtained from France) that duplicates footage held in the HSFA but which also has unique footage. We are working together on this puzzle.

Pam Wintle attended the annual meeting of the European Association of Inédits held in Nancy, France. She presented archival amateur images from members of the Association of Moving Image Archivists and images of Europe found in the Human Studies Film Archives and Northeast Historic Film.

Special Events-Miscellaneous

Under a private grant, anthropologist Robert Leopold was contracted to develop and produce a CD-ROM on the Canela Indians of northeastern Brazil that focuses on the relationship between body adornment and life cycle rituals. The CD-ROM, which will utilize digitized film and audio from an HSFA collection as well as text and stills, is based on field research conducted over a 40-year period by anthropologist William Crocker. Under another private grant this same collection of film on the Canela Indians is being used as the basis for an edited video on Canela social life by filmmaker/videographer Steven Schecter.

In February and March, John Homiak and ethnomusicologist Ken Bilby took video copies of HSFA archival footage shot in 1957 in Jamaica to Jamaica. This project was initiated to illustrate how historical materials can be used in contemporary field research. The video copies were used to generate oral histories on African Jamaican traditions which, with contemporary video shot by Drs. Homiak and Bilby, will be used as a basis for a video production.

Anthropology graduate student Deanna Kingston received a grant from the National Science Foundation through the Human Studies Film Archives to use video copies of archival film shot in King Island, Alaska, by Bernard R. Hubbard, S.J., to elicit oral histories focusing on dance traditions from members of the King Island community who now live in towns on Alaska's mainland.

In July, the HSFA hired Daisy Russell (part-time) from a fund that was created for the sales of film and video. Her main job will be to handle film and video sales and to increase usage. With the help of a commercial stock shot company owner, the HSFA is revising its policies and costs for fulfilling requests to duplicate HSFA materials. Hopefully, the HSFA will be able to generate enough income to support a fulltime position.

The HSFA's environmentally controlled film vault was moved offsite to a longterm temporary leased location. Although the reconstruction of the vault appears to have been surprisingly successful, the move nonetheless compromises the safety of the collection because the storage facility is not on Smithsonian-owned property and is, consequently, not adequately protected and monitored. The facility is located far from HSFA's offices, adding undue burdens to the remaining HSFA staff.

However, the vault problem may turn out to seem manageable in comparison to newly designed space which HSFA will occupy in 1998. The space allocated is not sufficient to house the current reference collection, much less accomodate any growth in that collection. The hall area outside the HSFA houses locker room activities for various SI employees. But the most troublesome is that the main sewage pipe for the building runs through this space and there is, at this writing, no evidence that safety of the collections is of any concern.

Despite these institutional problems, we remain exceptionally effective at our work. What we have observed and learned in this new economic environment is that programs which create "new product" are more valued and, thus, supported than are repositories which are perceived as stagnant. Like many other American archives within larger institutions, we must continually educate the larger body to the significance and importance of a moving image collection. Consequently, we will continue to create "products" which will speak both to the value of moving images and the vitality of HSFA.

Finally, John Homiak was promoted from acting director to director of both the Human Studies Film Archives and our sister archives, the National Anthropological Archives. Although with this new position he achieves greater visibility in the Museum, his day-to-day involvement with the HSFA has been drastically reduced. Pam Wintle was elected co-chair with Micheline Morisset, National Archives of Canada, of the Inedits working group of the Association of Moving Image Archivists.

Wellington

**REPORT TO FIAF
FROM THE NEW ZEALAND FILM ARCHIVE
JANUARY 1996**

This report covers the events of the period January - December 1995 within the New Zealand Film Archive. Naturally enough the completion and public opening of the Archive's new Film Centre development in Wellington dominated activity in that period.

FILM CENTRE

The Film Centre opened to the public as scheduled on its (revised) opening date of August 5 1995. It was a huge relief to see three years of hard work by Archive staff and contractors finally completed and the development process brought to a highly successful conclusion.

The opening programmes featured a combination of long-term and medium-term exhibitions and a regularly changed series of screenings on film and video. These programmes included:

- An exhibition of personal films by New Zealanders called *Number 8/Super 8* which drew on the Archive's growing holdings of amateur and semi-professional film;
- *Tracking Time*, a permanent installation using video, photographs, posters, equipment and information panels to cover 100 years of cinema and television history;
- *Changing Channels* and *Election 75*, the first of a series of television programmes compiled in collaboration with TVNZ for the Film Centre TV Room;
- *Treasures Nga Taonga*, a 25-minute programme of silent film from the earliest parts of the Archive's collections, accompanied by a commissioned soundtrack by Dorothy Buchanan.

Since then significant programme changes have included *From Hollywood to Huntly*, an exhibition exploring the long-distance relationship between New Zealanders and the Hollywood star system.

The Archive cinema is used for up to six screenings daily and the television room plays continuously for five hours each day.

RIALTO CINEMAS

The other major element in the development of the Film Centre was the opening of the Rialto Cinemas three-screen multiplex in June 1995. This facility greatly increases public use of the building, provides high-quality screening facilities for archive material and at the same time ensures a long-term income source for the Archive.

ONGOING ACTIVITIES

Although energies were very much directed in recent months towards the opening there has been considerable progress in other areas of the Archive's work. The New Zealand Film Archive describes its work under three functions - *Collection, Protection and Projection*.

COLLECT

- Very successful Last Film Searches were conducted in the Waikato region of the North Island and on the West Coast of the South Island;
- A total of more than 5,000 film and television items were added to the collection with particular emphasis on television material;
- A new collection of television commercials was established with very substantial deposits from advertising agencies and production houses;
- Over 5,000 items were added to the documentation collection, including the Keri de Carlo collection of 2,200 signed Hollywood portraits and more than 1,000 glass advertising slides;

PROTECT

- A large number of film and television items - over 4,000 - were preserved during the year, despite a steep increase in laboratory prices;
- Many of the Archive's extensive collection of personal record films on small formats were transferred to video for access purposes;
- Major upgrading of the storage facilities for the documentation collection was completed with the commissioning of airconditioning equipment in December 1995;

- Closer relations with the National Film and Sound Archive in Canberra were developed with a visit by Frank Stark and the participation of Cushla Vula in a regional conference of archivists hosted by Australia in May. Diane Pivac visited the NFSA to discuss development of the Archive's documentation collections;
- Maori Programmes Co-ordinator Huia Kopua attended FIAF in Los Angeles and then visited a number of US museums with particular interest in collections of indigenous peoples' images;

PROJECT

- The free public access collection of VHS videos in the library was increased to well over 1,500 titles;
- Satellite versions of the database and video collections were prepared for regional museums and other institutions, with a pilot scheme planned for the new Dunedin Public Art Gallery in time for its opening in May 1996;
- A range of touring exhibitions based on Film Centre programmes was put into development for offering to regional museums, galleries and libraries throughout the country;
- A season of screenings of material deposited by collector Alan Roberts and preserved at Brussels was presented at Pordenone 95;
- The Archive embarked on an ambitious programme of marae screenings to facilitate the signing of Kaitiaki Maori agreements by showing much of the collection of Taonga Maori material to the tribes who are represented in them;
- The Archive and individual staff again assisted the International Film Festivals in Wellington and Auckland and the Archive co-hosted a highly entertaining magic lantern presentation in Wellington as part of the launch of the Centenary of Cinema celebrations.

Wien

ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

President
Director

Prof. Dr. Alfred LEHR
Prof. Dr. Walter FRITZ

ANNUAL REPORT 1995

1. Acquisitions

The *AUSTRIAN FILM ARCHIVE* has increased its collection by **8.191** reels including **90** reels of nitrate material. Overall stock as of December 31st, 1995 amounted to **125.119** reels.

Nitrate film stock : 12.391

Safety film stock : 112.728

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was continued in 1995. 126 reels were reprinted into safety film. 8.157 reels - that is 66% of the complete nitrate stock - are still waiting for being reprinted into safety film.

3. Cataloguing - Documentation - Research

Documentation material of the *AUSTRIAN FILM ARCHIVE* set up in Laxenburg's Old Castle (3rd floor) and in the Vienna secretariate.

Items	stock increase 1995	overall stock 1995-12-31
stills	50	222.150
documents on film	-	42.000
posters	30	6.579
negative stills	-	5.300
books (volumes)	120	9.820
film programs (folders)	150	20.280
slides	-	4.480
audio tapes	-	209
sound film scores	16	147
video cassettes	59	815

4. Film showings

The most outstanding retrospective was:

"100 Years of Cinema/Film. Austria's Contribution (1930-1995)" (Laxenburg from June to October)

5. Publications

The following publications appeared:

ANNUAL REPORT 1994

FILMKUNST nos. 144a, 145a, 146a, 147a : *"100 Years of Cinema/Film. Austria's Contribution (1930-1995) (Retro Programm)"*

6. Utilization

In 1995 a scientific symposium and film funding jury sessions were held in the rooms of the *AUSTRIAN FILM ARCHIVE*. As in the years before several university lectures used our facilities. In 70 cases students and cultural organisations were supplied with archive material on free of charge. During the reported year the *AUSTRIAN FILM ARCHIVE* supplied film material for 120 film and TV productions, mainly for the Austrian television ORF, but also for some foreign stations.

7. Restoration projects of the AUSTRIAN FILM ARCHIVE

* As a part of the *EU-MEDIA-LUMIERE-PROGRAMME* the *AUSTRIAN FILM ARCHIVE* together with the *Stiftung Deutsche Kinemathek* reconstructed *SEINE HOHEIT, DER EINTÄNZER*, an Austrian silent movie from 1926, shot under the influence of the "New Realism" and portraying an era of political and historical changes in Austria after the first World War.

* The restoration process of *SODOM AND GOMORRHA* (Austria 1923) is a good example of how puzzelike a reconstruction project can be. Having been restored several times before with still some metres of the original film missing, the findings of colleagues from the *Cineteca del Comune di Bologna* made it possible to improve our former versions.

* To continue the tradition of *DIE STADT OHNE JUDEN* (Austria 1924) and *OST UND WEST* (Austria 1923) - both showing Jewish fates on film - the restoration of *DER FLUCH* (Austria 1924) introducing *Lilian Harvey* in her first role was completed in 1995.

* *DIE SCHATZTRUHE*, a long lost Austrian comedy from 1948 could be restored and presented to the public.

* The restoration of *FREGOLA* (Austria 1948), a song and dance movie starring *Marika Röck* was begun in 1995 and will be continued in 1996.

* About 30 documentaries of special geographical or historical interest sum up the list of restorations.

Zagreb

HRVATSKA KINOTEKA - Croatian Cinematheque
Hrvatski državni arhiv - Croatian State Archive
41000 Z a g r e b
Marulićev trg 21

THE ANNUAL REPORT - SHORT EXPLANATION
FOR 1995.

Croatian Cinematheque was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia.

From its beginning Croatian Cinematheque started to collect and, at the same time, implement the necessary measures of protection and restauration of film records.

Special problem was in the fact that we have got film materials on flammable track (1903-1953) and very valuable collections of films that were made by film amateurs (from 1927-1938) on 8 mm standard and 9,5 mm film track. All this materials were transfe-rred on 35 mm film track from 1983-1988.

In 1995. 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 1995. (in total 1.874.754 meters), or 640 feature films and 481 short films.

The Croatian Cinematheque in its film collection keeps 16.750.172 meters of film track.

These film records consist of original materials from the Croatian film produc-ers that where not given to Croatian Cinematheque untill 1994., and feature films that were imported in Croatia (1980-1990) as well as film materials that were protected and restaurated during 1995. year.

Together with film records we also take over related film materials from film producers as well as from film workers, authors and film criticsians (posters, stills, scripts and shooting books).

2. PRESERVATION ACTIVITIES ON CONSERVATION AND PRESERVATION OF CROATIAN NATIONAL FILM FOND

a) *Transferring of nitrat films on uninflamable film track*

Concerning nitrat films in 1995. we definitely saved nitrat films transferring them on uninflamable film track, especially film titles (1935-1945) important for the history of Croatian cinematography (18 titles), in total 3.500 meters.

- b) *Film documentation on Cultural Heritage produced by Ministry of Culture after 1945. untill 1960. and The Collection of The Ethnological Institute*

These films are very important as documents about historical monuments, environment and ethnological customs. We saved 19 titles on 16 mm track making double negatives and new copies, in total 3.094 meters.

- c) *New duple or internegatives for Croatian feature films*

We make new inter negative for 1 Croatian feature film because its original negative is missing (*Pucanj - The Shot*, Krešo Golik, Croatia film, 1977).

- d) *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, because they did not have support from The Ministry of Culture at that time.

Now they are in the deposit of Croatian Cinematheque and we make double negatives and new copies for 2 titles (in total 998 meters on 35mm track).

- e) *New "treasure" copies of short films*

We make treasure copies of important documentary and animated films 16 films (from 1965. untill 1978.) in total 6.508 meters 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, what happened with original materials of famous Zagreb School of Animated Films.

- f) *Transferring of film titles on video in the purpose of protection of film materials and scientific research*

In 1995. we transferred on video by shooting film materials directly from editing table on video (using video camera) 419 feature films and short films (in total 347.389 m), because we do not have our telekino system. For purpose of protection of film materials we transferred on video 147.300 m and at the same time we transfer 200.089 m of feature and short films for study and research for Film Academy, university professors, attendants and professors of primary and secondary grammar schools, students and other scientific researchers and film criticsians and historitians .

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 275 cards (in total 3.944 cards), central catalogue for foreign films with 323 cards (in total 4.879 cards).

We have 8 special specialized catalogues and they are filled up with 630 new cards (in total 28.614 cards).

- Collection of films scripts has 1.801 Croatian titles and 650 foreign titles. In 1995. we have got 3 scripts for feature films.
- Collection of posters has 272 titles of Croatian films and 11.897 titles of foreign films. In 1995. we have got 130 new titles.
- Collection of photos has 354 photos on Croatian films and 2.862 photos on foreign films, in total 83.660 photos.

In computer we put 354 records of photos and 1.600 records of posters.

b) *Croatian Filmography*

In 1993. we started to work on Croatian Filmography and until today we put in computer 5.200 records. In 1995. we put 900 new records and at the same time we correct missing facts.

Total number of records in data base is in total 16.106 records.

c) *Research*

In 1995. Mgr. Vjekoslav Majcen finished research on film collection of very well known School of National Health (1926-1960). This work was published as a part of special edition on Croatian Film Heritage, by Croatian Cinematheque in July 1995

Together with Croatian Society of Film Critics and Filmotheque 16, Croatian Cinematheque edited in 1995. for numbers of new periodical Croatian Cinema Chronicle.

4. FILM SHOWINGS

Croatian Cinematheque has not its own movie theater hall so we declared as our authorized movie theaters two theaters from "Filmoteka 16" in Zagreb (Film Library in Zagreb), one 300 seats and small hall with 50 seats.

In these theaters we also 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 schools. In 1995 we specially show retrospectives of Croatian documentary and animated films as a part of celebration 100 years of cinema.

In collaboration with cultural centres in Zagreb especially, Goethe institut, French and Italian Cultural Centres, Ambassies of Sweden, Hungary, Japan, Turkey, India, Iran etc. we show retrospectives of famous authors and retrospectives of national cinematographies of certain number of countries (Truffaut, Fassbinder, Rohmer, Renoir, Lubitsch, Duras, Victor Sjostrom, Murriltz Stiller, contemporary Japanese films, Retrospective of Hungarian feature film, contemporary feature films from India, Iran and other programmes of alternative films).

In 1995. we had 1.130 film projections in both halls. Number of films that were shown in these halls is 705 titles. Because all our classic films are in Belgrade we have to concentrate on asking help from foreign cultural centres and at the same time we started to show European films (premiers) because

our film market is completely under control of American companies. We expected greater help from cinematheques which are members of FIAF.

In last four 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, concerning documentary and animated films.

In 1995. as special programmes connected with 100 years of cinema we show retrospectives of Croatian feature films and special retrospectives of well known film directors Aleksandar Marks (animated films) and Rudolf Sremec (documentary films) as well as special programmes concerning work of Krešo Golik, film director who won special prize for his complete work in Croatian Cinema (1945-1987).

Every week on Croatian Television there is a very popular tv-emission "FILM-VIDEO-FILM" and "KEEPERS OF TIME". The first tv-emission is dealing with Croatian Film Heritage using our film materials and second shows the best Croatian documentary films.

All over Croatia we help in showing Croatian and foreign films in cultural and university centres (Split, Osijek, Čakovec, Rijeka, Pula, etc).

5. BUDGETARY MATTERS

Croatian Cinematheque is a Special Department of Croatian State Archive and it is financed by Ministry of Culture.

We got salaries, administrative costs and support for Special Programme on Preservation and Conservation of National film Fond actually from the Government.

In 1995. complete salaries (brutto) for ten employees were 73.880 USD. The smaller month salary of one employee (netto) is 216 USD and the highest salary is 509 USD.

Administrative costs in 1994. were 26.977 USD.

For Special Programme on Preservation and Conservation of National Film Fond Ministry of Culture and Education in 1993. gave to Croatian Cinematheque 157.068 USD.

6. INTERNATIONAL RELATIONS

We have very good contacts with Film Archive in Slovenia, in Macedonia, Film Museum in Frankfurt. Because of a lack of money we were not able to take part in FIAF Congress in 1995. Other contacts we made with help of foreign cultural centres and ambassies of certain above mentioned countries. We hope that we will be able to realize better international cooperation in 1996.

7. SPECIAL EVENTS

In 1994. Ministry of culture and education is transformed in Ministry of culture and in 1995 we had better support in our activities on protection and restauration of National film fond. New minister of culture formed The National Committee for film what is our obligation to European Community.

The members of this body are: Film Academy, The Society of Film Criticsians, Croatian Cinematheque, The University of Fine arts. This team of film experts has the aim to develop better connection of Croatian cinematography with Europe and other parts of the world. Now we hope that idea of forming film institute will be realized in 1996 in colaboration with University of Fine Arts and Academy of Dramatic arts.

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.

With the best wishes,

Yours sincerely,

In Zagreb 13. 02. 1996.

For Croatian State Archive

Mato Kukuljica, prof.

In charge of Croatian
Cinematheque



