

ACTIVITIES REPORT 1986

1. ACQUISITIONS

1.a. Feature Films

positive materials: 23 titles

negative materials: 49 titles

Short Films

positive materials: 133 titles (6 foreign titles)

negative materials: 6 titles

1,438 reels of film (22 reels in nitrate) have been acquired, besides some donations not yet organized and not included in the figures above.

Through EMBRAFILME (Brazilian State Film Agency) we have also acquired 36 videocassettes of Brazilian feature films. The Secretary of Culture of São Paulo sponsored the transfer to video of 31 hours of Brazilian newsreels.

1.b. Acquisitions of the Documentation Department

Books	388
Periodicals	869
Posters	73
Photos	578
Scripts	22
Clippings	5,339
Miscellanea	1,362

2. PRESERVATION

The staff of the Restoration Lab spent the first half of the year installing and testing the equipments in the new spaces created by reforms in the building.

The exiguity of funds and bureaucratic difficulties set by the Federal Importation Department prevented the organic progress of the Restoration Program. Only financial resources specially liberated by the Ministry of Culture for a great retrospective of Brazilian films at the Centre Georges Pompidou (Paris) gave us opportunity for an intensive restoration work.



From November onwards we could temporarily duplicate the staff, send to commercial labs some works they can do with quality, and improve our sound restoration activity. Some 177 thousand meters of film were processed for the most part duplications (negatives and positives) of Brazilian feature films; 2 short silent Brazilian titles were transferred to safety film and 6 American silent films were dupped for the Museum of Modern Art (New York).

In commercial labs we copied, in film or video, 271 short and 3 feature films.

1 millionmeters of film (254 feature and 252 short films) have been examined for viewing, processing, storage and cataloguing.

Depositors made 66 commandments for printing materials, in a total of 104 feature and 57 short films.

The lack of storage spaces remains the acutest problem of the archive. Only at the end of the year we received some financial help to build the nitrate vault and start some basic treatments of the already existent building (see REPORT 1985). Although, we already moved to this building 10 thousand reels of films (cuts and extra copies) in order to liberate spaces to the Restoration Lab and the working area close to the climatized vault.

UNESCO gave us a financial support for the modernization of the Restoration Lab. We spent several months looking for a reconditioned Kodak Videoanalyzer and could find one only at the end of the year. We still hope we can buy it.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The new cards designed during 1985 were put into use and have tried to uniform all data on the film collection. So we have:

- put in the new cards 4,700 titles already catalogued;
- update the accessioning of the nitrate collection (4,000 reels);
- regularized the entries of 660 editions of Brazilian newreels and of 900 foreign titles;
- introduced 2,300 new titles in the catalogues;
- examined the content of 23 feature and 44 short films, besides 276 reels of non-fiction materials.

Information about sound feature films of the Nitrate Era in the archive was sent to FIAF Cataloguing Commission.

With UNESCO's financial support we have bought a microcomputer and - with the MICROISIS software, from UNESCO - designed a system and made tests for the implementation of a

data base with cataloguing, documentation and preservation records. Projects were sent to national institutions asking for funds to increase our equipment.

45 consultations to films were registered (211 titles manipulated). 15 television or cinema productions consulted or used films of the archive.

The Documentation Department gathered information for the Brazilian Filmography and prepared the edition of the volume concerning the period 1921/1935: 2,380 titles were registered (features, shorts and newreels) during this time; we have today only 150 (6,3% of the production).

The Photographic Lab processed 1,062 reproductions and 643 copy stills for visitors and for the activities of the archive. 495 new negatives were catalogued (7,391 negatives until now).

150 visitors signed the consultation book of the Documentation Department and 57 researchers received information by phone or letter.

We sent also information to FIAF International Index of Film Periodicals project.

4. FILM SHOWINGS - PUBLICATIONS

Film series were shown by the archive in film-clubs, museums and schools from many parts of the country. They included: The New Finnish Cinema (São Paulo, Curitiba, Belém, Belo Horizonte, Fortaleza, Porto Alegre and Salvador), The New Soviet Cinema (São Paulo, Curitiba, Belém, Belo Horizonte), Retrospective Joris Ivens (São Paulo, Curitiba, Rio de Janeiro), Julio Bressane (São Paulo), Hungarian Films (São Paulo, Curitiba), Daniel Schmid (São Paulo), The FestRio in São Paulo.

In its showing activities, the archive has kept in motion 246 films for a total of 43,000 spectators.

45 films were lent for cinema studies.

The archive collaborated at the second edition of "Cinema: Trajetória no Subdesenvolvimento" and "Um Intelectual na Linha de Frente", both by Paulo Emilio Salles Gomes.

The Cinemateca Brasileira published a CALENDAR 1987 paying homage to Brazilian movie stars.

During the year, archive's representatives participated in several cinematographic meetings in different parts of the country and in round-tables about preservation and research works.



5. BUDGET - NATIONAL RELATIONS

The total budget in 1986 was US\$ 383,000 (Cz\$ 6.500.000). A substantial part of it was destined to the payment of the staff (32 members - US\$ 294,000). The Ministry of Culture financed to the archive almost the whole budget.

The Minister of Culture visited the archive.

The Cinemateca Brasileira received a special award "State Governor" (São Paulo) for the works developed in the field of preservation of the cinematographic heritage.

During the year, the Copyright Council aproved a rule regulating the registration (not compulsory) of cinematographic or videographic productions which states that the producer must deposit a new copy of the work at the Cinemateca Brasileira. This is the first time that the Brazilian law refers to a measure concerning the safeguard of moving images. For this little conquest we are thankful to the UNESCO Recommendation, which was very helpful during the works of writing the rule.

At the end of the year two projects of the archive were approved by our Ministry of Science and Technology: one of them concerning the cataloguing of the Instituto Nacional de Cinema Educativo (National Institute for Educational Cinema) production (1937/1966); and other about new technologies on film restoration and economical construction of restoration equipment.

6. INTERNATIONAL RELATIONS

Maria Rita Galvão was the archive's representative at the FIAF Congress in Canberra. She and João Sócrates de Oliveira participated at the I African Seminar of Audiovisual Archives (Mozambique), sponsored by UNESCO.

During the year we were happy to receive Jan and Catarina de Vaal (Nederlands Filmmuseum), who presented the sessions of the Retrospective Joris Ivens; Walter Schobert (Deutsche Filmmuseum/Frankfurt); and Walther Seidler (Stiftung Deutsches KinemateK), who identified in our nitrate collection two no-more-lost silent films directed by Fritz Lang.

We specially thank Paulina Jurado, from Cinemateca Argentina, who helped us to bring back to our country the original negatives of a Brazilian feature film which remained during decades at a commercial lab in Buenos Aires.

Carlo Roberto R. Souza