

**FIAF 1991**  
**Athinai**

**FIAF 1991 - ATHINAI**

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

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

Amsterdam	NEDERLANDS FILMMUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Beijing	ZHONGGUO DIANYING ZILIAOGUAN
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Bogota	FUNDACION PATRIMONIO FILMICO COLOMBIANO
Bogota	CINEMATECA DISTRITAL
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM / CNC
Bruxelles	CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK FILMARCHIEF
Budapest	MAGYAR FILMINTEZET / FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVES
Den Haag	AUDIOVISUAL ARCHIVE / RIJKSVOORLICHTINGSDIENST
Dhaka	BANGLADESH FILM ARCHIVE
Dublin	THE IRISH FILM INSTITUTE / ARCHIVE SECTION
Frankfurt	DEUTSCHES INSTITUT FÜR FILMKUNDE
Frankfurt	DEUTSCHES FILMMUSEUM
Gemona	CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Hanoï	VIENTU LIEN PHIM VIET NAM
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITÜSÜ
Jakarta	SINEMATEK INDONESIA
Jerusalem	ARCHION ISRAELI LESERATIM
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
Koblenz	BUNDESARCHIV-FILMARCHIV
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINEMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA / MUSEO DE ARTE-EDUBANCO
London	NATIONAL FILM ARCHIVE
London	DEPARTMENT OF FILM / IMPERIAL WAR MUSEUM
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luanda	CINEMATECA NACIONAL DE ANGOLA
Luxembourg	CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
Lyon	MUSEE DU CINEMA DE LYON
Madison	WISCONSIN CENTER FOR FILM AND THEATER RESEARCH
Managua	CINEMATECA DE NICARAGUA
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA

Montevideo	CINETECA URUGUAYA
Montréal	LA CINEMATHEQUE QUEBECOISE
München	FILMMUSEUM / MÜNCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM / THE MUSEUM OF MODERN ART
New York	ANTHOLOGY FILM ARCHIVES
Oslo	NORSK FILMINSTITUTT
Paris	LA CINEMATHEQUE FRANCAISE
Paris	CINEMATHEQUE UNIVERSITAIRE
Perth	STATE FILM ARCHIVES OF WESTERN AUSTRALIA
Poona	NATIONAL FILM ARCHIVE OF INDIA
Praha	CESKOSLOVENSKY FILMOVY USTAV - FILMOVY ARCHIV
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT - INTERNATIONAL MUSEUM OF PHOTOGRAPHY at GEH
São Paulo	CINEMATECA BRASILEIRA
Seoul	KOREAN FILM ARCHIVE
Sofia	BULGARSKA NACIONALNA FILMOTeka
Tokyo	NATIONAL FILM CENTER / ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Valencia	FILMOTeka / GENERALITAT DE VALENCIA
Vaticano	FILMOTeka VATICANA
Washington	HUMAN STUDIES FILM ARCHIVES
Washington	MOTION PICTURE, SOUND AND VIDEO BRANCH / NATIONAL ARCHIVES
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM

**Amsterdam**

Annual Report of the Nederlands Filmmuseum 1990

This is the continuing story of a Filmarchive in movement; we are almost beginning to look like a perpetuum mobile.

The year 1990 was marked by three major events of different, but all positive nature.

In spring we could move our library and the offices to our new building. All who have ever moved a large library will know what this means in terms of preparation and work - it's terrifying. Anyway, all went well and the new library, having much more space for its users, functions splendidly.

Having moved we could start with the alterations of the old building, a process which would take almost a year. Main thing we do is remove the many false walls and restore the big spaces in their old glory. Sometimes we have pleasant surprises, like for instance the discovery, in the old library that will become the new screening-room, of the original, heavily decorated ceiling. It was still in a pretty good state, so we decided to restore it.

During the building process the screenings had to take place elsewhere. Fortunately we could make a deal with a sympathetic theatre, run by students on a non-profit basis, where we could use (from September 1990 to September 1991) the smaller screening-room. At the end of September 1991 we will re-open the old building and resume all our activities there.

The best news of all comes last. In May we finally got a reply from the Ministry of Culture to our request for extra money for film-preservation, that we had sent in August 1989. Although we did not get what we asked, we were granted a total of 8 million guilders, to be spent over the years 1990, 1991 and 1992; we still hope the rest will follow after that.

Naturally we had to increase our speed in preservation considerably, so we contracted quite a number of people to assist us a couple of years. Right now we work like a genuine factory; a number of people view the material and do the pre-cataloguing, then, on that basis, decisions are taken to either having the material viewed by curators to decide on any action (preservation or notifying colleagues etc.), or store it again for later decisions; then, in case of preservation, the films go to the repair-group (4 girls, busy like modinettes, repairing perforations or renewing splices) or, if necessary, to a curator who first reconstructs or corrects the order of shots, whereafter the material goes to the repair group.

The laboratory, Haghefilm, also had to adapt to the new speed by contracting new people for their preservation-unit.

After a short period of trial and error the system works smoothly and we make an average of 4000 meters a week.

It's a refreshing change to temporarily run a factory and a building company; we all love the feverish activity although sometimes, when the turmoil reaches intolerable heights, we have visions of our premises turned into flowering meadows and little picturesque lakes at which borders we can lie down to just rest and sunbathe forever after.

Maybe the near future will bring such miracle, or will it bring even more earthquakes?

Stay with us till the next episode and you will know.

Hoos Blotkamp

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**Athinai**

# TAINIOΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHEQUE DE GRÈCE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

ATHÈNES

CINEMATHEQUE DE GRECE-MUSEE DU CINEMA

## RAPPORT I990

### 1) Acquisitions

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

- 7 Films Grecs de long métrage
- 63 Films Etrangers de long métrage
- 2 Films Etrangers de court métrage
- 3 Films Grecs de court métrage
- 400 mètres de films documentaires
- 72 Affiches
- 154 Photos du Cinéma International

Les négatifs du Film " AVENTURE DANS LA NUIT" (1954) de Angelos Terzakis, donation du fils Terzakis à la Cinémathèque de Grèce.

Une collection de Livres et de Revues de Cinéma très riche donation de Mme. Natalie Kotsikas, qui appartenait à son mari.

- 2) Nos techniciens ont continué le travail de restauration de plusieurs court-métrages et comédies du Cinéma Grec des années '20, '30 ainsi que des films de l'Archive Michel Dorizas.

Le manque de fonds n'a pas permis à la Cinémathèque de Grèce de continuer son travail de restauration au rythme désiré et nous attendons toujours les fonds nécessaires pour le transfert en safety de 50.000 mètres env. de films nitrate qui constituent une partie considérable du patrimoine du Cinéma Grec. La Cinémathèque ne cesse pas ses efforts pour ces fonds tant de la part de l'Etat que de la part du Marché Commun.

### 3) Catalogues-Documentation-Recherches

En 1990 a continué le cataloguage des films de sa collection. Ainsi que la recherche pour identifier le reste de films de l'Archive Dorizas.

La Cinémathèque de Grèce a aussi commencé le travail et la recherche sur l'inventaire de ses collections destinées à être exposées dans son Musée du Cinéma.



4) Projections de Films-Exhibitions-Publications

- a) La Cinémathèque de Grèce a continué l'Hommage a Victor Sjöstrom et Maurice Stiller et a présenté des films Suedois dont certains pour la première fois en Grèce ( 10 films comme TERJE VIGGEN, LA CAROSSE FANTOME etc.)

Un programme dédié au FREE CINEMA Anglais ( 5 Films comme THE SERVANT, SATURDAY NIGHT SUNDAY MORNING etc.)

Ainsi qu'un Hommage à JEAN RENOIR ( 6 Films comme LA REGLE DU JEU, LA PETITE MARCHANDE D'ALLUMETTES, L'HOMME SUD, etc.).

Le Programme du mois de Janvier 1990 s'est terminée avec une présentation d'une selection de Films de l'Archive Michel DORIZAS.

- b) Le Programme de Février était dédié à LUIS BUNUEL ( 8 Films dont LOS OLYVDADOS, VIRIDIANA, JOURNAL D'UNE FEMME DE CHAMBRE, SUBIDA AL CIELO, etc.).

A AKIRA KUROSAVA. ( 5 Films dont LES SEPT SAMURAIΣ, RASHOMON, JOJIMBO, etc.).

La Cinémathèque de Grèce a aussi continué l'Hommage au Cinéma Suédois.

- c) Le Programme de Mars 1990, a été dédié :

AU DRAME DE L'HOMME MODERNE qui ne consiste pas au J'AI IU JE N'AI PAS, JE ME REJOUIS OU PAS mais surtout JE MERTURE ou bien JE TORPHRE. Avec une selection de Films de ROBERTO ROSSELLINI Et INGMAR BERGMAN ( 20 Films dont ROMA CITTA APERTA, PAISA, FRANCESCO GIULARE DI DIO, ALLEMAGNE ANNEE ZERO, VOYAGE EN ITALIE, ETE AVEC MONICA, LE SILENCE, LA SOURCE DES VIERGES, SOURIRES D'UNE NUIT D'ETE, LE SEPTIEME SCEAU etc.).

- d) En Avril 1990 :

HOMMAGE AUX GRANDES STARS DU CINEMA MONDIAL- CREATRICES DE REVES ( 15 Films dont SUMURUM, WUTHERING HEIGHTS, EXTASE, QUEEN CHRISTINA, BLUE ANGEL, GILDA etc.).

- e) Le Programme de Novembre 1990, a commencé avec un :

HOMMAGE AU NOUVEAU CINEMA JAPONAIS ( 8 Films dont JUIM CHIYO, THE STORY OF JIRO, CHILDREN OF NAGASAKI, APPASSIONATA, FALL 3UE, etc.).

Un Programme de Rares Films DU CINEMA GREC provenant des Archives de la Cinémathèque de Grèce ( 20 Films dont LE MAGE D'APHENES, LES AVENTURES DE VILAR, DAPHNIS ET CHLOE, BOHEMES, SOCIAL CORRUPTION, etc.).

f) Le programme de Décembre 1990 comprenait :

Un Programme de CLASSIQUES DU CINEMA AMERICAIN (30 Films dont RAISINS DE LA COLERE, SUNSET BOULEVARD, WHO'S AFRAID OF VIRGINIA WOOLF, CAT ON A HOT TIN ROOF, A STREETCAR NAMED DESIRE etc.)

Un Hommage à ANTHONY QUEEN (10 Films dont LA STRADA, ZORBAS LE GREC, etc.)

5) Programmes de la Cinémathèque de Grèce pour les Etudiants

La Cinémathèque de Grèce a organisé cette année aussi des projections spéciales pour les Etudiants des Ecoles de Cinéma tous les Samedis avec les Classiques du Cinéma Mondial accompagnées d'introductions par les enseignants de ces Ecoles et des Metteurs en scène du Cinéma Grèce.

Et tous les Marcredis matins elle a organisé des projections pour les Etudiants de l'Université d'Athènes, Département des Sciences Politiques, avec le concours de Maria Comninos, Professeur à L'Université d'Athènes et de cinéastes Grecs.

6) Collaboration et Aide aux Ciné-Clubs de Provinces, Mairies, Union Artistiques, Centres de Civilisation etc.

La Cinémathèque de Grèce a continué son travail avec ses Ciné-Clubs de provinces (THESSALONIKI, LARISSA, CALAMATA etc.) et a aidé le travail et les manifestations de :

- a) INSTITUT FRANCAIS D'ATHENES
- b) ASSOCIATION DES ETUDIANTS DE L'UNIVERSITE D'ATHENES
- c) CENTRE DE CIVILISATION DE SYRA
- d) MAIRIE D'ELIOPOLIS D'ATTIQUE
- e) UNION DES CRITIQUES DU CINEMA GRECE
- f) MANIFESTATION DE CINEMA DU JOURNAL ELEFTHERTYPIA
- g) SEMINAIRE DE STAGE DE L'UNIVERSITE PANTIOS
- h) SEMINAIRE DE STAGE POUR LES ATTACHES CULTURELS DE L'ETAT GREC ORGANISE PAR L'ECOLE DE L'ADMINISTRATION PUBLIQUE;

7) Publications

La Cinémathèque de Grèce a publié des Filmographies, des Programmes et des Essais, sur :

Maurice STILLER et Victor SJOSTROM

JEAN RENOIR

MICHEL DORIZAS

LUIS BUNUEL

AKIRA KUROSAWA

ROSSELLINI-BERGMAN

CREATRICES DE REVES

LES TRESORS DE L'ARCHIVE DE LA CINEMATHEQUE DE GRECE  
( Les Pionniers )

NOUVEAU CINEMA JAPONAIS

- 8) La Cinémathèque de Grèce en 1990 a aussi organisé des manifestations du Cinéma Grec à l'étranger en collaboration avec les Ambassades de Grèce ainsi qu'une grande manifestation du Cinéma Grec avec le FILM FORUM de MUNCHEN.
- 9) Les travaux de restauration et arrangement des salles du MUSEE de la Cinémathèque de Grèce au premier étage de l'immeuble de la Rue Kanari I, sont presque complets et l'inauguration du MUSEE est prévue pour la fin Mars 1991.
- 10) La Cinémathèque de Grèce continue ses efforts pour la meilleure préparation du CONGRES de la FIAF pour 1991.

Athènes Février 1991.

Ce rapport a été préparé par AGLAE MITROPOULOS avant sa perte en Janvier 1991.

**Beijing**

China Film Archive, Beijing  
Report for 1990

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I Acquisition

1. Chinese feature film \_\_\_200 copies
2. Foreign feature film \_\_\_73 copies
3. Chinese original negative and sound film \_\_\_34 copies

II Preservation and Duplication

1. Duplication of nitrate film on to acetate film \_\_\_414 copies
2. Duplication of safety film \_\_\_141 copies
3. Duplication of safety negative and sound film \_\_\_554 copies

III Cataloguing and Documentation

1. Collection of both Chinese and foreign periodicals \_\_\_350 copies
2. Collection of film still \_\_\_33,000 pictures
3. Collection of film playscript \_\_\_1250 copies
4. Collection of film playbill \_\_\_600 pictures
5. Collection of film synopsis \_\_\_6270 copies

IV Public service

1. Leading of writing material \_\_\_ 2000 copies
2. Leading of written and photo material \_\_\_1100 person\_time
3. Leading of playbill \_\_\_1200 pictures
4. Publication of a film basic knowledge readings  
" GRAND SIGHT OF FILM FAN "
5. Completion of the film " STRANG SOUND " and T.V. drama  
" THE TIME WHEN LITTLE BIRDS CAN FLY " written by our researchers

V Film show

Documentation film shown to filmmakers and professionals \_\_\_  
4.000 times and videotape \_\_\_500 times

VI Administration

1. Staff \_\_\_350 persons
2. Annual budget \_\_\_450.000 dollars

VII International relations

1. Despatch of delegates to attend the 46th annual meeting of  
FIAE held in Cuba and despatch of delegates to visit  
Czechoslovakia and Belgium film archives
2. Reception of delegations of National Film Archive of  
D.P.R.K and Romania and Soviet Film Archives
3. Organization of Chinese Film Retrospectives in  
Brussels, Belgium and in Montpelier, France
4. Organization of the Canadian Film Retrospective in China

# Beograd

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## JUGOSLOVENSKA KINOTEKA

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TELEGRAMI: KINOTEKA, BEOGRAD

### FIAF - Annual Report 1990

#### 1. Acquisitions Of the Year

Jugoslovenska Kinoteka has enlarged its film collection for 824 titles. Most of them are the negatives of short Yugoslav films and positive prints of Yugoslav and foreign feature films shown in our cinemas during last year. These titles were selected after the examination of more than 3000 positive prints handed over to Kinoteka on the basis of obligatory and voluntary deposit, and also by purchase from private collectors.

Among the new titles of Yugoslav films now in the archive are the following ones: "Otac na službenom putu" ("When Father Was Away on Business") by Emir Kusturica, "Bal na vodi" ("Hey Babu-Riba") by Jovan Aćin, "Zadah tela" ("Body Smell") by Živojin Pavlović, "Kako sam sistematski uništen od idiota" ("How I was Systematically Destroyed by Idiots") by Slobodan Šijan, "Srećna nova '49" ("Happy New Year 1949") by Stole Popov and "Balkanski špijun" ("The Balkan Spy") by Dušan Kovačević and Božidar Nikolić.

The Library of Jugoslovenska kinoteka has obtained 304 books and about 60 titles of various film magazines.

#### 2. Progress in the Field of Preservation

Jugoslovenska kinoteka has completed the reconstruction of the sound for one of the best Serbian feature films from the '30s, the film "Sa verom u Boga" ("With Faith in God") directed by Mihajlo Al. Popović. The picture was restored a few years ago and the film was shown as the silent in Pordenone, at The Silent Film Days. Kinoteka has now reconstructed, in collaboration with the author, the musical accompaniment for the original 1932 showing, and has made the two prints with optical sound.



We are now restoring the important documentary film "Beograd" ("Belgrade") made in 1930, and also the extremely valuable documentary materijal filmed during the Balkan Wars 1912-13, legacy of the cameraman Djoka Bogdanović.

Nine titles (4979 met.) on the inflammable nitrate film have been duplicated on the safety film stock.

There have also been made five colour positive prints of Yugoslav films, and a few black and white positive prints of foreign films that were only on negative stock.

Very often even the simple process of cataloguing and archiving of the films handed over by the distributors and the producers presents the hard labour of reconstruction and preservation. One distributor has sent us the truckful of mixed reels with no protective boxes and no identification labels. Our archivist, Mr. Zoran Sinobad, has spent four months just identifying and reconstructing the films from that truck. Finally it has turned out that 80% of these films were the prints of Yugoslav features in a fairly good condition. Such mishandling occurs because there is a shortage of metal film boxes, so the distributors either keep them for themselves or sell them.

### 3. Cataloguing - Documentation - Research

#### Cataloguing:

1500 positive film prints were processed and catalogued;

7500 index cards were completed for the subject catalogue;

13500 index cards were filed into the catalogue.

#### Documentation:

3526 photographs and 257 film scripts and dialogue lists have been collected for the documentation;

5600 films were identified and classified for the press clipping archive.

#### Research:

162 researchers have viewed the films in the archive; 1000 researchers have used the documentation; 810 films have been lent outside the archive on the requests of various researchers and film schools; 700 informations were given by the telephone.

#### 4. Film Showings (A Short Summary) - Exhibitions - Publications

Unfortunately, the reconstruction of our film theatre, which is also our exhibition space, has not been completed yet. Therefore we organized no exhibitions, and our film showing was restricted on few film cycles presented in cooperation with other institutions and Yugoslav film festivals. Some of the cycles were: "The Panorama of Middle European Cinema", "The Highlights of Children Films", "Classical American Melodrama", and "Five Japanese Films".

We expect that our film theatre will be finally open in May, 1991.

Jugoslovenska kinoteka has published "Film Index 1982-1988" which is a guide for "The Museum of Jugoslovenska kinoteka Bulletin" that had during this period published the informations on the films shown in our theatre. In the "Film Index" there are more than 3000 original and Serbocroatian titles with references to the Bulletin issue where each particular film was more extensively treated.

In cooperation with the Japan Embassy and Student's Cultural Centre, Belgrade, we have published the small catalogue for the presentation of the contemporary Japanese cinema "Five Japanese Films".

#### 5. Relations With Governmental Authorities

We have reached an improvement in our talks with The Ministry of Culture about the biggest problem of Jugoslovenska kinoteka for a number of years, and that is the lack of film preservation space. The Ministry has shown us the understanding for this urgency and there is a possibility of their financing the building of the new vault of 2400 square metres.

Considering the present difficulties of Yugoslav economy, we can hardly expect more, so the chronic shortage of funds for film preservation will probably continue.

#### 6. International Relations (FIAF and Other Institutions)

Mr. Slobodan Šijan, director of Jugoslovenska

kinoteka has attended the FIAF Congress in Havana.

He has also visited the Israel Archive and Steven Spielberg Jewish Film Archive in Jerusalem, and the cinémathèques in Tel Aviv and Haifa; these visits were made during The Week of Serbian Culture in Israel.

Mr. Šijan has participated in the 3rd International Film Symposium in Düsseldorf, and in October has attended The Silent Film Days in Pordenone, Italy.

Gosfilmfond, Moscow, has kindly accepted to restore for Jugoslovenska kinoteka the very important documentary footage filmed during the Balkan Wars 1912-13, the legacy of Serbian cameraman Djoka Bogdanović. This material is very damaged and our laboratories are not capable of duplicating it. We are most grateful to Gosfilmfond and its new director, Mr. Vladimir Malishev, for coming to our aid and answering our request that their experts try to salvage this valuable documentary materijal. Mr. Šijan and our archive manager Mr. Stevan Jovičić have visited Gosfilmfond in December, and on that occasion have discussed the continuity of traditionally good cooperative relationship of our archives.

Jugoslovenska kinoteka has also exchanged films with archives in Moscow, Prague and Budapest during last year.

## 7. Miscellaneous

Jugoslovenska kinoteka has purchased the new AT-386 computer with hard disc capacity of 180 MB and the laser printer.

Our primary task is to process the files of the Yugoslav films collection. However, it is no easy matter to decide which film cataloguing (computer filing) programme to obtain. By making the documentation survey of the various programmes used by the other archives, we have reached the conclusion that the current situation is rather chaotic and that there exist great divergencies in the types of the programmes in use, and also in the smount of data on each particular film processed for computer files by some of the archives.

We would like to file in a wide range of informations on each film. Trying to purchase the adequate programme we have been in contact with a few manufacturers, but every good advise is most welcome.

February 1991.  
Belgrade

**Berlin**

STIFTUNG DEUTSCHE KINEMATHEK  
FIAF-Report 1990

1) Acquisitions of the Year

In 1990, planning was intensified for the completion of the "Filmhaus Esplanade" for the 100 Year Jubilee, which resulted, in particular, in the acquisition of material on contemporary German film-making.

The film archive was enlarged by a total of 25 feature and 63 short films. Three of these titles were purchased with funds from the Stiftung Deutsche Klassenlotterie Berlin (DKLB-Stiftung).

With DKLB-Stiftung funds, 28 new copies for distribution were made. In the course of the German-German unification (03.10.1990), the Kinemathek took possession of 147 distribution copies from the former National Film Archive of the GDR.

A total of 183 copies for distribution were acquired.

Additional special funds from the DKLB-Stiftung, from state cultural foundations, as well as from the Senate of Berlin made it possible to purchase the artistically valuable estates of the costume designers, Charlotte Flemming and Ilse Fehling, and to acquire the document collection of Dr. Alfred Bauer, former long-standing director of the Berlin International Film Festival.

These attractive new acquisitions, quite large in number, were complemented by the purchase of A. Pressburger's and H. Lippert's collections of written material, as well as by the purchase of historical film equipment. The inventory was also enlarged by a diverse assortment of gifts of primary and secondary material.

2) Progress in the Field of Preservation

In April, the Kinemathek was informed of constructional defects in its film archives vaults and had to stop all regular work in them. Colleagues working in the field of film technics were forced to continue their work under quite makeshift conditions.

Also affected were the activities in the film distribution department. Moving of material was begun in October. By the end of the year, approximately 50 % of the negatives and 95 % of all nitrate copies had been moved. (The moving of archive and distribution copies of films had to be postponed, as the newly rented storage and work rooms were not yet ready.)

The restoration of two films was completed: DAS WANDERND E BILD (Fritz Lang) and AUF DER RADRENNBAHN IN FRIEDENAU (Tonbild).

With DKLB-Stiftung funds, it was possible to secure three films (a duplicate negative and a copy of each film were made).

In the poster archive, cataloguing and preservation could only be partially continued (218 negatives), due to a lack in funds. Slides were completed of DEFA production plans and drawings.

### 3) Cataloguing - Documentation - Research

In the Association of West German Film Archives, a working group was constituted to catalogue all German film productions archived with its members.

It was possible for 6 assistants (temporary employees) to improve the registration and cataloguing of new arrivals and of the old inventory in the collection departments.

The indexing of articles from the German journal "Film-Kurier" was continued.

In autumn, 1990, after a successful trial run, data from the written material of various estates were compiled via data processing (PC).

The number of all inquiries (letters and phone calls) addressed to all departments, including the documentation department, amounted to 5.844.

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

33 visitors (1989: 95) viewed films at our institute. A total of 1.196 films (1989: 1304) were distributed non-commercially to film clubs, universities, communal cinemas, etc.

151 visitors (1989: 144) came to the documentation department for the purpose of scientific and historical film research. There were 288 visiting days in all.

The following guests, among others, visited the Kinemathek: Forrest J Ackerman (Los Angeles); Jean Luc Godard (Paris); Fred Pressburger (Paris).

### 4) Film Showings

February 9th - 20th: On occasion of the 40th International Film Festival of Berlin, the Kinemathek organized a historical film retrospective entitled "Das Jahr 1945".

June 8th - 9th: The first all-German symposium after the opening

up of the borders, with the theme "Über das Bildermachen. Kameraleute im Gespräch" was held for cinema managers. Camera persons from GDR and FRG reported on their work; selected films documented their reports.

October 3rd: The celebration of the German-German unification was accompanied by a representative film program organized by the Kinemathek (Humboldt University).

December 15th - 18th: A viewing of Wim Wender's complete works to date was held in preparation for a publication.

## 5) Exhibitions - Publications

### a) Exhibitions

On the occasion of the "Deutscher Filmpreis" Awards in Berlin, the Kinemathek once again decorated the rooms with historical film objects.

Contributing archive material and display objects, the Kinemathek cooperated closely in the following exhibitions, among others:

- "Friedrich Wilhelm Murnau Exhibition" (Goethe Institute Amsterdam)
- "Filmbilder und Vorbilder". In honor of Fritz Lang's 100th birthday. (Berlin and Potsdam)

### b) Publications

For the Retrospective of the Berlin International Film Festival, the Kinemathek published the book "Das Jahr 1945", with contributions from German directors and film authors (e. g., Ulrike Ottinger, Helma Sanders-Brahms, Jan Schütte). On the occasion of the 40th anniversary of the Festival in 1990, an extensive documentation of the history of the Festival was published by the Kinemathek (author: Wolfgang Jacobsen; texts also by: Fred Zinneman, Theo Angelopoulos, Freddy Buache, Alec Guinness, Krzysztof Kieslowski, Michael Verhoeven, and others).

With a two volume issue, 12/13 (1989/90), the "Film und Fernsehen in Forschung und Lehre" series was continued.

In cooperation with the Kinemathek, Carl Hanser Verlag/Munich published the volumes "Alain Resnais" (38) and "Friedrich Wilhelm Murnau" (43) for their "Reihe Film".

The Kinemathek also contributed to the publication "Richard Oswald" for the "CineGraph"-Buchreihe (Hamburg/Munich).

## 6) Budgetary Matters - Relations with Governmental Authorities

Scanty fiscal means once again determined budgetary planning.



A consolidation ensued with the approval of a supplementary budget in the second half of the year. The approval of a significant amount of project funds for the purchasing of collections and film prints improved the financial situation.

During the summer of '90, the investment costs for the interior design of the "Filmhaus Esplanade" with a museum were recalculated. The projected personnel and material costs for the years '92 - '94 were submitted to the Berlin House of Representatives in the budget proposal of the Department for Cultural Affairs. For the construction of the "Filmhaus", bids were invited from building companies (as both builder and investor). The outcome is to be announced at the beginning of this year.

#### 7) International Relations (FIAF and others)

Eva Orbanz participated in FIAF board meetings and the 46th FIAF Congress.

Furthermore, on invitation, she went to Tokyo (National Film Archive), Vienna (Austrian Film Archive, symposium on the subject "Das audiovisuelle Gedächtnis"), San Sebastian (Film Festival, A.C.C.E. meeting), Chicago (International Film Festival, jury member) and Syracuse, N.Y. (Syracuse University/Belfer Audio Laboratory, meeting of the Technical Co-ordinating Committee).

#### 8) Special Events

On June 6th, Hans Helmut Prinzler was elected new chairman and successor of Prof. Dr. Heinz Rathsack by the board of the Kinemathek.

As of the beginning of the year, Mr. Prinzler was acting chairman and, as a result of the German-German unification, participated intensively in the discussions and negotiations on the integration of the former National Film Archive of the GDR (Staatliches Filmarchiv der DDR) into the Association of West German Film Archives. Parallel to the incorporation of the SFA into the Federal Archive/Film Archive (Bundesarchiv/Filmarchiv), the Kinemathek initiated the taking over of SFA film distribution, as well as a branch of its document collection.

February 5th, 1991

Hans Helmut Prinzler

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# Bogotá

## FUNDACION PATRIMONIO FILMICO COLOMBIANO

Annual Report 1990

### 1. ACQUISITIONS OF THE YEAR

During its fourth year of operations, the archive received and inventoried 16,313 reels of motion picture and video, i.e. approximately 1,360 reels per month.

The most notable collections were received from: the heirs of Di Doménico Hermanos (first national distributor and screening company); film producers Marco Tulio Lizarazo and Antonio Ordoñez Ceballos; televisión producers Audiovisuales and Datos y Mensajes, and film directors Francisco Norden, Sergio Cabrera, Manuel Franco and Luis Alfredo Sanchez.

### 2. PROGRESS IN THE FIELD OF PRESERVATION

Our motion picture and video film storage capacity was increased from 200 to 250 cubic meters.

The city of Bogotá assigned us a piece of land where we plan to build premises specifically designed for the work of the archive.

We received as a donation a laboratory for the processing of black and white still photography, which is already in operation.

Arrangements were made for a technical visit from Joao Sócrates de Oliveira of Cinemateca brasileira, planned for March 1991.

We regret the loss of the training which one of our technicians had received during 1989 (in Bois D'Arcy and Sao Paulo), as he resigned from the archive for personal reasons.

### 3. CATALOGUING

The data bases we use to handle information on motion picture and video collections have reached the following figures:

- initial inventory: 25.000 entries;
- verification: 1,054 entries;

- catalogue (projected): 160 entries.

#### DOCUMENTATION

Documents collections continued to grow with the incorporation of important new donations from, the Asociación Colombiana de Cinematografistas, and from other producers and directors.

The Documentation and Consultation Centre attended 568 users in the course of the year, representing an increase of 63% over the previous year.

#### RESEARCH

We have continued the systematic research commenced in 1988 into the origins of moving pictures in Colombia, with the revision of newspapers and magazines of the Atlantic coastal region.

A testimonial by the descendants of Gonzalo Mejia, the producer of "Bajo el Cielo Antioqueño", was researched and recorded.

At the age of 89, the film pioneer Alvaro Acevedo finally consented to giving an interview before a video camera.

Taking advantage of the invitation of the Canadian National Archive to attend the technical simposium in Ottawa, the Curator carried out research into the history of the censorship of the 1926 Colombian film GARRAS DE ORO at the Washington archives (NARA and LC).

Two degree theses on Colombian cinematographic history were completed during the year using Documents and Special Collections of the Archive.

#### 4. FILM SHOWINGS

The Foundation continued to organize a selection of films restored by film archives of the world to commemorate the anniversary of its incorporation. This year the Archive was responsible for the showing of a selection of 40 D.W.Griffith titles from the New York Museum of Art, in six Colombian cities.

Our Circulating Film Library service continued to grow this year, with a total of 186 screenings.

#### 5. BUDGET

The executed budget for 1990 was US\$144,160 (COL\$581 per dollar), broken down as follows:

Film Preservation	32.2%
Film Acquisition	1.7%
Documentation and Cataloguing	3.0%
Public Screenings	1.4%
Publications	1.4%
Salaries and Staff costs	42.0%
Other operating expenses	16.7%

The operation continued to show a deficit of some 25.3%. Efforts therefore continue to be aimed at securing funds to guarantee the continuity of the Foundation's projects.

#### 6. INTERNATIONAL RELATIONS

The financial collaboration of the New York MOMA and of national Colombian entities made the preservation of the existing 30 minutes of the Colombian film GARRAS DE ORO (1.926) possible.

The support of the Film Department of the New Yor MOMA also made it possible to arrange for the D. W. Griffith selection to be taken to several cities in Colombia and other Latin American countries.

Thanks to the invitation of the Canadian National Archive, the Curator was able to attend the technical simposia in Ottawa in April and May.

With the support of the directors and staff of the NARA and the Library of Congress (Washington), we were able to locate part of the documentation relating to the censorship of a Colombian production in 1926 as a result of pressure from the US Government.

The Curator, Jorge Nieto, was designated correspondent member of the Audiovisual Committee of the International Council of Archives during this organization's meeting in Ottawa

We regret that the regional workshop planned for October in Mexico for the training of archive technicians was not held; we also regret that during 1990 the projects of the Commission set up in 1989 in Buenos Aires to establish a common catalog filing card for Latin American motion pictures were not continued.

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# Bogotá

CINEMATECA DISTRITAL ANUAL REPORT 1990

1. At this moment the Film Archive posses the next material:

- National production of large films in 35 mm. : 6
- National production of short films in 16 mm. : 17
- National production of short films in 35 mm. : 170
- Foreing pictures in large folms in 16 mm. : 37
- Foreing pictures in large films in 35 mm. : 34
- Nitrate Films without transferen to safetey stock : 7 (each reel is twenty minuts long).
- Foreing pictures in 9½ mm. : 27
- Foreing pictures in super - 8 : 1
- Foreing pictures in super - 8 nationales : 32
- National production at Beta system : 26
- Foreing pictures at Beta system : 35
- Foreing traillers at 3/4 system : 48
- Foreing movie sound tracks 13" system : 22
- Audio cassettes with interwius, seminaries and movie sound tracks : 227.

2. The assistance of the responsible technician in the meeting held in Sao Paulo, was very helpfull for over archive, facilitating a sistema titation program and the aplication of new process in restauration and preservation of the material.

3. We are still making an Index about the material that came in daily to the Restauration Center, using the Metropolitan Library Sistem "SIMBID"

Acording to the growing quantity of incomering material, we have made an agreement with the Universitys that estipulate that the students fullfill part of their practice time cataloging this material in the Library and Film Archive.

The number of users of the Library this year was about 1.700 people, between students, journalist, cinest and general public.

Ours files are about :


- Number cards books : 1.875
- Number cards magazin : 3.845
- Number cards newspaper : 4.333


National an foreing films are consultated in our proyection room, as an investigation help for graduation tesis, under advise of the Cine-mateca Distrital.



4. Monthly it's been published a bulletin about programming and special events.
5. Selection of premieres exhibition in 1989.
  - Colombian films retrospective
  - Selection of the best films of film Festival of Cartagena
  - The golden age of Hollywood
  - Cycle of Science Fiction and Fantastic Films
  - Selection of the best films of film Festival of Bogotá
  - Homage to Bogotá 452 years
  - Unforgettable Director and movie stars of the world films
  - Sample of films from the Film Archive Cinemateca Distrital
  - Retrospective of Raúl García
  - Commercial premieres
  - Post - Modern views in the cinema
  - Comic's in the cinema
  - A look at the 80's
  - Sample of Hindu films
  - Terror Pictures
  - The good old times of the Cinemateca Distrital are coming back
  - Cycle of pioneers of the cinema
  - Cycle heading the Sound Movie
  - Retrospective of José Carlos Ruiz
  - Post - war Classics
  - The Indiscret Window
  - In Memoriam
  - Latin América looking for the lost films
  - Memorandum to Charles Chaplin
  - Fantastic cycle - travels - adventures
  - Christmas in the cinema
6. Our Budget in 1990, was: \$20'000.000.00 (40.000 Dollars)

Cordialmente,

  
AMANDA ROJAS BENITEZ  
Directora - Guardadora  
Archivo Filmico

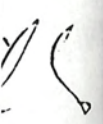
  
Vo. Bo. ROSA JARAMILLO  
SubDirectora  
Fomento y Desarrollo Cultural

c.c. Dirección

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Cultural

# Bois d'Arcy

Bois d'Arcy, le 11 février 1991

Direction Générale

Service des Archives  
du Film

RAPPORT D'ACTIVITES  
DU SERVICE DES ARCHIVES DU FILM  
POUR 1990

LE PLAN DE SAUVEGARDE DU PATRIMOINE CINEMATOGRAPHIQUE SUR SUPPORT NITRATE

Au début de 1990, une refonte générale des objectifs de conservation et de sauvegarde des Archives du Film concernant le patrimoine des films sur support nitrate a été mise en oeuvre avec la rédaction par le nouveau Conservateur d'un rapport détaillé et quantifié des mesures à prendre.

Ce rapport, présenté au Directeur du Centre National de la Cinématographie, prend aussi bien en compte les collections de film nitrate de la CINEMATHEQUE FRANCAISE (estimées à 5 millions de mètres) déposées dans les blockhaus Nitrate de Bois d'Arcy que celles des ARCHIVES DU FILM (estimées à 15 millions de mètres).

"Le Plan de Sauvegarde du Patrimoine Nitrate, 1991-2005" a été officiellement adopté le 12 septembre 1990, par le Ministre de la Culture, Monsieur Jack LANG, au cours d'une conférence de presse rassemblant une trentaine de journalistes, en présence d'un invité d'honneur, Monsieur Martin SCORSESE, Président de la FILM FOUNDATION.

De nombreux articles de presse et programmes de télévision, techniques et généraux, ont été rédigés à la suite de cet événement, expliquant au grand public les problèmes de sauvegarde des films nitrate.

La réalisation du plan sur 15 ans, implique le transfert de 500.000 mètres de film nitrate en 1991, et d'un million de mètres sur les 14 années suivantes. Un accroissement des crédits de restauration et la création de 10 emplois techniques nouveaux pour les ARCHIVES ont été approuvés. Le plan fait aussi appel à un accroissement de la sous-traitance des laboratoires français habilités à traiter le film nitrate.

Par ailleurs, un nouveau mode de fonctionnement de la programmation des films à restaurer a été formulé et l'ancien département Documentation et Relations Extérieures a été réorganisé en un département intitulé Programmation des Restaurations et Accès aux Collections, dirigé par Monsieur Eric LE ROY, suite à la vacance du poste précédemment occupé par Madame SCHMITT.

Ministère de la Culture  
et de la Communication  
Centre National de  
la Cinématographie  
Service des Archives  
du Film  
7 bis, rue Alexandre Turpault  
78390 Bois d'Arcy  
Tél. 34 60 20 50

Le travail à accomplir est vaste et comporte plusieurs volets :

- 1 - Contrôle assidu de l'état des films nitrate dans les blockhaus.
- 2 - Accélération de l'inventaire des collections nitrate avec l'identification documentaire de tous éléments à un titre, pointage des titres d'après les catalogues existants (CHIRAT) et établissement d'un dossier par titre, vérification technique et comparaison des différents matériels, échange des listes de programmation ARCHIVES DU FILM et CINEMATHEQUE FRANCAISE.
- 3 - Recherche à l'échelle nationale et internationale des films dont les éléments sont partiellement dégradés ou inutilisables pour la sauvegarde.
- 4 - Contacts avec les déposants des films nitrate et ayants-droit, afin d'identifier si des éléments de sécurité ont déjà été établis, ou accord de collaboration pour les films dont ils sont les ayants-droit.
- 5 - Etablissement des filières essentielles de sauvegarde ou de restauration et des coûts afférents.

En effet, le succès du programme dépend en partie des relations et des négociations menées avec nos principaux partenaires de l'industrie cinématographique et de leur participation active à ce programme. Des cinémathèques commerciales, telles que la CINEMATHEQUE GAUMONT et PATHE qui stockent leurs collections de films sur support nitrate à Bois d'Arcy selon des conventions d'accord pluriannuelles, ont été sollicitées afin de mettre en place une collaboration fructueuse.

Les partenaires régionaux, cinémathèques urbaines et régionales ont, au cours de 1990, eux aussi manifesté à plusieurs reprises leur intérêt et ont été amenés à participer personnellement au Plan. Les ARCHIVES DU FILM offrent en contrepartie à cette participation individuelle le stockage gratuit de leurs éléments nitrate et des opportunités de formation continue.

Le C.N.C. a convié une Commission Scientifique des Archives, composée d'historiens du cinéma, critiques et représentants des principales archives publiques et nationales (ARCHIVES DU FILM, CINEMATHEQUE FRANCAISE, CINEMATHEQUE DE TOULOUSE, ETABLISSEMENT CINEMATOGRAPHIQUE DES ARMEES et BIBLIOTHEQUE NATIONALE) qui, sous la présidence de Jean-Loup PASSEK, donne son avis sur les choix et priorités de conservation présentés et assure la circulation de l'information entre les institutions concernées. Un climat de transparence à l'échelle nationale est ainsi assuré grâce aux travaux assidus de cette Commission dont le rôle est consultatif.

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Les principales cinémathèques régionales et nationales se sont réunies durant mai 1990 à Marly-le-Roi lors d'un séminaire organisé par la CINEMATHEQUE DE BRETAGNE par Monsieur André COLLEU. Ces premiers échanges fructueux devront se poursuivre en 1991 avec une structure plus officielle au sein du C.N.C..

#### ENRICHISSEMENT DES COLLECTIONS EN 1990

2.372 titres de films, soit 6.531 boîtes de films, ont été reçus en dépôt ou en donation, une réduction par rapport à 1989. Cela est dû, en particulier, à la mise en place d'un tri des offres reçues éliminant les doublons et la multiplication des dépôts par titre. D'autre part, un dialogue avec les principaux laboratoires français déposants a été amorcé afin d'éliminer des dépôts non-archivals et qui, jusqu'à présent, n'étaient en fait que la recherche de stockage gratuit au dépend du fonctionnement du SERVICE et de sa mission d'Archive.

Plus de 1287 longs et courts métrages ont été pris en charge au titre du Dépôt Légal, une augmentation de 13,6 % par rapport à l'année dernière.

Parmi les nouveaux titres reçus, on peut noter quelques éléments rares, films de la COMEDIE FRANCAISE, où apparaissent les importants acteurs de la Compagnie ; films amateurs tournés par Sacha GUITRY avec aussi de grands acteurs de théâtre ; dépôt MAX LINDER par Madame Maud LINDER ; de nombreux films muets incunables des premiers temps déposés par Monsieur René CHARLES ; dépôt André SAUVAGE ; Mémoire du 20<sup>è</sup> siècle, etc... Les dépôts nitrate représentent aujourd'hui 15 % des dépôts enregistrés.

#### CONSERVATION ET SAUVEGARDE

567 titres ont été restaurés, dont 260 appartiennent aux collections ALBERT KAHN et 114 films LUMIERE. Le tout représentant un métrage total de 365.000 mètres d'éléments nitrate à transférer sur support de sécurité.

Un total de 463.000 mètres d'éléments sur pellicule acétate a été produit dans l'année et est la production la plus importante jusqu'à présent traitée.

De nombreux dossiers en souffrance depuis plusieurs mois ont été finalisés.

Un problème important sur la tireuse MEES, qui permet le tirage des films LUMIERE et autres films substandards, a temporairement stoppé cette production. Des travaux de réparation complexes sont en cours et dès 1991 les nouveaux travaux de tirage des films substandards et LUMIERE reprendront.

## INVENTAIRE, CATALOGAGE, DOCUMENTATION, RECHERCHE

En vue de la réorganisation des collections non-films dans un nouveau bâtiment à Bois d'Arcy, ces collections sont inventoriées et, si nécessaire, copiées sur diapositives 35 mm (affiches, etc...). Des stagiaires-documentalistes ont été accueillis pour aider à ce travail. Les documents existants en double sont mis de côté pour échange avec d'autres archives.

La bibliothèque a été réorganisée pour accueillir chercheurs, spécialistes et stagiaires.

Une nouvelle grille documentaire pour le catalogage des films a été faite avec la collaboration de la CINEMATHEQUE FRANCAISE. L'année 1991 sera décisive à ce sujet et mobilisera une grande partie du personnel pour la saisie des grilles documentaires établies sur l'informatique.

Le manque de personnel ne nous a pas permis de continuer l'inventaire des photos qui compte environ 120.000 exemplaires. Ce travail devrait être repris fin 1991. Par contre, l'inventaire des appareils a été poursuivi avec succès et a permis de retrouver, suite à plusieurs déménagements, des pièces rares dispersées. L'inventaire des appareils et leur restauration sont faits à partir des brochures descriptives d'époque.

Les progrès concernant les filières de sauvegarde ont porté notamment sur l'utilisation accrue de la pellicule positive haut contraste pour le tirage de positifs son à partir de négatifs son densité fixe à 1 élongation sur support clair, dont la différence entre la partie claire et la partie foncée n'excède pas 0,70 en densité. Autre progrès, l'utilisation d'un photomètre LIVAC (DEBRIE) pour la mesure plus précise de l'intensité lumineuse à l'emplacement des fenêtres des machines de tirage.

Par ailleurs, les lampes à quartz ont été installées sur les caméras son WESTREX. Pour marquer la différence, les spécialistes savent combien les anciennes lampes d'origine noircissaient en vieillissant.

Dans le domaine des contrôles, les analyses des bains de développement sont désormais faites avec un "titrateur" "METTLER", ce qui apporte rapidité et sécurité.

Les courbes sensitométriques et historiques qui en découlent sont d'une manière constante tracées à l'aide du système MICRODENSE associé à un micro-ordinateur.

Plusieurs tables à réenrouler REVERSE (CTM) ont été acquises et facilitent, du fait du système moteur à tension constante, l'enroulement des bobines nitrate avec une aération adéquate.

Le laboratoire photo s'est spécialisé dans le tirage de photogrammes des films LUMIERE et de films français pour lesquels il n'existe aucun document photographique, en vue de la publication du CATALOGUE DES FILMS FRANCAIS DE FICTION 1940-550 par R. CHIRAT et J.C. ROMER.

Plusieurs sujets de recherche sont en cours d'élaboration au SERVICE :

- 1 - Projet LUMIERE 1995. Etablissement d'un catalogue complet des films LUMIERE avec illustrations de photogrammes, bibliographie, filmographies cinématographique et télévisuelle.
- 2 - Projet DOCUMENTAIRES FRANCAIS 1935-45. Etablissement d'un panorama de production suivi d'un catalogue récapitulatif des oeuvres retrouvées avec l'UNIVERSITE PARIS VIII.
- 3 - Formation d'une cellule CONSERVATION INERTE à laquelle participent plusieurs techniciens du Service, visant à établir le suivi des règles, méthodes d'observation et de travail.

#### PROJECTIONS - CONSULTATIONS

78 heures de projections et 255 heures de consultations sur table ont été faites pour 179 chercheurs, universitaires et professionnels. Les programmes mensuels de la C.F. ont été poursuivis avec la programmation de:

LE DIABLE AU COEUR (Marcel L'Herbier, 1928), LA VIE AMOUREUSE DE CATHERINE IERE DE RUSSIE (Wladimir STRIJEWski, 1930), MEURTRES (Richard POTTIER, 1950), CHEZ LES MANGEURS D'HOMMES (André-Paul ANTOINE et Robert LUGEON, 1930), L'ABBE CONSTANTIN (Jean-Paul PAULIN, 1933), DERNIER ATOUT (Jacques BECKER, 1942), LA VIE EN ROSE (Jean FAUREZ, 1947), LE BEBE DE L'ESCADRON (A. René STI, 1935), FEU (Jacques de BARONCELLI, 1937), MINNE L'INGENUE LIBERTINE (Jacqueline AUDRY, , 1950).

Le FESTIVAL DE CANNES a demandé aux Archives de programmer une Journée Patrimoine le 14 mai à laquelle plusieurs archives ont participé (UCLA, MOMA, Italie) et une conférence de presse a été conviée autour de Martin SCORSESE et le directeur du C.N.C., Monsieur Dominique WALLON.

Le SERVICE a prêté deux films au FESTIVAL DE SAN SEBASTIAN qui a aussi réuni les membres de l'Association des Cinémathèques de la Communauté Européenne, durant 3 jours de colloque.

La rétrospective MAX LINDER au MUSEE D'ORSAY a mobilisé l'apport et le conseil des Archives et a permis la mise en place du Programme élaboré de restauration des films LINDER, à partir de 1991.

Le SERVICE a prêté deux films d'EMILE COHL au FESTIVAL DE PORDENONE et a permis la consultation-recherche de nombreux autres films d'EMILE COHL.

Le film tunisien récemment restauré LE FOU DE KAIROUAN, a été présenté avec grand succès dans le cadre des JOURNEES DE CARTHAGE, Tunisie, et fera prochainement l'objet d'échange avec la CINEMATHEQUE TUNISIENNE.

Le film restauré SALTO MORTALE (E.A Dupont, 1931, version française) a été présenté aux JOURNEES DU CIRQUE d'Orléans.

#### ADMINISTRATION ET BUDGET

L'acceptation du Plan Nitrate a permis le déblocage des postes techniques vacants (13) pour lesquels une formule de contrat de 3 ans renouvelables a été trouvée. Au cours de novembre 1990, douze de ces 13 postes ont été pourvus.

Le budget global du Service s'est élevé à 15,4 millions de francs comprenant les achats de matériels : densités non-film, pellicule et travaux de sous-traitance, excluant les budgets de fonctionnement et salaires.

Des crédits supplémentaires pour des travaux d'aménagement bâtiments et l'achat de 2 micro-ordinateurs ont été alloués : construction de 4 nouvelles cellules nitrate avec deux salles d'inspection, 9 cellules acétate (St Cyr) et construction d'un local non-film.

Le département administratif a procédé durant l'été, avec l'aide d'une stagiaire, à une étude analytique des coûts de fonctionnement (coût annuel de stockage d'une boîte nitrate, acétate, coût de prise en charge d'une bobine nitrate, acétate, etc...). Ce travail exemplaire nous a permis d'étudier en connaissance de cause les divers fonctionnements et dépenses du SERVICE. Ce même département a procédé à une analyse des modes de tarifications des prestataires extérieurs en comparaison à ceux effectués au SERVICE.

#### RELATIONS EXTERIEURES

Des visiteurs ou stagiaires des archives du M.O.M.A., New York, Nouvelle-Zélande, Belgique, Chili, Corée du Nord, Angleterre, Italie (Bologne) ont été accueillis.

De plus, de nombreux partenaires industriels ont pris contact avec des représentants du SERVICE : pour la France : la Fédération des Industries Techniques, DEBRIE, C.A.P., ECLAIR, AGFA-FRANCE (Département des Nouvelles Technologies) ; MEES, Belgique ; SIGMA, Angleterre.

Le Conservateur a participé à de nombreuses réunions de travail concernant le projet audiovisuel de la future BIBLIOTHEQUE DE FRANCE dont la construction devrait être achevée en 1995, et a aussi participé à différentes collectes d'information et recherches lancées à ce sujet.

Elle a enfin participé aux conférences et aux festivals suivants : Symposium ACT GEHERSGEN NON FILM (Bruxelles, 1 jour), FESTIVAL DE RENNES (colloque du Patrimoine, 1 jour), FESTIVAL DE LA BAULE (colloque, 1 jour), FESTIVAL DE CANNES (Journées du Patrimoine, 3 jours), FESTIVAL D'AVIGNON (visite à la rétrospective des films des années 20), TOKYO (INTERNATIONAL FILM SYMPOSIUM), tandis que d'autres agents ont participé au FESTIVAL D'ORLEANS, CARTHAGE, PORDENONE et IMAGINA (MONTE-CARLO).



Le Conservateur a participé au Congrès de la FIAF à LA HAVANE et a réuni une sous-Commission de Documentation de la FIAF à Bois d'Arcy en novembre 1990. Elle a aussi participé, pour le compte du Ministère des Affaires Etrangères, à une mission de recherche au Chili pour la création d'une cinémathèque nationale en tant que conseiller auprès du Ministère de l'Education du Chili. Des relations de travail assidues avec cette future cinémathèque se poursuivent en 1991.

Le SERVICE a été l'objet de courts reportages télévisés (5 sur les chaînes françaises et 1 sur la chaîne nationale espagnole), 3 reportages radio, ainsi que d'une trentaine d'articles de presse.

Un groupe d'agents (10 personnes) ont visité en cours d'année le NATIONAL FILM ARCHIVE à Londres.

Michelle AUBERT

**Bruxelles**

## 1. ACQUISITIONS AND PRESERVATION

In 1990, the Royal Film Archive acquired 1 809 titles (1 147 feature films and 662 shorts) or 3 878 prints (3 499 color and 379 black and white). 506,703 metres of film (235 titles) were copied, mostly from the best available master material.

Furthermore, 12,456,608 metres of film were inspected and 651,188 metres compared. 417,900 metres were cleaned. 628 films were completely catalogued.

We continued the transfer of our color prints into our new color film vaults, which now contain all our original negatives, the master prints, the best viewing prints and some 70 mm prints.

## 2. SCREENINGS

The Archive continued to show its collection in the two small theatres functioning under the name of Film Museum which are set on its premises.

There were 1 043 screenings in the theatre for sound film, with an average attendance of 85 %. In the theatre for silent films, there were 701 screenings, with an average attendance of 79 %. Given the modesty of the Film Museum's means and the status of the Film Archive's collection, which do not allow for any large scale publicity, these results are quite satisfactory.

Following special events were organized in 1991 :

### 1) Film Discoveries :

22 films, coming from 13 different countries and never shown in Belgium before, participated in the event.

The Jury awarded distribution prizes to the 7 following films:

- LA CAPTIVE DU DESERT by Raymond Depardon (France)
- KHANEH-JE DOOST KOJAST ? by Abbas Kiarostami (Iran)
- NO OU A VA GLORIA DE MANDAR by Manoel de Oliveira (Portugal)
- SHI NO TOGE by Kohei Oguri (Japan)
- SKRIVANCI NA NITI by Jiri Menzel (Czechoslovakia)
- SVOBODA ETO RAJ (S.E.R.) by Sergej Bodrov (USSR)
- ZAMRI OUMRI VOSKRESNI by Vitali Kanevski (USSR)

## 2) The Age d'Or Prize

The annual Age d'Or Prize, also created on the initiative of the Royal Film Archive, 17 years ago, amounted this year to 400 000 BF thanks to the contribution of the Jacques Ledoux Foundation. 21 films from 16 different countries participated in the competition.

The Age D'Or Prize was awarded to CAIDOS DEL CIELO, directed by Francesco Lombardi (Peru).

Among the many programmes organized in 1990, following ones are specially remarkable :

- A season devoted to chinese cinema (50 feature films from the silent period till now), with the kind cooperation of the China Film Archive.
- A series of Czechoslovak films from the sixties till now (35 feature films, among which many were forbidden for years), organized with the cooperation of the Ceskoslovensky Filmovy Archiv.
- A tribute to the famous Belgian writer Georges Simenon thru the films adapted from his novels (40 films).

For the organisation of this programmes we should like to thank the colleague Archives who kindly helped us : Nederlands Filmmuseum, China Film Archive, Cinémathèque Suisse, National Film Archive, Cinémathèque Québécoise, Ceskoslovensky Filmovy Archiv, Cinémathèque de Toulouse, Cinémathèque Française.

## 3. COURSES AND SEMINARS

### A. Film Summer School

With the help of the Royal Film Archive, the Service National des Ciné-Clubs organized, besides special screening week-ends for filmclubs programmes (6 week-ends, 45 recent quality films available in Belgium), its 16th Film Summer School in Rossignol.

The 9-day seminar was divided in 2 sections :

- a course on film analysis
- films made by directors of the Eastern countries who also worked in the west (Forman, Polanski, Skolimowsky, Passer, Tarkovsky, Mikhalkov, etc ...)

- B. The Film Museum organized in its premises, two courses in film analysis of 20 lessons each.

#### 4. NON-THEATRICAL DISTRIBUTION

With the help of the Archive but in complete autonomy, the "Décentralisation des Films Classiques" continued to distribute 16 mm films in Belgium, on a non-commercial basis. 45 American Classics were added to its catalogue in 1990.

On the whole, some 250 titles are being distributed now.

#### 5. ACCESS

Besides the public presentations, 635 screenings were organized for research and educational purposes on the Archive premises (either in the Film Museum Theatre or on the viewing machines).

1 235 researchers and students came to the Archive Library where 6 440 books or film files were put at their disposal.

#### 6. LIBRARY

The Archive Library added 970 books to its collection and holds now 26 890 volumes.

The film magazines department holds 2 315 titles and 1 304 festival catalogues and annuals.

#### 7. PUBLICATIONS

The Royal Film Archive relaunched the publication of the Belgian Film Annual, which was interrupted for the last 10 years. A new 1989-1990 edition has been published at the end of 1990.

## 8. VISITORS

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

- Jean-Pierre Aumont (actor, France)
- René Clément (director, France)
- Dominique Païni (Musée du Louvre, France)
- Dana Gordon (director, USA)
- Joe Hyams (Warner, USA)
- David Bordwell (historian, USA)
- Kristin Thompson (historian, USA)
- Aïcha Kherroubi (Musée d'Orsay, France)
- Pierre Philippe (Gaumont, France)
- Maud Linder (France)
- Roman Polanski (director, France)
- Bertrand Tavernier (director, France)
- Jaromil Jires (director, Czekoslovakia)
- Vera Chytilova (director, Czekoslovakia)
- Drahomira Vihanova (director, Czekoslovakia)
- Lenny Borger (historian, France)
- Marcel Ophuls (director, France)
- Philippe Esnault (Gaumont, France)
- Martine Offroy (Gaumont, France)
- Commission de Sélection du Festival d'Oberhausen

and following colleagues :

- Raymond Borde, Cinémathèque de Toulouse
- David Francis, National Film Archive
- Hoos Blotkamp, Nederlands Filmmuseum
- Eric de Kuyper, Nederlands Filmmuseum
- Michèle Aubert, Service des Archives du Film
- Gianluca Farinelli, Cineteca di Bologna
- Paolo Cherchi Usai, George Estman House
- Xi Shanshan, China Film Archive
- Zhang Zhenqin, China Film Archive
- Chen Weixiang, China Film Archive
- Freddy Buache, Cinémathèque Suisse
- Renée Lichtig (Cinémathèque Française)

ars,

# Budapest

## ANNUAL REPORT TO FIAF (1990)

The year 1990, full of economic, political and personal changes, put the Hungarian Film Institute and Film Archive on a real trial. The Film Department of the Ministry of Culture to which the archive is subordinated has not been reformed yet, so the relation of the archive to the long planned Film Fund as a new distributor of subsidies is still rather vague. By the end of the year, however, at least the management of the Hungarian Film Institute has been stabilized: the previous deputy director and head of the archive, Mrs. Vera Gyürey was appointed as new director last September. Now the archive (Budakeszi út 51/B Budapest H-1021) has become the "headquarters" of the Film Institute.

Despite the general instability and lack of means we could develop our collection with new acquisitions. We bought a package of Czech films from the Hungarian Television and got quite a few Soviet films, features and non-features, from cultural institutions which cease to exist. The Slovak Film Archive presented us with 9 features and we bought, among others, a fragmented early Hungarian documentary about an Africa expedition from an inheritance. The once only Hungarian distributor, MOKÉP, with its huge stock of films seems to be an excellent source for our collection. As the practice common in most (ex) Socialist countries /i.e. presenting the archive with a print of all features distributed in the country/ has never really worked with us we are now working on a mutually beneficial agreement. The shortage of our storage capacity, however, is an ever greater problem since there is no hope for expanding in the near future.

The printing of nitrate films on safety material is still going on in our own workshop with a yearly contribution of 5.3 million forints from the Ministry of Culture. We still have quite a few nitrate films to transfer (mainly non-features).



The nitrate materials of Hungarian films and the nitrate dupe.negatives of important foreign films will be preserved even after having printed them on safety material. The improvement of the air-conditioning system of our nitrate store will be done in 1991.

Although with state subsidy we could process a new print of several important foreign features for film societies last year, restoration work is concentrated on Hungarian films. In 1989 on the initiative of József Marx, the director of the Film Institute, a foundation was established with the participation of all institutions involved in the Hungarian cinema /producers, distributors, exhibitors and the Ministry of Culture/. Its goal is the preservation and restoration of post-war Hungarian feature and non-feature films. This program has been going on successfully. The restoration of a Hungarian silent film will soon be finished after a temporary suspension - due to lack of money.

The main improvements in the technical department of the archive in 1990 are two modern Italian editing tables (Prevost) 35 mm and a video mixer (Panasonic WJ-MX 12) for our video workshop. Our collection of videotapes has been growing rather fast and consists of some 2.500 items. The collecting principle is to spare our prints and providing information about films of which we have no print at all. Another technical improvement which concerns documentation and cataloguing mainly is the computer we bought in December with the help of the Ministry (type: IBM AT). We want to store filmographic, technical and bibliographic data in it, but we are still at the initial phase of developing a program. Another computer (IBM AT) was bought early last year to enable us to publish our bimonthly FILMKULTÚRA and other publications (filmographies, monographies etc.) on our own. So far only a leaflet on the Hungarian Film Archive and a filmography /Hungarian Animation Films 1971-1980 have been published in this way. Our annual publication FILM YEAR BOOK 1990 was still published in the traditional way.

Whether this technology really saves us time and money is still to be seen.

The cinema of the Hungarian Film Institute, Filmmúzeum, on the profits of which we used to live on, had to face the growing competition of free distribution and with its 600 seats and very poor technical conditions, not to speak of our very limited sources for buying films for distribution, soon reached a critical state, close to bankruptcy. Therefore in autumn 1989 the cinema was let to MOKÉP for restoration and management for a couple of years and at the same time the Institute rented a 200 seat cinema (Örökmozgó) for the two evening performances to show classical and unknown contemporary films of high standard. Last year, among others, the works of Fritz Lang, Buster Keaton, Ingmar Bergman, Federico Fellini and the westerns of John Ford were shown. Almost all the films of Dusan Makavejev were screened, combined with a meeting with the director himself. A package of films from the Berlin cinema, Arsenal was presented in winter 1990, with an introduction of Ulrich Gregor. Another success was the program of Soviet documentaries from the Nyon festival. A survey of Soviet newsreels and documentaries of the Stalin era organized at another art kino in cooperation with our archive was the hit of the season. (It could not have been possible without the help of the Moscow Film and Fotodocumentary Archive.) whose delegation we invited. In most programs the help of an exchange with other film archives (Czech, Polish, Yugoslave) has been of vital importance and we hope to develop the relations further. The then director of the Roumanian and the new directors of the Czech and Slovak archives even paid a visit to us in 1990.

As to our own distribution activity, Jesus of Nazareth, The Deer Hunter and Der Himmel über Berlin were shown by the Institute in 1990.

The film society movement is now in - a hopefully only

temporary - v crisis due to lack of money and interest: there are less than 200 film societies all over the country for which we provide the prints as before. On regular basis a post-graduate course for secondary school teachers and another for film society leaders are organized by and in the film archive. The educational video series launched two years ago under the auspices of the Institute and with the participation of many colleagues has been just finished. It consists of 18 one-hour parts so far /e.g. the silent European cinema, the American, German and Soviet cinema western, musical, Italian neorealism, Free Cinema, etc./ and is on sale for schools and institutions and probably will be shown in the television as well.

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# Buenos Aires

ACTIVITIES REPORT 1990

1. Acquisitions of the year.

As was said for the past year, the possibilities of acquiring films or videotapes for our archive have been reduced considerably, due to economic instability and the concurrent reduction of the number of films titles released in Buenos Aires.

However, some new features and short films have been incorporated, since they proceed from donations of private collectors or other institutions. Further information about this item is given in the statistical report.

2. Progress in the field of preservation.

The reasons exposed hereover (economic instability, lack of raw material -black and white film-, etc.) made almost impossible the trasfer of nitrate material into safety film. Exception to that are newsreels and documentaries from the '30 and '40 which were copied to acetate.

3. Cataloguing - Documentation - Research.

During 1990, the cataloguing process based on a computer system continued and the data bases expanded at a regular rythm: the "HEMERO" data base has now 80.000 records (14.000 were added); this data refers to the catalogue of all our collection of periodical publications. The "TITEST" database includes all the film titles released in Buenos Aires since 1928, and it has now 22.600 titles entered. Some new data bases have been implemented this year, like "PELI" -catalogue of the film copies held by Cinemateca including physical and technical data-, "SIP" -film posters of our collection- and "BIBLOS" -bibliographic catalogue system-.

The assistance of people like film critics, students, amateurs, etc. to our documentation center has increased in 1990 from previous years (i.e. 532 satisfied searching requests against 452 in 1989).

The work carried out by the Searching Group for Silent Argentine Cinema is now in its previous stage to printing. It covers the period since the first Kinetoscope exploitation in Buenos Aires (1894) to the first Argentine fiction film, in 1909.

#### 4. Film showings.

During 1990, screenings continued regularly presented by Cinemateca Argentina in the two theatres hired by this archive. The following are the most important exhibitions of the period:

III Festival Internacional de Cine "La Mujer y el Cine" - Hommages to Lois Weber, Matilde Landeta and Festival of Latin American Short Films

Mexican Cinema of the '80

Margarethe von Trotta Retrospective

New Chilean Cinema week

Tresors de la Danse

FIAF: 50 Years

Brazilian short films of the '80

Wim Wenders Retrospective

The Films of Andy Warhol (1963-1966)

#### 5. Budgetary matters, relations with governmental authorities.

The budget for 1990 was complicated in its accomplishment mainly because of the high rate of inflation and the decreasing attendance to our screenings -main economic source of our institution- according to the general recessive panorama in the country.

The relations with government turned out to be successful, but only in those legal and administrative matters. Since 1989, the existence of the Law of Economic Emergency, which restricted all the state investments -obviously including those related to cultural activities- occasioned the disappearance of an important origin of funds.

## 6. International relations.

The co-operation between regional archives in Latin America has been as in past years of great importance and fluidity, specially concerning the coordination and traffic of special film series and the interchange of useful information.

Those special film tours were often supported either by colleagues of the FIAF, like the Museum of Modern Art of New York and Cinematheque de la Danse, or by other foreign entities (the TV and Cinema Producers Guild of Chile, the Goethe Institute, Instituto de Cooperacion Iberoamericana, etc.)

## 7. Special events.

During 1990, Cinemateca Argentina was visited by:

Grant Munro (Canada)  
 Jose Nascimento (Portugal)  
 Leandro Katz (USA)  
 Manfred Voss (Germany)  
 Matilde Landeta (Mexico)  
 Ignacio Aguero (Chile)  
 Tatiana Gaviola (Chile)

The Prize "Georges Melies" was awarded on its eight edition. This prize was created by the Cinemateca and the Embassy of France to reward the best short film in Super 8 or VHS. The prize consists of a trip to France and fifteen days of stay in that country defrayed by the French government.

## 8. Problems.

The already cited Law of Economic Emergency has occasioned the closing of the Leopoldo Lugones theatre, where we have been programming since 1967; it will be reopened on February 1, but it would be conditioned on the solution of financial problems of the Municipality.

To make the situation worse, the present international war has caused the preventive closing of the other theatre -Hebraica Cinema- as regards to security. This situation has presented on January 18th, 1991, and it's still without any change.

It is not necessary to insist in saying that these circumstances make the continuity of Cinemateca's activities near impossible. This preoccupation affects an institution on its 41st. year of existence and, because of reasons foreign to its inherence, must look for all help she can be given in order to preserve the extraordinary cinematographic inheritance she is responsible for.

Buenos Aires, 31 January 1991

# Canberra



# NATIONAL FILM AND SOUND ARCHIVE

## CANBERRA, AUSTRALIA

### REPORT OF ACTIVITIES 1990

#### INTRODUCTION

1990 proved to be a very difficult year for the film and television industries in Australia. With the continuation of reduced tax allowances and reduced government funding for filmmaking, film and television production remained at a depressed level. The high indebtedness of radio and television stations, which had been sold for inflated figures, contributed to the subsequent collapse of both industries. Aggregation of television viewing areas and high interest rates led to media entrepreneurs becoming financially unstable.

A series of reports from the Archive to government during the year identified the major risks inherent in lack of proper collection management, which had come about through chronic under-resourcing. At the Minister's request, a Priorities Advisory Committee (PAC) was established to address the issue of risk management within the Archive. The PAC produced a report which advised a major concentration on the identification and control of collection materials over the next two years. The Minister accepted the PAC recommendations and asked the Archive to establish its short term and long term priorities formally and to commit available permanent staff to those priorities, even at the short term expense of other functions of the Archive, such as access and acquisition.

Dr Henning Schou was seconded to develop a plan to implement the PAC recommendations and to head the Collection Management Team (COMAT). The logistics of this plan (known as the COMAT Project Plan) are currently being finalised. COMAT will have a major impact on the functions of the Archive for at least the next two years, with the ultimate goals of comprehensive collection control and increased capacity for informed access.

The government acknowledged the need for extra resources to cope with problems in collection management by granting \$A2.93 million to fund and equip the Colour Film Restoration Project (CFRP). The CFRP team inspected and rewound 3.64 million metres (12 million feet) of film.

The corporately sponsored Operation Newsreel project to preserve and catalogue newsreels from 1930 to 1975 has completed its second full year with the production and distribution of THE LAST NEWSREEL (see later) and the ongoing inspection and treatment of the newsreels. As acetate newsreels from the 1950s are being inspected and catalogued, significant numbers of them are found to be affected by the vinegar syndrome.

During the year, special attention was given to a revision of collection management concepts, terminology and principles. This was done to ensure consistency of application throughout the Archive, and to lay the foundation for review and redevelopment of the Archive's computerised collection management systems.

The Archive's Interim Council advanced a considerable distance in developing a coherent framework of policies and operational guidelines for

the Archive. The Minister approved new policies for Selection/Acquisition and Access, and approved a Code of Ethics.

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

During 1990 a moratorium on acquisitions was implemented to slow down the amount of film coming into the Archive, so that the large backlog of collections awaiting examination and accessioning from the 1988 and 1989 acquisitions could be handled. Acquisitions for the year totalled 9,482 cans of acetate film, 222 cans of nitrate film, and 885 video tapes. This represents a 33% decrease on 1989 film acquisitions, and a 68% decrease on 1989 video tape acquisitions.

By the end of the year three permanent accessioning officers and a supervisor had been appointed to support the three acquisition officers. Workflow practices and a stricter application of selection guidelines have resulted in a more streamlined and efficient acquisition process.

Despite the slowdown in acquisition, a number of large collections arrived, including 160 boxes of Australian feature and documentary productions from the Colorfilm Laboratory; two crates of original Kodachrome from the Strehlow Centre (unique, ethnographic footage relating to the Australian Aborigine); 49 weeks of nightly news from rostered television stations around Australia, organised via the Archive's network of television contacts; and a sampling of off-air sub-masters of comedy programming that reflects the recent increase in Australian television comedy production.

The equipment collection has been enhanced greatly by the addition of the Cinesound/Greater Union equipment collection, and the Ross Wood Studios collection of 35 mm cameras, lenses and tools.

### **AUSTRALIAN FEATURES - HIGHLIGHTS - PRE-PRINT MATERIAL RECEIVED**

LONELY HEARTS  
RAZOR BACK  
WRONG WORLD  
SQUIZZY TAYLOR  
HEATWAVE  
FIGHTING BACK  
TIM  
THE EMPTY BEACH  
EMOH RUO

THE YEAR OF LIVING DANGEROUSLY  
PHAR LAP  
FATTY FINN  
DIMBOOLA  
GOING DOWN  
THE MAN FROM SNOWY RIVER  
NORMAN LOVES ROSE  
FAR EAST  
THE MANGO TREE

### **AUSTRALIAN SHORTS, DOCUMENTARIES, AND OTHER - HIGHLIGHTS - PRESERVATION MATERIAL RECEIVED**

THE WHITE MONKEY  
LANDSLIDES  
WISHFUL THINKING  
THE LAST NEWSREEL  
RECOGNITION  
PAGEWOOD FILM STUDIOS  
ARCHIVAL FILM OF AUSTRALIAN CRICKET  
EMPIRE DAY PAGEANT C1915  
MIDNIGHT OIL : "DEAD HEART" (VIDEO CLIP)  
HOME MOVIE OF ROBERT MENZIES AT MT WELLINGTON(?) C1940

DIRT CHEAP  
ON GUARD  
LADIES ROOMS  
OBSESSION  
WITCH HUNT  
GIVE US THIS DAY (SOUND-ON-DISC)

## **AUSTRALIAN FEATURES - HIGHLIGHTS - VIEWING PRINTS RECEIVED**

WILLS AND BURKE  
CRYSTAL VOYAGER  
THE BOY WHO HAD EVERYTHING

TENDER HOOKS  
CHAIN REACTION

## **AUSTRALIAN DOCUMENTARIES - HIGHLIGHTS - VIEWING PRINTS RECEIVED**

THE GREATEST ADVERTISING CAMPAIGN THIS COUNTRY'S EVER KNOWN  
MENZIES ADDRESS TO UNITED NATIONS  
THE LAST NEWSREEL  
THE WHITE MONKEY

WITCH HUNT

## **COLLECTIONS RECEIVED - HIGHLIGHTS**

ANSETT AIRLINES  
HEALTH MEDIA  
STREHLOW  
AUSTRALIA COUNCIL ARCHIVAL FILM ON AUSTRALIAN ARTISTS  
AUSTRALIAN OVERSEAS NEWS AND INFORMATION BUREAU

VICTORIAN TOURIST COMMISSION  
SUPER 8 1980s (VIDEO TRANSFERS)

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

NIGHTLY NEWS PROGRAMS  
WINNERS SERIES  
RUGBY LEAGUE GRAND FINAL  
FAST FORWARD  
NBL GRAND FINAL  
AFL GRAND FINAL  
DATELINE SPECIAL MURORO A ATOLL  
BAT CHANNEL - QLD PUBLIC ACCESS TV "WINDOW"  
THREE NETWORK NEWS COVERAGE OF FEDERAL ELECTION  
GALLIPOLI 75TH ANNIVERSARY SPECIALS

IMPARJA TV  
1990 AFI AWARDS  
TONIGHT LIVE  
TORN APART  
SBS 10TH ANNIVERSARY  
NYNGAN FLOOD

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

### **A: FILM PRESERVATION**

#### **Acetate Colour Film Program**

During 1989 ferrotyping and other blemishes such as mould and sticky emulsion were discovered in tightly wound acetate films stored in a temporary vault. The extent of the problem has largely been identified and categorised. In some cases the films have suffered from mould damage, which has manifested itself in many different ways. Some films also have emulsion lifting. Treatments for these problems are currently being researched and thoroughly tested with accelerated ageing tests before the films are conserved.

During 1990 a specially funded program was begun to rewind and accession and provide basic treatment of mould on this collection. In 1991 the films are to be thoroughly cleaned and rewashed. The photographic conservation expert, Mark Nizette, has been employed to conduct the research and to run the program.

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

The Archive's special program to preserve nitrate based film and lacquer discs was given funding of A\$1 million by the Government for the financial year 1990/91. This compares with the previous year's A\$1.5 million and meant a severe reduction in the amount of nitrate film preserved.

During 1990, 68,540 metres (221,120 feet) of nitrate film were copied onto acetate film stock by the Archive's printing and processing laboratory.

### **New Printing and Processing Laboratory**

Work was almost completed on an expanded laboratory and film quality checking facilities. When commissioned the new laboratory will be able to process up to 6,400 metres (21,000 feet) of duplicate acetate film per day. The current laboratory has a maximum capacity of 1,600 metres (5,250 feet) per day.

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

151,790 metres (489,640 feet) of nitrate film was inspected and underwent an accelerated ageing test (a modified Alizarin Red test) to determine the relative stability of each reel and to establish a printing priority. A further 67,670 metres (218,280 feet) were identified as non-Australian and may be offered to other archives.

### **Collection Management**

During the year a specially funded task force accessioned 3.64 million metres (12 million feet) of acetate colour film. Some 3.72 million metres (12.2 million feet) of black and white film were also accessioned.

### **B: VIDEO PRESERVATION**

Video facilities were enhanced with the addition of an Amigo grading computer on the Archive's existing telecine to enable shot by shot grading of difficult or variable material.

A CMX vtr edit controller has been installed to enable faster and more accurate compilations of source material for Archive users.

The video laboratory audio facilities were improved with the installation of a Fostex 1/4 inch audio recorder and Turbolock timecode synchroniser. These allow speedy and accurate resyncing of picture and sound for restoration projects. A Sony 8-channel VCA audio mixer complements this equipment.

### **C: DOCUMENTATION MATERIAL**

Preservation work continued at a steady pace, though slightly reduced from the previous year, with conservation treatment being completed on approximately 100 delicate items, including fragile posters and manuscript items.

A further payment of \$A1 million was received from Operation Newsreel's sponsor, News Corporation, to cover the costs for the preservation and cataloguing of newsreels, including funding 11 staff over a five year period from 1988/89 to 1993/94.

## **6. INTERNATIONAL RELATIONS**

Ann Baylis, Head of Collection Services, attended the FIAF Congress in Havana and the Symposium on the New Media in Ottawa. She also visited archival facilities in the United States, Canada and London.

Dr Henning Schou, Head of Preservation Services, attended the FIAF Congress in Havana, the IASA/ARSC conference, and meetings of the UNESCO Technical Coordinating Committee of media archiving associations. He also visited archival and technical facilities and attended a series of sound preservation seminars in New York later in the year. Dr Schou visited Kodak in Rochester. He was invited to teach at the Filmoteca Espanola in Madrid and went on to attend the FIAF Executive in Bologna on behalf of the Preservation Commission.

## **7. SPECIAL EVENTS : MISCELLANEOUS**

The Archive's education program of presentations received solid support from groups ranging from students at pre-school to tertiary levels; and community and special interest groups. The annual total of visitors at these talks was 26,710.

**Den Haag**



Audiovisual Archive of the  
Netherlands Government Information Service

REPORT OVER THE YEAR 1990

1. The Audiovisual Archive holds at the present moment integrated collections of ± 45 million ft of moving images and 1.5 million photographs. An historical sound documents collection is started. The Archive represents the National Archive of the Netherlands and concentrates on AV documents that are relevant for the history of the Netherlands and its former Overseas Territories. The film collection starts in 1898; the earliest photographs are from ±1870.
2. The 1990 budget has been earmarked for film conservation and film cataloguing for ± 63%, the remainder being reserved for the conservation of photographs and the production of video cassettes to visualise the films that have been conserved. The number of staff came to 14 with two additional persons on contract. About 74,000 ft of film has been conserved by external film laboratories, slightly less than 1/3 of this being nitrate stock. Discussions have been started with other Government agencies to try and find additional funding for the conservation of important collections such as the Polygoon Film Journals 1921-1953 and 1964-1980 (the remainder being with the NOB Netherlands Television), the Orion Profilti Journals from the 1930s, footage concerning the Royal Family, as well as individual films of Dutch origin that have been selected for conservation. The required funds also cover cataloguing. At the end of the year a very important collection of colonial film journals was received from the National Archive of Indonesia covering the period 1945-1949.
3. Cataloguing the films and photographs - the Archive prefers to call this 'documentation of films' - has been given again great emphasis. The collections are accessible both on line and by CDROM regarding the documents that have been conserved; a physical management system is being worked out on STRIX, the main systems operating on IBM (STAIRS). The NGIS systems follow a keyword/descriptor/random access approach, and cover at the moment slightly over 3,000 titles. Additional hardware has been received to operate a second consulting station incorporating CDROM reader and VLP equipment. With new and more spacious premises expected to be available by the end of 1991 the Archive intends to intensify its cataloguing programme, and to increase its facilities for consultation (both off line and on line) by researchers and film and TV producers.  
  
Discussions have been started with the AV archive of the Netherlands TV to seek ways and means to catalogue the Polygoon collection mentioned earlier in a mutually satisfactory system. Meanwhile, a project has been started together with the Dutch Foundation for Film and Science and the Netherlands Film Museum, to work out a common thesaurus for audiovisual documents (moving and still images and sound) for Dutch archives. In a later stage other institutions may be involved as well so as to try and achieve a genuinely national thesaurus.
4. Public service has continued to receive much attention, as it is the primary duty of the Archive to make conserved documents available for research and re-use. As a consequence of limited staff and facilities no action has been taken so far to actively promote the service. However, since the Archive came in operation in its present form in 1983, the annual number of users has increased by an average 50% to reach in 1990

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slightly over 1,000. The Archive contributed considerable footage to the production '1200 Days in Java' by Nippon Hoso Kyokai concerning the Asian War, to the French TV production 'Juliana de Hollande', and to over 170 other projects. A discussion has been started with the Amsterdam Film and Television Academy, to allow students to make video productions with archive footage; these should be of sufficient quality to be entered in the Archive's distribution activities later in 1991. Two themes that have been agreed are, the industrial development of Holland up to the middle '60s, and the attitude of the Dutch towards the growing Nazi influence in 1930-1940.

The Archive being basically a public service, it is open to all persons seeking information related to the Archive holdings. However, showings have not been scheduled and will not be scheduled. Films may be loaned, but to ease this procedure they are loaned as a general rule on time coded videocassette. However, if sufficient copies of a film are available they may be used upon request for retrospectives, festivals, etc. This is not a priority matter yet.

In the field of license and consultation fees an evaluation of the present situation has been started by the end of 1990 and will lead in 1991 to new fees, that vary depending on the distribution and the purpose of showing but always keep in mind that the Archive is a historical archive service, not a stock shot sales point.

5. National coöperation of the Archive with other Dutch AV archives, 'general' archives and related institutions has again been increased. The Association for History, Image and Sound (GBG by its Dutch initials) and the Netherlands Association of Audiovisual Archives have been very active, i.a. in developing a basic manual for audiovisual archives for use within the Dutch speaking countries, in formulating selection criteria (a nationwide coöperation project may be started in 1991 by the NAAA paid by the ministry of Culture, regarding selection criteria), and in working out formulas for closer coöperation in conservation, synchronisation of cataloguing activities and of acquisition policies, both with specialised and with general archives within the country.

6. International coöperation has also been a matter of continued interest. The Archive coöperates in a number of non government organisations among them FIAF (since very recently !), FIAT, IASA, IAMHIST, the International Council on Archives, etc. Together with FIAT's Documentation Commission and the Dutch Association for History, Image and Sound the FIAT "minimum cataloguing data list" established in 1982, has been taken up for further detailing. Though it has time and again proven its value as an international exchange format, it was felt that certain improvements could be made still and that more attention should be given to presenting this avenue for cataloguing to the international community, both for moving images and stills, and for sound documents.

The Archive feels international coöperation is necessary and obviously of an urgent character. However, it also feels that many well-intentioned projects or actions lack follow-up or take too much time in being implemented. There is also the danger of non qualified organisations interfering in professional archive matters, e.g. in the development of modern media for preservation purposes.

By and large however the Archive feels 1990 has been a positive and inspiring year.



**Dhaka**

BANGLADESH FILM ARCHIVE  
MINISTRY OF CULTURAL AFFAIRS  
GOVT. OF BANGLADESH  
BLOCK NO.3, GANOBHABAN  
SHER-E-BANGLA NAGAR  
DHAKA. BANGLADESH.

Bangladesh Film Archive - a department of the Ministry of Cultural Affairs, Govt. of Bangladesh is progressing in a smooth manner for achieving its desired goal. The Bangladesh Film Archive incepted in May, 1978 but activities started and functioning from July, 1980. Like many other organisations of developing countries, Bangladesh Film Archive has some problems, especially foreign exchange for importing classic films and allied materials and equipments from the member Archives of the FIAF or any other organisations. At present, some classic films and essential materials and equipments are required for research, reference, consultation and educational purposes. In this financial year Bangladesh Film Archive has got Govt. allocation of Taka 20'35 lakh equivalent to U. S \$ 0'60 lakh . The operational cost of Bangladesh Film Archive is very high. Cost of raw films, essential items and equipment etc. are enhancing at a galloping rate. Bangladesh Film Archive is working very hard for developing of the national film industry by conducting Film Appreciation Courses, Seminars, Workshops, Animation Film making course, Film shows etc. There is a shortage of trained manpower in Bangladesh Film Archive for proper preservation of films scientifically and technically, This Archive needs training facilities and kind Co-operation from the member Archives of the International Federation of Film Archive (FIAF) or any other sources.

The organisational structure remains unchanged as before. Few posts are fallen vacant and expected to be filled up by the 2nd quarter of 1991. This year after sudden death of Ex-Deputy Curator, an experienced officer from the Ministry of Cultural Affairs has joined and looking into the administration and other necessary works for its development . The post of Film officer has fallen vacant due to Retirement in the year under report. We are trying to fillup all the vacant posts as soon as the necessary permission will get from the Authority.

: 2 :

1(a) Till December, 1990 total collection of films are shown below :-

items	Total as 'on 31/12/1990
1. Feature Films prints	113
2. Feature Films Negetives	369
3. Short Films	939
4. Short Film Negetives	23
5. Dupe Negetives	20
6. Old Films (Unidentified)	156
Total - 1620	

b) The details of other acquisition such as books and periodicals on films, still photographs, posters, shooting scripts, song books, synopsis, Film Festival materials etc, are given below :-

items	Total as on 31/12/1990
1. Books on Films	2257
2. Periodicals on Films	6060
3. Wall posters	3010
4. Song books on Films	260
5. Still photographs	8550
6. Film Festival Materials	570
7. Shooting Scripts	915
8. Misc. on Films	2180
9. Synopsis	1310
10. Paper clipings	9900

## **LIBRARY FACILITIES**

Bangladesh Film Archive has a good Library with valuable books on Films. Reading Facilities are available for the film art students, film industry peoples, Film societies and interested readers. This kind of Film books , library is established first time in Bangladesh and readers are increasing day by day.

### **2. PROGRESS**

Bangladesh Film Archive has four separate Film Vaults for preservation of prints, negatives, Dupes, etc. All the collected films after its necessary works has been preserved in temperature and humidity controlled film vaults with utmost care. The films have been periodically and regularly checked and cleaned by the experts. One 35 mm and one 16 mm steenback Editing Machine, checking tables, viewers etc. are using for this purpose.

### **3. CATALOGUING, DOCUMENTATION AND RESEARCH**

All collected materials is inventoried in the permanent registered book. The cataloguing has not yet completed due to shortage of trained man power. It is heartening to note that the Bangladesh Film Archive has completed a comprehensive inventory of films. The listing of individual still photos, posters has also been completed. Library section of the Archive is examined and listed all those articales on the cinema that published in national dailies and periodicals of Bangladesh. Printed checking sheets are duly kept in each can and a register is maintaining for each work.

A few thousand articles and items have already been classified and catalogued.

### **4. FILM SHOWING - EXHIBITION**

Bangladesh Film Archive arranges film exhibitions for the film industry people, film art students, film society members and interested film goars regularly. In addition the Bangladesh Film Archive has launched a comperehensive programme for arranging Foreign film festival in Dhaka from time to time with the prior approval of the Govt. An era of Bangladesh Film Archive (12 years' completion ceremony of the Bangladesh Film Archive) has been observed from 2nd June to 8th June, 1990. On this occasion 3 day Seminer on film, exhibition of still photographs, wall posters and get-together for film art students, film industry peoples, film society members, teachers and intalectuals to exchange views, discussion with relevance to present situation of films in Bangladesh.

Due to shifting of the Bangladesh Film archive film showing and exhibitions is interrupted for want of auditorium. All efforts are being taken for construction of a permanent auditorium for the Archive. At present the Archive arranging film shows in other organisations' auditorium and cinema houses on hire basis .

We are trying to get a suitable land for the construction of an auditorium .

## 5 BUDGETORY MATTERS, RELATIONS WITH GOVT. AUTHORITIES

The Bangladesh Film Archive is a Govt. department under the Ministry of Cultural Affairs. It is financed by the Govt. of Bangladesh. Govt. allocation to the Bangladesh Film archive is not always possible to meet the requirements for expanding its activities by adopting modern science and technological know how including introduction of computerised system for cataloguing and documentation for accurate film preservation in the tropical country like Bangladesh. To implement future plans and programmes successfully, Bangladesh Film Archive welcome any assistance from any source. Bangladesh Film Archive getting appreciation from all corner and supports from private and public sector for its development .

## 6. INTERNATIONAL RELATIONS (FIAF AND OTHERS)

Bangladesh Film Archive is keeping constant relation with other FIAF member countries as well as FIAF head quarters in order to develop exchange programmes, information and Archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with the modern scientific preservation, cataloguing system and other activities specially participation in the FIAF annual congress. In this regard FIAF or other organisations assistance is necessary.

## 7. SPECIAL EVENTS-MISCELLANEOUS : -

During the period under report, important film personalities and distinguished guests (from national and international level ) visited Bangladesh Film Archive and appreciated its activities. Some of them had given their kind advice and guidance for proper maintenance and development of the Bangladesh Film Archive .

: 5 :

Due to shiftment of the Bangladesh Film Archive necessary arrangement are being made to construct a systematic planed permanent building of the Archive with an auditorium in the new premises. Though present accommodation for the Archive is not sufficient, but, it is situated in a very suitable location for the security and proper preservation of film and allied materials .



A. K. M. Abdur Rouf

CURATOR

Phone- 814816

**Dublin**

## ARCHIVE SECTION, IRISH FILM INSTITUTE

### ACTIVITIES REPORT 1990-91

#### AQUISITIONS OF THE YEAR

##### NATIONAL FILMSEARCH

The Archive collection now boasts over seven thousand cans of film. The collection is made up largely of indigenous Irish films and Irish theme films. Our National Filmsearch has this year yielded approximately 500 cans of film. The deposits have been in reponse to radio, television and newspaper appeals and to the growing public awareness of our work, largely resultant from a busy calendar of public events. We have had a very positive reponse to the active pursuit of material from filmmakers Louis Marcus, Tiernan MacBride, Bob Quinn, Mirror Films, from government agencies, cinema owners and interested individuals. RTE, the national television station are continuing to deposit any non-RTE material among their holdings.

##### INTERNATIONAL ACQUISITIONS

The Archive Section secured corporate funding of £25,000- the top Award in the Communications Category of the Better Ireland Awards initiated by one of the country's leading banks. The award was allocated to facilitate a project of film repatriation - bringing home Irish Films from foreign archives where they have been preserved by our more established FIAF colleagues. Our aim is to repatriate titles which would not otherwise be available to Irish audiences.

Top of our list for repatriation are BLARNEY (1938) an early Irish comedy feature, a nitrate print of which surfaced in the National Film Archive in London; IRISH DESTINY (1925) from a print in the Library of Congress in Washington which requires some further restoration on those sections which were hand tinted in the original (a score will be commissioned to accompany this early silent film); WHALING AFLOAT AND ASHORE (1908) an important early documentary made off the West Coast of Ireland, the original print of which was held in the National Film Archive in London and items from the LUMIERE FRERES collection to be transferred from the original nitrate by the Cinematheque Francaise.

Our international filmsearch revealed a large collection of Irish film among the holdings of a defunct London laboratory. These four hundred cans of film include documentaries and fiction films made between 1950 and the mid 1970's.

The Library of Congress and the National Film Archive in London continue to be of inestimable help in researching Irish and Irish related film.

##### OTHER ACQUISITIONS

Equipment donated to the archive included a number of 8mm cameras and projectors, a combined 9.5mm/16mm projector, a 35mm projector with its programme diary dating from 1917.

##### PROGRESS IN THE FIELD OF PRESERVATION

FIAF recommendations for archival procedure are implemented where funding allows. Provisions for storage and preservation of archival film remain modest.

Nitrate film is sent immediately on acquisition to a London laboratory for transfer to acetate stock. Fortunately the number of reels of nitrate film acquired remains modest (approximately 3 hours this year). Prioritisation of films for transfer is based on the condition of the stock and the existence of acetate material.