



CINETECA NAZIONALE

Centro Sperimentale di Cinematografia

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REPORT ON ACTIVITIES IN 1982

1 - ACQUISITIONS

In 1982 the acquisition of new titles remained virtually the same as in 1981. As the new storage facilities near completion, the Cineteca Nazionale was unable to accept new films. For this reason, the positive prints of the Italian feature length and short films which must by law be deposited in the Cineteca Nazionale were not delivered. These prints have been temporarily deposited at the Ministry of Entertainment, where there are now some 1,000 feature length films and some 600 documentary films, animation films, trailers and newsreels produced in Italy between 1979 and 1982.

Only 8 color duplicates (negatives or internegatives) of films awarded the "quality prize" by the Italian government were acquired. For the same reason - lack of space - exchanges with other F.I.A.F. members have been temporarily suspended. In 1984, when the new storage facilities are ready, these exchanges will be resumed and intensified.

2 - PRESERVATION

The Cineteca Nazionale has been assured of a special allocation of \$ 3.5 million in a law approved by Parliament. This sum is in addition to the ordinary allocation of \$ 400,000. This special allocation is above all going toward completion of the new storage facilities and especially for the necessary technical equipment. The remaining portion of these funds (\$ 2.5 million) will be used for restoration, conversion onto safety stock of part of the material still conserved on nitrate negatives or positives. This operation began in the fall of 1982. By the end of that year 8 silent and 25 sound Italian films and 4 silent and 12 sound foreign films had been converted, for a total of some 90,000 m. A circulation copy of each of these films was also printed. Other circulation copies were obtained from negatives or countertypes of recent films (safety stock). This is an especially important operation toward the end of promoting the diffusion and knowledge of archive films since the Cineteca Nazionale is strictly faithful to its policy of not allowing films to circulate unless there is a safety matrix (lavender, countertype or internegative). This explains why of the approximately 25,000 films in its possession (15,000 of which it owns directly and 10,000 deposited voluntarily) the Cineteca Nazionale lists only some 1,000 titles in its cultural circulation catalogue. In the coming years the ratio between circulation copies and films owned is destined to augment considerably.

To summarize, in 1982 the following material was obtained: 8 sound duplicate negatives, 11 sound lavenders, 34 sound positive circulation copies (18 of which

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in color), 12 silent duplicates negatives, 2 silent lavenders, 16 silent positives circulation copies (all feature length films), 1 sound duplicate negative and 4 sound color positive copies (short subjects).

Among the most significant titles printed and available for circulation we can mention: Das blaue Licht (1931) by L. Riefensthal, Madame de... (1953) by M. Ophuls, L'avventuriera del piano di sopra (1941), Giorno di nozze (1942) and Il birichino di papà (1943), all by R. Matarazzo, Sovversivi (1967) and Sotto il segno dello scorpione (1969) by the Taviani Brothers, Decameron (1971) and Il fiore delle Mille e una notte (1974) by P.P. Pasolini, Il caso Mattei (1972) and Cadaveri eccellenti (1976) by Francesco Rosi, Gruppo di famiglia in un interno (1974) and L'innocente (1977) by L. Visconti, Il giardino dei Finzi Contini (1970) by V. De Sica and all the documentaries of M. Antonioni. In addition, a group of Italian silent films from 1910-20, including Inferno (1911) produced by Milano Films and Tigre reale (1916) by Giovanni Pastrone with Francesca Bertini.

The imposing project of the new storage facilities mentioned above also pertains to the domain of preservation. Construction began in September 1982 and will be completed, we expect, in June 1983. Another several months will be required to install and to perfect the technical equipment and to complete the aesthetic aspects (roads, garden, etc.). At the end of 1983 all the film material will be transferred to the new storage vaults and the new premises will begin regular operations at the start of 1984.

We prefer to wait until the next report to give a technical description of the new plant. We will only point out that it has been built underground, that it is composed of 28 large vaults, of which 4 have special climate control units for the conservation of color negatives, and that comprehensively it can store some 140 million meters of 35 mm film. These new facilities will be reserved for non-inflammable film. The pre-existing vaults will, in the future, be restored and equipped with new climate control units.

3 - CATALOGUING, DOCUMENTATION, RESEARCH

We are awaiting the transfer of material to the new vaults before making a new catalogue of the films of the Cineteca Nazionale. At that time we will begin a general revision of the inventory and catalogue of the films.

There are three distinct sectors in documentation: a) the photo archives; b) the library and printed documents; c) typed and manuscript documents (subjects, screenplays, production schedules, etc.).

In 1982 the photo archives had holdings amounting to some 200,000 stills from approximately 6,000 films. All the stills have been catalogued by title and by director. In 1982 a new catalogue listing the stills by actor or by the persons in the photo was begun. This is a vast project which, because of the limited staff of the Cineteca Nazionale, will proceed rather slowly and take a long time to complete. In the last two months of 1982 some 2,000 cards were compiled. It will take 10 years to complete the cards on the 200,000 stills.

In 1982 the library acquired more than 1,200 volumes and now has approximately 23,000 volumes. Approximately 65% of the titles concern cinema and television.

Thousands of additional brochures, folders, programs, etc., are still awaiting classification.

The library regularly receives some 200 periodicals on a regular basis and has a collection of an additional 500 out-of-print magazines (some complete, some incomplete series). These are available for consultation by scholars. Last year the photocopy service made roughly 3,000 photocopies for library users.

During the year the catalogue of the documentation service grew by some 10,000 cards. Of this number 8,000 are listed by the P.I.P. of the F.I.A.F.; the others, from Italian and foreign reviews, are not listed in the P.I.P. This service now has a total of approximately 90,000 cards. Some 5,000 articles and items regarding cinema were clipped and catalogued from 12 Italian dailies.

With regard to typed and (more infrequently) manuscript documents an important operation began in 1982 to rearrange, relocate, classify and catalogue the immense stock of material that has accumulated over the years. This operation will be completed by the end of 1983. The Cineteca Nazionale now possesses some 6,000 typed screenplays of Italian films, almost all unpublished in volume form. A number of screenplays exist in several versions with variations, cuts or additions. For certain films the Cineteca Nazionale has the complete series of the various phases of writing, from subject to treatment to the screenplay with dialogues and, sometimes, the production and shooting schedules. This material is located in storage facilities unconnected to the library, but it can be consulted in the library by scholars who request it. It may not be taken out on loan. Most of these screenplays date from after World War II.

4 - PROJECTIONS

a) In-house Projections. 304 films were viewed in the moviola and 19 in the screening room by outside scholars, either individuals or groups, or by university students. Some 140 screenings were made for students of the Centro Sperimentale di Cinematografia; some 40 films or excerpts of films were viewed by researchers from RAI-TV and 21 by directors, producers and other professionals. There were more than 1,100 hours of screening.

b) Outside the Cineteca. 1,028 films were lent to non-commercial film clubs, to public bodies, to universities, to junior high schools, to film festivals and surveys in Italy. Because of the commercial nature of their activity, art houses and "d'essai" cinemas are excluded from this loan service. 208 films were sent to Italian embassies, consulates and cultural institutes abroad.

5 - BUDGETARY MATTERS

The Cineteca Nazionale depends almost exclusively on government funds. In the last 3 years the annual allocation has remained fixed at Lit. 500,000,000 (equal to approximately \$ 380,000). This figure is absolutely insufficient to meet present needs of ordinary administration. An additional Lit. 150,000,000 (equal to circa \$ 110,000) was acquired directly by the Cineteca, mostly from the usage fees for films loaned and from in-house projection fees.

We must again mention the special allocation of Lit. 4,500,000,000 (some \$ 3,500,000) which the state is paying out in three instalments (1982, 1983, 1984).

These funds are earmarked exclusively for the new storage facilities and for the printing and restoration of films.

6 - INTERNATIONAL RELATIONS (F.I.A.F. and Others)

The relationships of the Cineteca Nazionale and the other F.I.A.F. members are excellent and take the form of frequent exchanges of films. Since the Cineteca Nazionale is at the present time without a screening room of its own, these exchanges are almost exclusively one-way, from the Cineteca Nazionale to the other archives. In 1982 copies of films were sent to Milan, Turin, Berlin, Vienna, Wiesbaden, Algiers, Bucarest, New Delhi, Madrid, Munich and Montreal and, outside the F.I.A.F., to the Cinémathèque Française in Paris.

The Cineteca Nazionale has also contributed to retrospectives organized by the festivals of Berlin, Cannes, San Sebastian, Nice, Amiens, Valencia, Barcelona, Locarno, San Francisco and New York.

The Curator of the Cineteca Nazionale, Guido Cincotti, participated in the F.I.A.F. General Assembly held in May-June 1982 in Oaxtepec (Mexico) and in the meetings of the Executive Committee which preceded and followed it.

In conclusion, 1982 can be considered a year of transition for the Cineteca Nazionale. 1983 and, even more, 1984 will mark the resumption of intense activities. The construction of the new storage facilities and the vast program to convert nitrate-acetate films to safety stock are the key points of its work.
