FIAF 1995
Los Angeles

FIAF 1995 - LOS ANGELES

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

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

Aberystwyth	WALES FILM AND TELEVISION ARCHIVE
Athinai	TAINIOTHIKI TIS ELLADOS
Beijing	CHINA FILM ARCHIVE
Beograd	JUGOSLOVENSKA KINOTEKA
Berkeley	PACIFIC FILM ARCHIVE
Berlin	BUNDESARCHIV-FILMARCHIV
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Beverly Hills	ACADEMY FILM ARCHIVE
Bogota	FUNDACION PARTRIMONIO FILMICO COLOMBIANO
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM/CNC
Bologna	CINETECA COMUNALE DI BOLOGNA
Bruxelles	CINÉMATHEQUE ROYALE
Budapest	MAGYAR FILMINTEZET/FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Caracas	FUNDACION CINEMATECA NACIONAL
Dublin	THE IRISH FILM INSTITUTE
Frankfurt	DEUTSCHES INSTITUT FUR FILMKUNDE/ FILMARCHIV
Frankfurt	DEUTSCHES FILMMUSEUM
Glasgow	SCOTTISH FILM ARCHIVE
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITüSü
Ivry	ETABLISSEMENT CINÉMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMÉES
Jakarta	SINEMATEK INDONESIA
Jerusalem	ISRAEL FILM ARCHIVE
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINEMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA
Lisboa	CIEMATECA PORTUGUESA
Ljubliana	ARHIV REPUBLIKE SLOVENIJE
London	DEPARTMENT OF FILM/ IMPERIAL WAR MUSEUM
London	NATIONAL FILM AND TELEVISION ARCHIVE
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Madrid	FILMOTECA ESPANOLA
Managua	CINEMATECA NACIONAL DE NICARAGUA
Manchester	NORTH WEST FILM ARCHIVE
Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Mexico	FUNDACION CARMEN TOSCANO I.A.P.
Milano	CINETECA ITALIANA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN - SODRE
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINÉMATHEQUE QUÉBECOISE
Moskva	GOSFILMOFOND OF RUSSIA
München	FILMMUSEUM/ MUENCHNER STADTMUSEUM

New York	DEPARTMENT OF FILM AND VIDEO/ THE MUSEUM OF MODERN ART
Ottawa	VISUAL AND SOUND ARCHIVES
Paris	LA CINÉMATHEQUE FRANCAISE
Plérin	CINEMATHEQUE DE BRETAGNE
Porto Vecchio	LA CORSE ET LE CINEMA/CINÉMATHEQUE RÉGIONALE
Praha	NARODNI FILMOVY ARCHIV
Pune	NATIONAL FILM ARCHIVE
Pyongyang	NATIONAL FILM ARCHIVE OF D.P.R.K.
Reykjavik	KVIKMYNDASAFN ISLANDS
Rio de Janeiro	CINEMATECA DO MUSEU DE ARTE MODERNA
Rochester	FILM DEPARTMENT/ INTERNATIONAL MUSEUM OF PHOTOGRAPHY at George Eastman House
Roma	CENTRO SPERIMENTALE di CINEMATOGRAFIA
San Juan	ARCHIVO DE IMAGENES EN MOVIMIENTO ARCHIVO GENERAL DE PUERTO RICO
San Sebastian	EUSKADIKO FILMATEGIA / FILMOTECA VASCA
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Stockholm	CINEMATEKET-SVENSKA FILMINSTITUTET
Taipei	NATIONAL FILM ARCHIVE OF R.O.C.
Tehran	NATIONAL FILM ARCHIVE OF IRAN
Tirana	ARKIVI SHTETEROR I FIMIT I R.P.S. TE SHQIPERISE
Tokyo	NATIONAL FILM CENTER/ ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINEMATHEQUE DE TOULOUSE
Valencia	FILMOTECA DE LA GENERALITAT VALENCIANA
Vaticano	FILMOTECA VATICANA
Warszawa	FILMOTEKA NARODOWA
Washington	HUMAN STUDIES FILM ARCHIVE
Washington	MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION/LIBRARY OF CONGRESS
Wellington	THE NEW ZEALAND FILM ARCHIVE
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM
Zagreb	HRVATSKA KINOTEKA / HRVATSKI DRZAVNI ARHIV

ART

Aberystwyth

WALES FILM AND TELEVISION ARCHIVE

ACTIVITIES REPORT FOR 1994

1. Acquisitions

Some 1,070 feet of film were acquired during the year - approximately 500 titles.

The most exciting acquisition was undoubtedly the collection of Viscount Tenby, grandson of Lloyd George (Welshman and British Prime Minister, 1916-1922), which contained the 1918 feature film The Life Story of David Lloyd George. This biopic was made by the Ideal Film Co. in 1918 but never released because of government suppression following allegations (subsequently quelled) that the Ideal Co. had strong German affiliations which made it unfit to make a film about the statesman. The film was believed lost until the acquisition of this collection which also includes three reels of Hepworth political interviews and amateur footage of Lloyd George taken by his personal private secretary, A J Sylvester. This latter includes the original reversal film of the print (restored by WFTVA with Lumière funding in 1993) of the visit of Lloyd George to Germany and Hitler in 1936.

Other notable acquisitions were the collection of documentaries made by Welsh actor/director Kenneth Griffith, and the negative of the only Oscar-winning Welsh film - Jack Howell's 1962 documentary 'Dylan Thomas', on the life and work of the Welsh poet.

2. Preservation

Some 25,000 feet of film were preserved by WFTVA in 1994, 18,000 nitrate and 7,000 acetate.

Preservation of the 1918 feature, The Life Story of David Lloyd George began towards the end of the year with the duping by NFTVA of the first of the 137 nitrate reels.

Several amateur films jumped the preservation queue during the year because the owner wished to retain their originals.

An important development was the instigation by the National Library of Wales of a film inspection programme, to be carried out at the Archive on the NLW film collection which is in the Archive's care and which includes films representing milestones in the history of film making in Wales. The resulting inspection reports will form the basis of preservation funding decisions by the NLW.

3. Cataloguing, Documentation and Research

The task of inputting collection data into our new relational database continued, whilst the amount of shotlisting work undertaken increased dramatically with the employment of the Archive's first designated cataloguer. Approximately 66 reels have so far been shotlisted.

Research

The acquisition of The Life Story of David Lloyd George has instigated research by the Archive's film historian consultant, Dave Berry, into the film's artistic and political history.

An amateur film - Tir Na N-Og - was awarded Lumière restoration funding. This 1949 film records life in the Irish speaking community around Galway, western Ireland. It was toured round Wales with 'live' presentation and WFTVA are collaborating with the Irish Film Archive in researching the history of the film's making and its reception.

The most significant research development of the year, however, was the agreement of the Archive and the Department of Theatre and Film and Television Studies of the University of Wales, Aberystwyth, to offer a post-graduate M.Phil scholarship for research into amateur film-making in Wales. This scholarship has been awarded to a student who will work closely with the Archive and its amateur material to produce a thesis on the subject.

4. Film Shows

Ten 'live' film shows were presented by the Archive throughout the year, to audiences ranging from women's associations to literary, historical and agricultural societies. Three of our films featured in the programme of the 1994 Welsh Arts and Film Festival at San Francisco and five were shown in the French mobile cinema, the Cinémobile, which this year visited the National Eisteddfod (Wales's biggest cultural festival). The Noordelijk Film Festival screened four titles from our collection.

In Wales, a video of the Lumière restored footage of the Welsh League of Youth toured public libraries, and the first scenes of The Life Story of David Lloyd George were seen at the launch of David Berry's book, *'Wales and Cinema, the First Hundred Years'*, at the Aberystwyth International Film Festival.

5. Special Events

"Saernio Sumbolau" / "Shaping Symbols"

The WFTVA and Gweled (the Association for the Visual Arts in Wales) broke new ground this year by organising a joint conference. This was held in Aberystwyth on April 22-23, and addressed the way in which the language of art and film have een shaped by similar influences. Particular attention was given to symbolic representations of the First World War both in film and other visual arts.

"Moving Views"

'Moving Views', an amateur film forum, was held in Cardiff on October 15-16. It was organised by the Archive in order to draw attention to the vast historical and cultural wealth which the sometimes imperfect images of the amateur film have provided over the century.

The weekend event provided an opportunity for understanding why amateur films are as necessary a part of our moving image heritage as documentaries, newsreels, propaganda films and features, and why they deserve to be preserved as such. During the weekend a wide range of amateur films were screened from a variety of countries, including Wales, Scotland, the Netherlands and the USA. Guest speakers were Dr Patricia R Zimmerman, Associate Professor in the Department of of Cinema and Photography at Ithaca College, New York; Klass-Gert Lugtenborg from the History Bureau at the University of Groningen, the Netherlands and Jo Sherrington from the Scottish Film Archive. The forum gave local film-makers an opportunity to discuss and screen their films.

Also in 1994, the Archive initiated and became part of the Wales Cinema 100 committee. The programme of events planned to celebrate the centenary in Wales include an exhibition on Wales and the cinema to be organised jointly by the Archive and the Welsh Folk Museum. The exhibition will open for six months at the museum in autumn 1995, then begin a year's tour of Wales.

6. Budgetary Matters; relations with governing bodies

Although the Archive's core funding for 1994-95 (from its governing body, the Wales Film Council) increased by only 2%, accumulated income from sales of footage to television enabled us, from March, to pay the cataloguer who had been until then working on a voluntary basis.

The Thompson Report, commissioned to investigate the options for the development of the Archive, strongly stated that the Archive is currently both seriously underfunded in terms of its remit and vulnerable because of its lack of official or legal status. It advocated as a possible solution a linking of the Archive to a major, well-established Welsh body - either one or more of the major television libraries in Wales, and/or a public institution. The report resulted in the establishment of a Wales Film Council Archive Sub-Committee to investigate its recommendations.

7. International Relations

FIAF

Staff members' attendance at their first FIAF conference in Bologna brought valuable insight into the workings of FIAF together with promising new contacts and, encouragingly, an invitation to participate in the LA conference workshop on amateur film, proposed to the Executive Committee by Janet McBain.

INEDITS

For the 1994 conference of the *Association Européene Inédits* in Brest the Archive organised two contributions to a collection of academic papers on amateur film, entitled 'You can't see what you don't know'. Also at this conference, the Archive's Education and Outreach Officer, Gwenan Owen, was formally accepted as a member of the AEI's Executive committee.

Iola Baines
February 1995

Athinai

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ
CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA
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TELEGR. TAINIOTHIKI

RAPPORT 1994

1. ACQUISITIONS

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

a. 14 films étrangers.
b. 14 films Grecs
c. 420 affiches Grecques et 60 affiches étrangères
d. I. 2 monitors
   II. 2 videos
   III. 350 videocassettes VHS de films Grecs.
e. Un système de traduction automatique
f. Une caméra de 16mm, KODAK (aprox. 1920)
g. Une caméra BOLEX, de 16mm
h. Un appareil photographique Kodak (1902)
i. 500 photos de films Grecs et 2000 photos de films étrangers.
j. Pour le transport de nos films, une automobile LADA NIVA.
k. 18 livres sur le cinéma.
l. 76 cinéma-periodiques
m. 3 scenários
n. 60 programmes avec photos.

2. PRESERVATION - RESTAURATION

A. PRESERVATION

La Cinemathèque de Grèce dans ses nouvelles installations à la rue Chios 70, à Aghia Paraskevi (Athènes) ont eté pourvues de machines nouvelles de air condition, humidité, etc. etc. pour la meilleure preservation de nos films et aussi des négatifs confiés à nous par le Centre Grec de Cinéma.

Nos techniciens surveillent presque chaque jour et controllent notre trésor.

B. RESTAURATION

Aidée par le Programme Lumière, la Cinemathèque de Grèce a restauré les films suivants:

I. "Marina" (1947, dir. Alekos Sakellarios)

II. "La Chanson du départ" (1939, dir. Filopimin Finos)

III. Nous avons commencè la restauration de 3 films d'Elli Lambeti qui étaient presqu'perdus: "Enfants d'Athènes", "Conduite Zèro" et "Noel Sanglant".

3. CATALOGUAGES - PUBLICATIONS - RECHERCHES

Nous continuons le cataloguage d'un trésor de films inconus, dans le but de procéder à l'edification d'une filmographie Européenne pour les membres de l' U.E.

Nous pursuivons aussi la computerisation de notre matériel.

4. SERVICES PUBLIQUES

A. PROJECTIONS POUR AIDER LES RECHERCHERS SUR LE CINEMA

I. Projections pour chercheurs journalistes : 13

II. 28 projections pour metteurs-en-scène de series de T.V.

III. 7 projections pour chercheurs étrangers

IV. 3 projections pour des étudiants Grecs du Cinéma à l'étranger

V. On a aussi donné 62 videocassettes VHS à des chercheurs spécialistes.

B. PROJECTIONS POUR LES ETUDIANTS DES UNIVERSITES

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

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

C. PROGRAMMES DE PROJECTIONS POUR LES ETUDIANTS DU CINEMA

Pour la sixiéme année, la Cinémathèque de Grèce a donné l'occasion aux étudiants des 'Ecoles du Cinéma, les chercheurs et fans du Cinéma, de suivre l'evolution du Cinéma à partir des premiers films de Thomas Edison, Mélies et Lumière jusqu' à Jean Vigo, avec 60 films de notre Musée du Cinéma.

Nous mettons aussi à la disposition des étudiants du Cinéma et des Univeristés la collection de notre Musée du Cinéma.

La Cinémathèque de Grèce a aussi realisé des projections pour les 100 ANS du Cinéma à l'Université d'Egée, à Mytilène, à l'Université de Jannena (avec 5 projections).

D. PROJECTIONS SPECIALES

Pour les 100 ans du Cinema, la Cinemathèque de Grèce a prêté ses films à:

I. Communauté et Ciné-club de Korydallos avec 14 films

II. Communauté et Ciné-club de Elioupolis avec 7 films

III. Festival Mediterranéen de Larissa avec 6 films

IV. Ciné-club de l'île de Kos avec 9 films

V. Ciné-club de l'île de Lefkas avec 3 films

VI. Le Ministère de la Civilization et le Centre Grec du Cinema (CINEMYTHOLOGIE) avec 11 films

VII. Le Syndicat des Ouvriers de Thessaloniki avec 4 films

VIII. Le Centre Culturel de la Communauté de Missolonghi avec 4 films.

E. PARTICIPATION DE LA CINEMATHEQUE DE GRECE A AUTRES MANIFESTATIONS DE: INSTITUTS, COMMUNAUTES, LIGUES, FESTIVALS, etc. EN GRECE

Continuant sa tradition d'aider de toute façon l'oeuvre des Communautés, Ligues, Festivals, etc. qui s'interessent au Cinéma, la C. de Gr. a prêté ses films et son experience au:

I. La Pinacothèque Nationale avec 2 films

II. Le "Tossitsio Centre Culturel" avec 1 film

III. L'Ecole Hill avec 2 films

IV. Centre "Studio" avec 2 films

V. Centre Culturel "Melina Mercouri", projection des films de Mèlies avec accompagnement au piano par le compositeur G. Hatzinassios.

VI. A l'Institut Français de Kalamata avec 5 films

VII. L'Union Greco-Americaine pour le Club des étudiants des Universités Anglaises avec 5 films

VIII. Le Club des Editeurs de Livres avec 1 film

IX. Le Panorama du Cinéma Européen, organisé par le Journal "Eleftherotypia" 2 films

X. La Société Culturelle Grecque avec 1 film

XI. Ciné-club de Patras avec 2 films

XII. La Société des Metteurs-en-scène Grecs avec 2 films

XIII. Festival de Courts Métrages de Drama avec 5 films

XIV. Festival de Cinema de Thessaloniki, pour Hommage à Georges Tzavellas avec 3 films et pour Hommage à Filopimin Finos avec le film "La Chanson du Départ" récemment restauré

XV. La Communauté de Chalkis, pour "La Cité Mediterranéenne" avec 1 film et une introduction.

F. PROJECTIONS ORDINAIRES

La C. de Gr. pour ses projections ordinaires pour l'année 1994 à organisé:

I. Un grand Hommage à Andrei Tarkovski avec tous ses films

II. Pour les "100 Ans du Cinéma" un grand Hommage à l'avant-garde de la Cinémythologie Américaine. Nous avons projeté 45 films des "classiques" américains: Cecil de Mille, Howard Hawks, John Ford, Charlie Chaplin, Ernst Lubitsch,

Alfred Hitchcock, et les stars: Greta Garbo, Nazimova, Marlen Dietrich, Paul Muni, Laurence Olivier, Vivien Leigh, John Wayne, Henry Fonda, etc...

III. Hommage aux metteurs-en-scène Grecs de l'étranger: Elia Kazan, Costa Gavras, John Cassavetes, Nikos Papatakis, Antoni Lepeniotis, Georges Pan Cosmatos.

IV. Hommage à Luc Alexiou, un des meilleurs metteurs-en-scène Grecs à l'étranger qui vit et travaille à Belgique. L'oeuvre d'Alexiouse réfère à la Grèce son histoire et ses moeurs et coutumes, évitant le folklore habituel et cherchant une cause philosophique et humaniste.

V. Mémoire à Melina Mercouri avec les films les plus characteristiques de ce mythe de notre existence neogrecque.

VI. "Technologie -avenir-cités": La peur et le pessimisme concernant la nouvelle société et la nouvelle cité avec les gens qui ne peuvent contróler la nouvelle technologie, characterise cet hommage avec 10 films basés sur Kafka, Orwell, Fritz Lang, Orson Welles, etc.

VII. "Idoles Perdus": 12 films sur les idoles perdus, ces stars créés par nous-mêmes et qui ont illustré notre siècle du point de vue économique, aesthetique et sociologique: James Dean, Montgomery Clift, Greta Garbo, Romy Schneider, Vivien Leigh et les autres qui font le ciel et l'example de vie de notre 20ème siècle.

VIII. En collaboration avec le British Film Institute la C. de Gr. a presenté l' Hommage au Cinéma Anglais "From the Pioneers to the Free Cinema" avec 25 films.

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

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

I. En collaboration avec le Ministère des Affaires 'Etrangères à Rio de Janeiro et Sao Paulo, la C. de Gr. à donné 7 films qui ont été projetés pour la communauté Grecque de ces deux villes.

II. A l'UNESCO, au Festival de films sur la Tolérance, nous avons pris part avec 1 film et matériel photographique.

III. A l'Institut Grec de Boston nous avons organisé un Festival de Films Grecs avec 8 films, tous restaurés par nous.

IV. A Strasbourg une manifestation pour le Cinéma Grec avec 2 films

V. Au Centre Greco-Allemand pour la Jeunesse "Filia", à Berlin, 1 film

VI. Au Festival Européen du Cinéma à Nicosia (Chypre), 1994, avec 1 film

VII. A Argyrokastro (Albanie) 1 film pour le fête de la Liberté du Grèce de 25 Mars.

VIII. Au 12ème Festival International du Cinéma à Iran, 1 film

IX. Au Festival du Cinéma des pays-membres de l'Union Européenne à Thailand 2 films

X. Au Festival du Cinéma à Congo, 1 film.

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Beijing

中 国 电 影 资 料 馆
CHINA FILM ARCHIVE

Activity Report for 1994

I Acquisition

1 Chinese feature film---115 titles

2 Foreign feature film---50 titles

II Preservation and Duplication

1 Duplication of nitrate film onto acetate film---219 titles

III Cataloguing and Documentation

1 Collection of both Chinese and foreign periodical---1520

2 Collection of film still---700

3 Collection of film playscript---200

4 Collection of film poster---300

5 Collection of film synopsis---1000

IV Public Service

1 Loaning of written material---15500

2 Loaning of written and photo material---3000 person time

V Film Show

Film for reference shown to filmmakers and researchers---
880 title time and videotape--- 200 title time

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中 国 电 影 资 料 馆
CHINA FILM ARCHIVE

VI Admistration

1 Staff---346 persons

2 Annual budget--$843,600

VII International Relation

1 Despatch of delegation to attend the 50th FIAF Congress

2 Reception of delegations from National Film Archive of D.P.R.K., Korean Film Archive and Japanese National Film Archive

Beijing

January 1995

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B E L G R A D E
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Director: Mr. Radoslav Zelenović

1994 ANNUAL REPORT

The past year, 1994, was the most difficult period in the forty-five years´ existence of Jugoslovenska kinoteka. The overall economic crisis caused by the political developments in the recent years and particulary the sanctions imposed by the United Nations have had a strong impact upon all activities in Yugoslavia. This is also true of Jugoslovenska kinoteka in which some of the activities were virtually non existent. The situation was somewhat improved only at the end of the year, when the UN suspended the sanctions in the field of culture. This inspire hope that the conditions for future performance of Jugoslovenska kinoteka will be more favourable. However, in spite of the real problems that we were faced with, Jugoslovenska kinoteka managed to maintain the continuity of its activities in 1994. It even managed to add to its film collection and to preserve the heritage which forms an important part of the national and world film trove. It was very active in wide public presentations stressing, primarily, the Centenary of Cinema.

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THE ACTIVITIES OF THE FILM ARCHIVE

The basic problem of the Film Archive of Jugoslovenska kinoteka is storing space for over 80,000 film prints (the number comprises both nitrate and acetate prints of all sizes). The depots and storing facilities built thirty years ago have now become inadequate and cannot contain the present collection. A provisional solution was found in using storage space of other city archives. The means for providing own larger storage space are now lacking.

Technologically, the collection is at permanent risk, particularly its nitrate part. Due to economic sanctions, imports of raw stock and chemicals have ceased, and the film laboratories in this country have reduced their work to a minimum, or have abandoned some processes completely - like that of black and white. The printing of films from original nitrate onto acetate stock can now not be done, and preservation of old films is extremely limited. The services of foreign laboratories have also become a real problem as, due to the sanctions, payments cannot be effected. This, in fact, has been the outstanding problem of the Film Archive.

In spite of the mentioned difficulties, the work on the new computer film catalog was continued. More than 3,900 national films were entered ("Yufilm" and "Regfilm" programs). For easier handling in depots 6,476 national and foreign films were bar-coded.

As a result of the sanctions the exchange of films with film archives in other countries was brought to a complete halt, but Jugoslovenska kinoteka has made new valuable additions to its collections by purchasing films from individuals or by taking films in deposit. This makes an additional 730 titles

- 65 feature films and 665 documentaries and short films. Due to the mentioned storage problem, the legal possibility to take over television and video materials, cannot be taken advantage of. Only a fraction of such materials, that of exceptional importance, has been taken over.

Jugoslovenska kinoteka did manage, though, to restore or start the work on restoration on some of the most important footage from the silent film period which was shot on Yugoslav territory. The restoration of some of these films is aided by the Cineteca of Bologna which has extended its friendly and expert assistance. The restoration of the oldest preserved film shot on the territory of Yugoslavia, "The Coronation of King Peter of Serbia" (1904) continues. The same refers to the films "Belgrade, the Capital of Yugoslavia" (1931) and the "550-th Anniversary Celebration of the Battle of Kosovo" (1939). The team for restoration of films is headed by Mr. Stevan Jovičić, Head of the Film Archive and Mr. Marko Babac, Professor at the Faculty of Dramatic Arts in Belgrade.

THE COLLECTION OF DOCUMENTS, POSTERS AND REALIA

This collection, connected with the history of cinema, also received some additions in 1994. Three hundred and fifty original documents from film history in Yugoslavia were acquered, also 55 objects - old cameras, projectors and similar, as well as over 1,800 film posters and leaflets which bear relevance to the national or world film production.

STILL PHOTOGRAPHS ARCHIVE

Still photographs collection of Jugoslovenska kinoteka comprised in 1994 close to 300,000 stills referring to 17,421 film titles. In the course of the same year 2,040 new photos,

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were added to this collection.

THE LIBRARY

The Library of Jugoslovenska kinoteka is one of its kind in the country and holds nearly 19,000 books on cinema in Serbian and foreign languages, as well as 863 Yugoslav film scripts and over 8,000 scripts of foreign films. The economic crisis which was felt even in the years before the sanctions were introduced, has reduced the number of newly acquired books on cinema, so that in the past year only 116 new books were obtained, and the subscription to incoming film periodicals is now down to 16. When towards the end of 1994 the sanctions in culture were suspended, Jugoslovenska kinoteka referred to all FIAF members asking for their help in obtaining new publications, and several have already responded favourably. The Library of Jugoslovenska kinoteka also collects relevant press clippings from Yugoslav daily press and periodicals - about 5,000 a year on an average. About 1,200 visitors used the services of the Library in 1994. The press and other media can also obtain by telephone information referring to Yugoslav and international cinematography.

THE PUBLISHING DEPARTMENT

The Publishing Department of Jugoslovenska kinoteka which in the past was highly active, published only four books in 1994 - "The Cinema of Alfred Hitchcock" by P ter Bogdanovich, "The Secret Life of Film" by Dinko Tucaković, "Melodrama is Not a Genre" by Nevena Daković and "Light in the Dark" - a collection of studies on American Cinema. The program of the Museum of Jugoslovenska kinoteka is published monthly. A brochure was printed, in Serbian and Italian, on the occasion of

.../...

"The Days of the Italian Silent Film" in Belgrade (October 1994). Jointly with some video producers a number of VHS cassettes comprising the history of national and international film were edited in 1994.

PUBLIC ACTIVITIES

Public activities of Jugoslovenska kinoteka take place mainly in the Museum of Jugoslovenska kinoteka - a cinema theatre which can seat 180 visitor, with an exhibition space, situated in the centre of the town. The program is regular and includes a choice of Yugoslav and international films important for the film history, as well as specially designed programs dedicated to national cinemas, or presenting the work of outstanding authors, crucial periods and events in the development of seventh art. These programs and special exibitions also tour towns in Serbia and Montenegro. All these activities were particularly lively in 1994 as an introduction to the celebration of the Film Century throughout the world. Jointly with RTS (Radio-Television of Serbia) four special programs on national film history were designed and broadcast on Channel One. In view of the Centenary there are regular presentation on TV of selected Yugoslav and foreign films from the Archive of Jugoslovenska kinoteka (accompanied by short introductory illuminatory lectures). The Museum of Jugoslovenska kinoteka was the best sold-out cinema in Belgrade, 35% in 1994. Films from the collection of Jugoslovenska kinoteka are used in the regular curriculum at the Faculty of Dramatic Arts in Belgrade and the Academy of Arts in Novi Sad, and 140 film titles were used for these purposes in the past academic year.

.../...

THE INTERNATIONAL ACTIVITIES OF JUGOSLOVENSKA KINOTEKA

The international activities were seriously hampered due to the sanctions, but Jugoslovenska kinoteka managed to maintain its activities within FIAF and to keep alive its former contacts with world film archives. As all payments between Yugoslavia and parties abroad were cut short, Jugoslovenska kinoteka was not able to meet its obligations concerning membership to FIAF, but it is expected that this matter will be resolved in 1995 and all obligations met. When international communications are concerned, the exchange of films was the most hard struck, which was greatly relieved towards the end of 1994. Still, thanks to individual contacts some footage from Yugoslav past was exchanged or put on disposal to a number of television stations abroad.

THE 45th ANNIVERSARY OF JUGOSLOVENSKA KINOTEKA

In December 1994 Jugoslovenska kinoteka ceremoniously marked the 45 years of its existence. Present were the representatives of archives from Hungary, Russia, Israel, Slovenia and Macedonia, whereas the national television gave full and exhaustive coverage. On this festive occasion The Community of Belgrade alloted to Jugoslovenska kinoteka spaceous premises in the downtown city area - the former City Hall of Belgrade, an architectural monument of historical interest. By mid 1996 it is expected that this space will have been completed for the library, for computer and documentation centre, for research centre, depot for posters, photographs and realia, exibition space for permanent display, office space and two smaller projection rooms for study and research. The storage space on the outskirts of town and the Museum/Cinema Theatre will retain their present functions.

.../...

THE MARKING OF THE FILM CENTENARY

The celebration of the Centenary of Cinema is the most important task which lies before Jugoslovenska kinoteka in 1995. Preparations were under way in 1994 and some important events were given due attention:

- The centenary of the First Edison Kinetoscope Parlor in New York (April 1994)
- Hundred years from the birth of Slavko Vorkapich, a Hollywood filmmaker and film theoretician of Serbian origin.
- The Days of Italian Silent Film, organized in Belgrade in cooperation with the Cineteca of Bologna (October 1994) ecc.

The Serbian Academy of Sciences and Arts - the supreme institution in these fields in the country - has accepted to organize in its representative premises, jointls with Jugoslovenska kinoteka, an ambitious and large exhibition to celebrate one hundred years of cinema. The exhibition is to be opened on 28 December 1995.

A wide range of manifestations and special film programs, organized or coorganized by Jugoslovenska kinoteka in the course of 1995 will also mark the Centenary.

* * * * *

All actions and activities of Jugoslovenska kinoteka are largely financed by The Ministry of Culture of the Republic of Serbia. This means almost to the full extent when storing, conservation and restoration of the film collections are concerned. Consideravle is the assistance of sponsors - firms and individuals - and there are also special grants from the state for certain projects.

.../...

Jugoslovenska kinoteka has 41 employed only. We wish to stress the ONLY - the figure total comprising its Director, Chiefs of Departments, curators and conservators, technicians, projectionists, editors, etc. to manual workers. This small staff of enthusiasts has managed, in these strained conditions (which means also inadequate salaries), to preserve this priceless treasure which form an important part of national and world cultural heritage. In the coming years when Jugoslovenska kinoteka has moved to its new premises, this number will no doubt be joined by other equally inspired workers, who, in their turn, will keep Jugoslovenska kinoteka on its way of tradition and progress.

Berkeley

UNIVERSITY OF CALIFORNIA, BERKELEY

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SANTA BARBARA • SANTA CRUZ

UNIVERSITY ART MUSEUM
PACIFIC FILM ARCHIVE
UAM: (510) 642-1207
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2625 DURANT AVENUE
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REPORT TO FIAF FROM PACIFIC FILM ARCHIVE

As usual, acquisitions this past year were for the most part donations of viewing prints of international classics. A few prints were purchased with grant monies as L'AGE D'OR, SCHORS, and ORDET. In cooperation with the Department of Scandinavian Studies at our University, a collection of early Scandinavian film on 16mm has been established as a deposit for teaching purposes.

Significant progress in our preservation efforts was made thanks to the cooperation of The National Film Center-Archive, Tokyo. We were able to preserve from nitrate three early Japanese feature films and repatriate prints and internegatives to our Japanese colleagues. Preservation work was done by John E. Allen at Cinema Arts, NY. Among the films preserved was ARAKUMA DAIHACHI directed by Nishina Kumahiko, dated 1926. We continued our work on the preservation of American avant-garde and independent film artists by making preservation materials for John McDermott's BELLEAU WOOD and Robert Branaman's GOLDMOUTH. With the assistance of Michael Friend at the Academy of Motion Picture Arts and Sciences, we began preservation work on Bruce Conner's 35mm version of CROSSROADS, and the project is close to completion.

PFA had a very active year in the area of cataloguing, documentation and research. With financial support from NAMID and a private donor, we continued to upgrade our online film catalog, and now have well over half of our films catalogued to a minimal level of at least five to fifteen fields per record. Our entire inventory is on line, and we have established systems to add information on new acquisitions quickly. We converted a subset of our cataloguing data to a system available on all staff members' desktop computers, thus increasing staff access to information on our holdings. Retrospective conversion of our book catalogue is nearly completed, and a public access computer catalogue for researchers will be available in 1995.

PFA Cataloguer Linda Tadic was nominated to chair the Association of Moving Image Archivists' Cataloguing and Documentation Committee. The Committee is working on a revision of Archival Moving Image Materials: A Cataloguing Manual, among other projects.

The PFA Library received a grant from the National Endowment for the Humanities to create an image database of PFA's documentation files of reviews, press kits, distribution flyers, and other materials. This multi-year project to scan and index these materials will greatly improve access to and preservation of PFA's documentation collection. Indexing will be available for all materials over the INTERNET, and we will provide remote online access to any documents for which we have copyright clearance.

Budgetary matters continue to be a problem with cutbacks in core operating funds from our parent University due to economic problems of our state. But more seriously we now face as do our colleagues in the United States the possibility of not only reduction in federal funding but cancellation of

funding for preservation and general operating from National Endowment for the Arts and National Endowment for the Humanities. Both funding agencies' very existence are threatened by the new policies of the government. The future is very uncertain certainly if we must depend on private sector for grants and assistance.

We are very grateful to Gaumont, French Ministry of Foreign Affairs, Japan Foundation , Goethe Institute, British Film Institute's National Film and Television Archive, and the Cinematheque Francaise for their cooperation and assistance with our exhibition programming in 1994.

We are studying the costs involved in redoing and installing a better climate control system in our main vaults. It will necessitate a major fund raising effort to change and improve the system resulting in cooler temperatures. Meanwhile we have acquired more space and will need to build shelving to convert to film storage.

Our efforts to integrate PFA's exhibition program with film education at our University have been increasingly successful. The second year of offering an introductory course on world cinema in conjunction with Film Studies has been enormously popular and will be offered every spring semester. It has brought more students to PFA's exhibition program and provided adults the opportunity of taking a course in cinema at PFA as well as attending our regular film exhibitions. In addition, each semester several University courses are organized in conjunction with PFA's exhibition program so that students have the opportunity of studying cinema by seeing cinema as it is meant to be viewed.

Sincerely,

Edith Kramer,
Film Curator and Director,
Pacific Film Archive

has

Berlin

Activities in 1994

1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by 12.527 feature films and documentaries.

Among the acquired films should be mentioned in particular: The find of several nitrate prints of documentaries from the Second World War at the Frauenkirche in Dresden, in all probability teaching films of the Luftwaffe (German Air Force).

The "Hochschule für Film und Fernsehen Potsdam " deposited 321 reels from their production and the "Stadthochbauamt Dresden" deposited 37 reels in the archives' vaults.

As every year, ministries of the Federal Republic of Germany and their subordinated authorities transferred a lot of their filmmaterial to Berlin.

According to the regulations of "Filmförderungsgesetz" and "Kulturelle Filmförderung" (by the Federal Ministry of the Interior) voucher-prints of all subsidized films (mainly feature films) were acquired.

2. Progress in the field of preservation

In 1994 the Filmarchiv spent DM 350.000,- for the preservation of feature films and DM 571.000,- for the preservation of documentaries.
The total amount of DM 921.000,- includes the cost of rawmaterial needed in our own laboratories.

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

Some additional printing became necessary for a special programme according to the Centenary of Film in 1995 "100 Jahre Film - 100 deutsche Filme", including 6 titles that had to be reconstructed first.

3. Cataloguing - Documentation - Research

1154 researchers visitited the Bundesarchiv-Filmarchiv viewing 15.250 reels at our own facilities and using 5.490 documents related to film.
8397 reels and Video cassettes were dispatched for non-commercial screenings inside Germany and other countries.

4. Film showings - exhibitions - publications

During the "37. Internationales Leipziger Festival für Dokumentar- und Animationsfilm" (37. International Leipzig Film Festival) the Bundesarchiv-Filmarchiv organized the retrospective "Preis-Nachlass. Dokumentarfilm und Deutscher Filmpreis", as usual accompanied by a booklet with the same title.

In cooperation with the Filmmuseum Potsdam, Deutsches Museum München and Deutsches Institut für Filmkunde Frankfurt/Main the Bundesarchiv-Filmarchiv organized the exhibition " 100 Jahre Film - Filmpionier Oskar Messter".

Film showings on the subject "Deutscher Film und schwarzer Kontinent" (German Film and Black Continent) were arranged at Koblenz.

The annual filmography of former GDR "Filmobibliografischer Jahresbericht 1990" was published.

A researcher's guide to the Archives' holdings of Oskar Messter (Findbücher zu Beständen des Bundesarchivs, Band 48, Nachlass Oskar Messter, Bestand N 1275) was published.

In addition the Filmarchiv took part in/or supported various partner institutions with their projects.

5. Budgetary matters, relations with governmental authorities

In 1994 2.0 million of DM were spent by the Bundearchiv-Filmarchiv on filmspecific matters. This amount includes also printing costs for laboratories outside the Bundesarchiv-Filmarchiv (compare top 2).

6. International relations (FIAF and others)

Mr. Karl Griep attended the FIAF-Congress in Bologna/Italy and participated in sessions of the European Council in Strassbourg .
Mr. Harald Brandes took part in sessions of the Technical Coordinating Committee.

7) Special events - Miscellanious

During the year various preparations were made to unite the holdings/film stock of the Bundesarchiv-Filmarchiv departments at Koblenz and Berlin with the aim to guarantee the utilization of all films in Berlin in 1995.

Berlin

FIAF Report 1994
Stiftung Deutsche Kinemathek (SDK)

1. Acquisitions

In total, 185 film titles have been acquired. These include negatives of the entire work of Werner Nekes and Dore O., two of the most important experimental film makers in Germany.

In December, a basement had to be cleared out. Without having any opportunity to pick and choose beforehand, the SDK ended up taking over 3 cubic metres of film material; assessing this collection is continuing at the moment.

Regarding documentation, the following material has been acquired:
The estates of director Hans Bertram, actor Robert Graf, photographer Bob Klebig, scriptwriter Johannes Wiedmann, as well as 20 metres of shelf space containing general written material, including film scripts;
767 posters and 2 sketches for posters;
4,500 new photos from distributors (about 300 per month), from Berlin's International Film Festival and publicity photos from the central film depot in Berlin.

2. Progress in the field of preservation

2.1 Film

Technical inspection of the nitrate film collection was continued.

1,275 titles (1,819,813 m of 35mm film) were technically inspected, repaired where necessary and technical reports were made.

11,599 m of 35mm film (colour and black & white) were copied. 7 new copies were made for non-commercial distribution within the SDK.

The film ASPHALT (Germany 1929, Dir. Joe May) was restored after we had received this previously unknown version from Gosfilmofond. The technical work of making the final copy was carried out by the Bundesarchiv-Filmarchiv.

Four applications for film restoration projects in which the SDK participated were approved by the Projecto Lumière (the EU's MEDIA Programme). The work will be carried out in 1995.

2.2 Posters

50 posters were preserved by making slides from them; these can now be made available for general use. 20 posters were restored.

2.3 Photos

Some 1,500 original prints from the Marlene Dietrich collection (MDBC) were preserved by putting them on non-acidic paper and providing them with mounts. About 900 photos were also preserved by preparing a fresh negative and print. Among these were about 700 photos from the Marlene Dietrich collection taken by photographers in America in the '30s and '40s as well as about 200 photos from films shot in the 1910s.

3. Cataloguing - Documentation - Research

Inputting the film card index onto computer (OMNIS) was continued; there are now 1,591 data entries.

Around 3,000 posters on post-war film were also data-processed.

For textiles (costumes, etc.) in the MDBC a photocard index has been set up; every item is to be photographed and the photo attached to the index card, on which the data-processed details on each item are noted.

Data-processing details on the script collection was continued.

Work on sorting papers relating to documentary film was started this year.

Co-operating on the "Nationalfilmografie" project was continued; this was set up by CineGraph, Hamburg, with the participation of the film institutes organised in the Kinematheksverbund (Association of German Film Archives) and under the auspices of the Bundesarchiv-Filmarchiv.

Regarding non-commercial film distribution, the SDK lent out in total 1,156 films to film clubs, communal cinemas, universities, etc. At the SDK itself, some 180 visitors came on 161 days and watched 418 films.

The Photo Archive was made use of by 1,562 visitors.

The Document Collection had 246 visitors.

Enquiries about literature were referred to the library of the German Film and Television Academy (Berlin), which is based in the same building as the SDK. This library is also where any books acquired by the SDK over the year are catalogued and kept.

4. Film showings - Exhibitions - Publications

4.1 Film showings

The SDK does not have its own cinema. However, during 1994 the SDK intensified its co-operation with cinemas and institutions in the city by mounting film programmes jointly:

Erich von Stroheim retrospective - together with the Berlin International Film Festival, in the Astor cinema.
Homage to Sophia Loren - together with the Berlin International Film Festival, in the Astor cinema.
Special Event SYLVESTER - in co-operation with the Komiya Tomijuro Collection/Film Centre of the National Museum of Modern Art, Tokyo, at the Berlin International Film Festival, in the Astor cinema.
Joseph von Sternberg programme - together with the Academy of Art (Berlin).
Homage to Franz Schulz and Francis Spencer - together with the Freunde der Deutschen Kinematek and the Czech Cultural Centre in the Arsenal cinema and in the Czech Cultural Centre.
"Werkschau" written, produced and directed by Powell and Pressburger - together with the German Historical Museum, in the Zeughaus cinema, Berlin.

Homage to Joseph Roth - together with the Free University's Drama faculty and the Freunde der Deutschen Kinematek, in the Arsenal cinema.
A seminar on "Free Cinema and its consequences" - in the Arsenal cinema.
"Gosfilmofond. The Russian Film Archive" - a series of films organised jointly with the Freunde der Deutschen Kinematek, in the Arsenal cinema.
A film series: Paul Dessau - together with CineGraph, Hamburg, in the Metropolis cinema in Hamburg and in the Zeughaus cinema in Berlin.

4.2 Exhibitions

The SDK participated as an exhibitor at the following exhibitions:
- SDK/Marlene Dietrich Collection Berlin (International Museums Fair in Paris)
- Oranienburg Concentration Camp (at the memorial itself)
- Light & Shadow (Mannheim)
- The permanent exhibition at the Film Museum, Potsdam
- Photo exhibition (Goethe Institute, Paris)
- Bavaria - 75 years (Munich)
- Conrad Veidt (Goethe Institute, Tunis)
- La Ville (Pompidou Centre, Paris)
- The permanent exhibition at the Historical Museum, Bonn
- Packed Cases (Bellerive Museum, Zurich)
- 100 years of Film: Swatch Si Gira (Rome)
- Modern German Architecture (German Architectural Museum, Frankfurt/Main)
- Interior Ministry (Bonn)
- Joseph von Sternberg Centenary (Academy of Art, Berlin)
- Cinefantastic (Babelsberg Studios, Potsdam)
- Skladanowski (Balasz cinema, Berlin)

4.3 Publications

In the course of the year, the following titles were published:
- *Erich von Stroheim* - Argon Verlag, Berlin
- *Sophia Loren. Hommage* - Henschel Verlag, Berlin
- *Deutsche Kinemathik. Das Filmmuseum* - jointly with the Museum's Educational Service, Berlin
- *Babelsberg. Das Filmstudio* (third edition of this book, originally published in 1992) Argon Verlag
- *Das Wachsfigurenkabinett. Drehbuch von Henrik Galeen zu Paul Lenis Film von 1923* - jointly with CineGraph, Hamburg; Edition Text + Kritik, Munich
- *Schwarzer Traum und weiße Sklavin. Deutsch-dänische Filmbeziehung der zehner und zwanziger Jahre* - jointly with CineGraph, Hamburg; Edition Text + Kritik, Munich
- *Film-Materialien 6: Paul Dessau* - jointly with CineGraph, Hamburg
- *FilmExil, Heft 4: Briefe aus dem Exil* - published in-house.

5. Budgetary matters - Relations with governmental authorities

The SDK began to plan and prepare for the forthcoming "100th Anniversary of Cinema" Jubilee in 1995, including preparing retrospectives, events, publications and an exhibition, as well as carrying out film restoration work. Additional funds, especially from the Stiftung Deutsche Klassenlotterie Berlin, have been pledged for these projects.

6. International Relations (FIAF and others)

Hans Helmut Prinzler, director of the SDK, and Eva Orbanz took part in the FIAF Congress in Bologna. Eva Orbanz was also engaged as the secretary-general to FIAF and in this capacity attended board meetings in Rome and Tunis.

Particularly helpful was the support received from various FIAF members worldwide in the joint staging of retrospectives at the Berlin International Film Festival.

With the assistance of Russia's Gosmofilmfond, a programme of German silent films was shown, copies of which do not exist in the German archives and as a result were a novelty for today's audience.

7. Special Events - Miscellaneous

Under the auspices of the SDK, the Association of German Film Archives circulated about 350 film historians, journalists, editors and producers with a survey regarding the 100 most important German films. With the Film Jubilee Year (1995) in mind, the SDK together with members of the association intend to carry out restoration and preservation work on these films in so far as it has not been done previously. It is also intended that at least one copy of each title will be available for distribution. This project has been financed through special funds provided by the Federal Interior Ministry and will continue into 1995.

Work on planning the "Filmhaus" has intensified. Several meetings between the future users and the building owner together with the architect (Helmut Jahn) have produced the first results concerning overall layout and how the net areas could be used.

21st February 1995

Hans Helmut Prinzler

Beverly Hills

FIAF ACTIVITIES REPORT 1994

ACQUISITIONS

The Archive acquired prints or pre-print material on more than 1100 motion pictures this year, primarily in the form of 35mm and 16mm film. Among the new acquisitions were 35mm prints of four films that won the Academy Award for Best Picture: *The Godfather*, *The Greatest Show On Earth*, *Marty*, and *You Can't Take It with You*. Academy Award winners and nominees in the categories of best picture, foreign film, documentary, short film, and achievement in visual effects were also acquired.

New deposit agreements were established with Twentieth Century Fox, the Saul Zaentz Company, and the Los Angeles County Museum of Art. Twentieth Century Fox began its collection at the Archive with a deposit of several 1994 releases on 35mm. The Saul Zaentz Company collection includes 35mm camera original negative for a number of notable films, including *Amadeus*, *The Mosquito Coast*, and *One Flew Over the Cuckoo's Nest*.

The largest acquisition of the year consisted of approximately 500 documentaries on 16mm film from the former U.S.S.R., donated by the Society for Cultural Relations (a Soviet-American society for cultural exchange). This donation, together with the International Documentary Association's regular deposits of documentaries, and the Program for Art on Film's donation of 16mm and video copies of short films on art, have greatly enhanced our documentary collection.

The Archive received several other notable donations, including those of Mrs. Gilbert Roland, Mrs. Eugene Lourie, and the families of William Wyler and Leon Shamroy. The Roland Collection contains several home movies in which Mr. Roland recorded informal gatherings of Hollywood celebrities from the 1930s through the 1960s. The children of William Wyler deposited Mr. Wyler's home movies and donated a 16mm print of the 1907 silent short, *Ben Hur*, in excellent condition, which was in the director's collection. Producer Edgar Scherick donated the camera original negative for the feature film *Sleuth*, as well as other material for the film.

PROGRESS IN THE FIELD OF PRESERVATION

The Archive's most extensive preservation project for 1994 consisted of the preservation of the following films directed by the Indian filmmaker Satyajit Ray: *Pather Panchali*, *Aparajito*, *Jalsaghar*, *Devi*, *Apur Sansar*, *Teen Kanya*, *Mahanagar*, *Charulata*, and *Jana Aranya*. This project is a joint undertaking with the Merchant and Ivory Foundation. The process was made considerably

more difficult because many of the original elements for the Ray films were destroyed in the fire that immolated Henderson's Lab in London. In reconstructing the Ray films, many FIAF Archives (most prominently the National Film Archive of India, the National Film and Television Archive of the United Kingdom, the Museum of Modern Art in New York and the Danish Filmmuseum) collaborated with the Archive in providing materials and guidance. Seven of the nine films have been preserved to date, and the two remaining are nearly completed.

The Archive's ongoing project to preserve the early *Academy Awards Shows* continued this year. Fritz Lang's *The Big Heat* and the Academy Award winning *Oliver!* are two of the many preservation projects now in progress. Approximately 10,000 feet of nitrate film was transferred to safety stock in 1994, while about 75,000 feet of safety film was duplicated, and another 25 hours was transferred to videotape.

CATALOGUING - DOCUMENTATION - RESEARCH

The Archive's cataloging program began in 1992. Film and video materials are catalogued in MINARET. This year, 1468 titles were entered into the database. The Archive staff catalogues titles regularly, as they process new acquisitions and the large backlog of older collections. Some of the records are fully catalogued with credits, copyrights, summaries, etc. Most, however, simply include basic information about the element itself (MARC minimum records).

Because of the size of our staff, the Academy Film Archive limits most kinds of individual viewing to serious scholars. The IDA/Academy Documentary Center at the Academy Film Archive is open for onsite individual viewing of film and video materials in the documentary collection, with priority given to serious researchers, filmmakers and students. The only materials currently available for viewing by the general public are the *Academy Award Shows*.

FILM SHOWINGS - EXHIBITIONS

In July, the Archive mounted a special screening for scholars, technicians and preservation personnel at the Academy's Samuel Goldwyn theatre, consisting of a large number of reels from the Academy's Technicolor reference collection reflecting different historical stages of the imbibition dye transfer process. The recent interest in reviving the imbibition/dye transfer process, as a means of making longer lasting color prints for special applications, inspired the program.

SPECIAL EVENTS

In order to make documentaries more accessible, the Academy Film Archive established a relationship with the International Documentary Association to collect and document non-fiction films. In May, the Academy Film Archive and the International Documentary Association hosted the grand opening of the Documentary Center at the Academy Film Archive. Academy President Arthur Hiller introduced Steven Spielberg, who presented the Documentary Center with its first acquisition, a copy of the documentary *Schindler*.

In October, the Academy Film Archive, together with the UCLA Film and Television Archive and the British Film Institute, co-hosted "The European Challenge," a symposium about the relations between the European and American film industries since World War II.

INTERNAL DEVELOPMENTS

The major earthquake which struck the Los Angeles area in January 1994 did not seriously affect the Archive, although it has been a cause of concern and we have been reviewing all of our policies and practices in the light of that event.

In March of 1994, we engaged two new archivists, Ed Carter and Lisa Liang. Also this year, the Archive acquired a new off-site storage space and began the long-anticipated consolidation of Academy collections stored in many different locations over the years.

The latter part of 1994 was in large part devoted to the planning and organization for the 1995 FIAF Congress, which has been carried out jointly with the UCLA Film and Television Archive and the National Center for Film and Video Preservation.

--Elizabeth Liang

Bogota

FUNDACION PATRIMONIO FILMICO COLOMBIANO

Annual Report 1994

1. Aequisitions

18,034 units of film and video were incorporated in the collections during 1994, a total of about six million feet. The most important deposits received are those of Panamerican Films (production company, 1957-1980), Colcine (laboratory, 1970-1990), Carlos Cañola (filmmaker, 50s and 60s) and Orlando Moreno (cameraman, 50s, 60s, 70s).

2. Progress in preservation

Storage areas were increased to approximately 760 cubic meters. Projetcs for climatized vaults and preservation laboratory were admitted in the Project Bank of the National Planning Department, whose endorsement is necessary for official financing. A film cleaning machine is our most urgent need at the moment.

All colombian original negatives from Focine´s production period (1979-1993) located in foreign laboratories were re-imported and incorporated in the collection. Revision of all those materials was initiated.

3a. Cataloguing

The national cataloguing model for moving images was completed and tested with the help of a grant from the National Cultural Institute. All colombian feature films present in the archive are now in this data base.

The work of entering data had to be interrupted when the grant period finished in June, and during the second semester we could not hire a full time cataloguer.

3b. Documentation

Large collections of documentation were received from donors and depositors of film and video. A new area of approximately 90 cubic meters exclusive for documentation had to be rented.

Documentation processing advanced considerably from August with the hiring of a full time librarian.

Microfilming of press clippings continued thanks to the donation of a commercial microfilm producer.

Documentation preservation is very slow and possible only thanks to an exchange agreement with the National Preservation School. In 1994 the preservation of Maximo Calvo´s papers (1922-1946) was completed.

3c. Research

Work in this area was restarted in the second semester paid by the commercial co-producer of our tv series for the centennary.

4a. Film showings

A Swiss program consisting of 10 features and 12 shorts, all with spanish subtitles, was circulated in the cities of Bogotá, Medellin and Barranquilla.

Through Cine Club de Colombia, one of our founding members, weekly national and international programs were shown in Bogotá.

4b. Publications

A centennary calendar, with 12 stills from silent colombian features intervened by six important national painters, was published in December by arrangement with Cine Colombia, a founding member and largest national exhibitor. The edition was distributed as a Christmas present by Cine Colombia, and a small quantity was donated to be sold by the archive as a fundraising promotion.

5a. Budgetary matters

Total budget executed in 1994 was US$ 196,865.oo. Of total income, 79% came from services, 17% from benefactors and 4% from film showings and publications sales. Expenses were distributed as follows:

Preservation	15.3 %
Acquisitions	--
Research	--
Documentation	11
Cataloguing	14.6
Publications	8.6
Exhibition	--
Staff Salaries	43.3
FIAF membership	1.5
Other operating expenses	5.7

5b. Relations with government authorities

Relations with the National Archive, the Ministry of

Communications, the official television production company (Audiovisuales) and with the National Cultural Institute (soon to be transformed in Ministry) continued in 1994.

Audiovisuales is co-producer of the centennary tv series, providing technical equipment and personnel for shooting and editing.

6. International relations

We participated in the Guadalajara (México) symposium about the transition from silent to sound film in Latin America, with a paper written by the Curator, soon to be published by the University of Guadalajara.

Colombian titles were sent to La Serena silent film festival in Chile. We also collaborated with the centennary edition of Clermont Ferrand´s short film festival.

Texts were prepared for the catalogue of the centennary edition of the Rencontres Cinemas D´Amerique Latine organized by ARCALT and Cinémathèque de Toulouse.

7. Special events - Miscellaneous

The co-production agreement between the archive and Audiosivuales marks the first time that we venture in the field of using the materials in the archive for new productions under our own responsiblity. At the end of the year we are in the middle of producing and directing thirteen half hour programs to be broadcast first in national network during the second semester of 1995.

Bois d'Arcy

Archives du Film
DU CENTRE NATIONAL DE LA CINEMATOGRAPHIE

Rapport d'activités 1994

L'année 1994, préparatoire aux festivités du "*PREMIER SIECLE DU CINEMA*", a été une année très riche avec la mise en place de plusieurs projets commémoratifs, dont de nombreux exemples sont liés aux films LUMIERE, tous rassemblés, catalogués et restaurés pour 1995 et le dernier grand projet de modernisation : l'informatisation de toutes nos activités et nos collections avec l'application code-barre.

1 / ACQUISITIONS DE L'ANNEE

FILM : désormais, les ARCHIVES DU FILM du C.N.C ont l'entière responsabilité du *DEPOT LEGAL* qui s'applique aussi en France pour films étrangers. C'est pourquoi, le nombre total de films reçus dans l'année : 2.853 titres, a augmenté d'environ 1.000 titres par rapport à l'année précédente. Le DEPOT LEGAL représente 40% de nos acquisitions annuelles. Le reste des dépôts comprend essentiellement des films anciens sur support en nitrate. Parmi ceux-ci, signalons un lot particulièrement intéressant de films français des premiers temps, reçu en "prêt illimité" de nos amis australiens et dont l'inventaire se terminera en mars 1995. Parallèlement, nous continuons à retrouver en particiulier des films français des premiers temps, dont plusieurs *MELIES, PATHE, GAUMONT, LUX, ECLAIR, etc...*

NON-FILM : comme déjà annnoncé, les activités en ce domaine sont entièrement regroupées au sein de la BIBLIOTHEQUE-FILMOTHEQUE (BIFI) située à partir de 1996 au Palais de Tokyo. La BIFI regroupe la plupart des activités et des collections non-film de la CINEMATHEQUE FRANCAISE, des ARCHIVES DU FILM du C.N.C. et de la FEMIS, ainsi que du Centre de Documentation du C.N.C.. Nous nous désengageons donc petit à petit de ces activités et des nouvelles acquisitions qui sont reprises par la BIFI. Les acquisitions en ce domaine proviennent donc en majorité du DEPOT LEGAL ainsi que des dépôts de censure dont nous gérons les archives pour le compte de ce service : *232 affiches + 225 affichettes, 1.754 photos + 800 photogrammes Lumière 400 dossiers de presse et fiches techniques*

2 / PROGRES DANS LE DOMAINE DE LA CONSERVATION

Nous avons été l'un des partenaires du test KODAK pour les "*Tamis Moléculaires*". Ce test et la visite de Tulsi Ram aux ARCHIVES DU FILM en février 1994 nous ont beaucoup appris et nous ont amenés à réfléchir sur toute la filière et l'utilisation des nouvelles matrices. Nous allons utiliser les tamis pour certaines parties de nos collections, nitrate et acétate.
801 titres de films nitrate ont été restaurés et sauvegardés, représentant *1.049.281 mètres* de film nitrate, image et son confondus. La production totale traitée dans l'année s'élève à *2.613.103 mètres.*
L'utilisation-test du Fluorinerte a été abandonnée et remplacée par le perchloréthylène, à cause du coût élevé et des résultats insuffisants obtenus.
Au-delà de la restauration des films Lumière, le film emblématique de l'année - "*L'ARGENT*", Marcel L'Herbier, 1928 - restauré pour la deuxième fois (à vitesse originale 20 images/seconde et cadre muet) a été présenté à "*CINEMEMOIRE*" en décembre 1994.

3 / CATALOGAGE - DOCUMENTATION - RECHERCHE - PUBLICATIONS

Nous avons continué à donner la priorité au catalogage des collections nitrate reçues qui sont désormais immédiatement prises en charge, 1.303 titres catalogués pour l'année.

- PROJET DE RECHERCHE : Lumière, voir rapport joint.
- CINEMA ET COLONIES : Ce projet a pris de l'ampleur grâce au recrutement de Hachemi Zertal, un collègue algérien de la CINEMATHEQUE DE CONSTANTINE, qui a été engagé pour 1 an et qui est responsable de la programmation de ces films à l'INSTITUT DU MONDE ARABE et dans différents festivals. Nous continuons notre collaboration intense avec l'ASSOCIATION 21 BIS, qui visionne et répertorie les films coloniaux aux ARCHIVES DU FILM et à l'E.C.P.A., pour constituer une filmographie complète de ces films.
- CINEMA ET SCIENCE : Le livre commémoratif publié par le C.N.R.S. Editions, intitulé "*LE CINEMA ET LA SCIENCE*", coordonné par Alexis Martinet, est sorti en décembre 1994. Ce livre, dont le thème a été suggéré par le conservateur est extrêmement bien documenté et témoigne de l'héritage précieux des chercheurs français dans ce domaine.
- GUIDE DES COLLECTIONS AUDIOVISUELLES : Edité par les EDITIONS DU CENTRE DE FORMATION ET DE PERFECTIONNEMENT DES JOURNALISTES - 29 rue du Louvre 75002 Paris - est sorti en septembre 1994. Ce document a été publié grâce au soutien de MAP-TV (MEDIA), de la contribution de l'I.N.A., du C.N.C. et des ARCHIVES DU FILM, de la BIBLIOTHEQUE NATIONALE DE FRANCE et de l'E.C.P.A.
- LE CINEMA FRANCAIS VU PAR... : Répertoire des documents audiovisuels sur le cinéma français, publié par la DOCUMENTATION FRANCAISE en 1994, réunit 365 films

et programmes audiovisuels français sur le cinéma des années 1920 à aujourd' hui. Les ARCHIVES DU FILM ont contribué à la filmographie de ce document, subventionné par plusieurs organismes publics, dont le C.N.C.

▪ Les visiteurs aux Archives du Film ont continué d'augmenter et dépassent désormais le millier par an : 363 personnes dont visionné 2.080 titres sur place. Les enquêtes documentaires répondues s'élèvent à 2.100. La bibliothèque continue d'accueillir de nombreux étudiants universitaires qui participent, soit au projet de la Filmographie du Documentaire Français 1919/1955, soit au projet d'indexation des périodiques français des premiers temps en commençant par "*CINE JOURNAL 1908, 1909, 1910*". Cette indexation - qui se fait à partir de microfilms - est peu à peu informatisée et a été cadrée avec quelques modifications sur la formule du P.I.P..

4 / PROJECTIONS, EXPOSITIONS MUSEOGRAPHIQUES

▪ Les demandes de projections et les participations à des programmations spécifiques et festivals ne cessent d'augmenter au fur et à mesure des nouvelles restaurations. Plus de 300 titres ont été ainsi prêtés dans l'année, principalement à la "*RETROSPECTIVE PATHE*" au CENTRE GEORGES POMPIDOU ■ "*FESTIVAL TUNISIEN*", INSTITUT DU MONDE ARABE, Paris ■ Bologne (FIAF + FESTIVAL) ■ Rabat, Maroc (*FILMS COLONIAUX*) ■ Célébration Polonaise à Prague et Lodz avec orchestre du film "*LE JOUEUR D'ECHECS*" version française ■ DOMITOR, New-York ■"*FILM SOCIETY OF LINCOLN CENTER*" ■ "*FESTIVAL DES PEUPLES BERBERES*" de Douarnenez (article sur ce thème et sélection de 6 films restaurés à cette occasion) ■ "*LONDON JEWISH FESTIVAL*" ■ "*JUDISCHE GEMINDE ZU BERLIN*" ■ 15èmes "*JOURNEES DE CARTHAGE*", Tunisie.

▪ Par ailleurs, les ARCHIVES DU FILM ont participé à une cinquantaine de manifestations en régions et continuent le prêt de films aux Archives et cinémathèques en Allemagne, Chili, Espagne, Etats-Unis, France, Inde, Italie, Portugal, Suisse.

5 / ADMINISTRATION, BUDGET, RELATIONS AVEC LES AUTORITES NATIONALES

▪ La subvention nitrate a été reconduite dans sa globalité, malgré certaines difficultés. Un dossier, soumis aux discussions parlementaires de la Culture, a été réuni pour témoigner de l'effet salutaire et productif du "*plan nitrate*".

▪ D'une manière générale, les ARCHIVES DU FILM - grâce au "*plan nitrate*" et aux résultats obtenus après seulement 4 ans - sont désormais au centre de tous programmes documentaires télévisés traitant de sujets variés. La nouvelle chaîne du savoir, qui diffuse sur le CANAL 5, de 7 heures à 19 heures, augmentera encore le vivier des demandes.

▪ Un nouveau cadre juridique de **Conventions** entre le C.N.C. et les ayants-droit pour le compte desquels les ARCHIVES DU FILM entreprennent des restaurations, a été mis en place après de nombreuses discussions.

▪ Ce système de conventions alourdit considérablement notre tâche, mais il s'avère impératif dans nos relations avec les ayants-droit et l'accès aux films restaurés. La Convention stipule et garantit les privilèges des Archives, pour la consultation scientifique à Bois d'Arcy et à la BIFI, et la diffusion culturelle (type FIAF), elle mentionne aussi la consultation sous forme de vidéo des films restaurés. Les ayants-droit, en contrepartie, peuvent accéder aux matrices dans un cadre pré-déterminé qui respecte la conservation à long terme des matrices. Parmi les grandes compagnies qui ont déjà signé la convention, on peut signaler PATHE TELEVISION et GAUMONT, et l'ASSOCIATION FRERES LUMIERE. Un nouveau poste, chargé des études juridiques, sera affecté aux ARCHIVES DU FILM en 1995.

▪ Le Conservateur, Michelle Aubert, a été honoré en juin 1995 au titre de "*Chevalier de l'Ordre du Mérite*" par le Ministre de la Culture et de la Francophonie.

6 / RELATIONS INTERNATIONALES

▪ Nos contacts avec de nombreuses archives étrangères sont en partie soutenus par le C.N.C. et différents organismes français et par le Bureau du Cinéma du MINISTERE DES AFFAIRES ETRANGERES.

▪ Ainsi, le Conservateur, Michelle Aubert, a accompli une mission d'expertise et de conseil auprès du **C.N.C. Egyptien** et rencontré tous les partenaires patrimoniaux du Caire. Son accident ne lui a pas permis par la suite de renouer avec eux, mais des développements devraient déjà être engagés en 1996 et 1997 (rapport accessible).

▪ La CINEMATHEQUE AFRICAINE, couronnée au FESPACO 1995, a été notre collaboration prioritaire pour l'année 1994 et continuera de l'être par le biais d'un jumelage officiellement signé entre nos institutions le 3 mars 1995.

▪ Un collègue russe, Valéri Bossenko, a été accueilli aux ARCHIVES DU FILM durant un mois par le biais du programme "*Courant d'Est*", organisé par le MINISTERE DE LA CULTURE, Direction des Affaires Etrangères.

▪ Pour le projet CINEMATHEQUE LIBANAISE, le film "*BEYROUTH ô BEYROUTH*" a été restauré.

▪ Hachemi Zertal a accompli une pré-mission patrimoniale en Tunisie lors de son séjour à Carthage (rapport accessible).

▪ Dans le cadre du projet LUMIERE-MEDIA, nous avons contacté et collaboré avec le STIFTUNG DEUTSCHE KINEMATHEK, la CINEMATECA ITALIANA, la FILMOTECA DE VALENCE, de BARCELONE, de BOLOGNE, d'ESPAGNE et de BRUXELLES.

Michelle AUBERT
Conservateur

LE PROJET LUMIERE

Cette première production cinématographique française, tournée entre 1895 et 1907, regroupe 2.000 courts sujets d'environ 1 minute chacun, dont 1.425 titres identifiables ont été inscrits dans différents catalogues LUMIERE.

Les ARCHIVES DU FILM ont conçu, dès 1990, un projet fédérateur dont le but est de répertorier tous les films LUMIERE existant dans les différentes institutions patrimoniales, dans l'espoir de reconstituer et de restaurer tous les films LUMIERE pour les festivités du **"PREMIER SIECLE DU CINEMA"**.

Après deux ans de recherche préliminaire et de contacts pris entre les institutions concernées par la Direction du C.N.C., un projet de recherche d'inventaire et de catalogue raisonné des 1.425 films LUMIERE a été approuvé par la Mission de la Recherche et de la Technologie du MINISTERE DE LA CULTURE. Ce projet a été conçu en collaboration entre les ARCHIVES DU FILM du CNC et l'UNIVERSITE LUMIERE LYON II. Grâce au travail des deux équipes, 1.408 films sur 1.425 ont été identifiés et catalogués. C'est donc une première dans l'histoire du cinéma qui recense surtout les importantes quantités de films perdus dans les premiers temps du cinéma.

Les ARCHIVES DU FILM mènent aussi à bien la restauration des films retrouvés pour qu'ils puissent être accessibles durant 1995.

La famille LUMIERE, contactée lors des préparatifs au projet de recherche, a décidé de céder les droits patrimoniaux des films à une ASSOCIATION FRERES LUMIERE, Loi 1901, qui regroupe les ARCHIVES DU FILM du CNC, la CINEMATHEQUE FRANCAISE, l'INSTITUT LUMIERE, le MUSEE DU CINEMA DE LYON et un représentant de la famille LUMIERE. Désormais, cette Association gère les droits des films LUMIERE et coordonne les travaux de restauration et de recherche sur la production LUMIERE.

Courant 1995, différents projets LUMIERE prendront place ; dès le 1er janvier 1995 et jusqu'au 31 décembre 1995, FRANCE 2 présente deux fois par jour 1 film LUMIERE différent. Ce programme est aussi vendu à l'étranger et sera sans doute diffusé en vidéo. Paris, Lyon et différentes régions de France auront l'opportunité de visionner des films LUMIERE choisis pour différentes manifestations. Ce programme est aussi vendu à l'étranger et sera probablement diffusé en vidéo. La première séance (10 films LUMIERE) sera accessible dans tous les cinémas commerciaux de France, ainsi que les institutions culturelles et ciné-clubs. EUROPA CINEMAS distribuera courant 1995/1996 cette première séance à travers son réseau européen en 3 langues (anglais, allemand et russe). Ce module a été spécifiquement conçu avec commentaire lu par Michel Piccoli, pour être diffusé dans des salles non-équipées en cadre muet et cadence variable.

Du 7 au 10 juin 1995, un symposium LUMIERE, organisé par l'UNIVERSITE LYON II, regroupera une centaine d'historiens qui présenteront leurs recherches sur les films LUMIERE. Le catalogue raisonné des films sera publié mi-1995 et un CD-Rom est en cours de production pour octobre 1995.

Enfin, sur toute l'année, différentes manifestations en régions et en tout premier lieu Lyon, siège historique de la Société LUMIERE, Besançon et La Ciotat, lieu de naissance et de villégiature des Frères Lumière, programment des évènements dans ces villes.

En 1996, le MINISTERE DES AFFAIRES ETRANGERES, le MINISTERE DE LA CULTURE, L'ASSOCIATION FRERES LUMIERE et le C.N.C. planifient une série d'évènements dans différents pays du monde où les opérateurs Lumière ont séjourné.

Tous les travaux de restauration des films LUMIERE sont coordonnés par les ARCHIVES DU FILM. Les films LUMIERE présentent une grande variété en qualité, en fonction des opérateurs et des conditions de tournage dans certains pays. Il n'y a pas d'homogénéité de qualité technique, (rappelons au passage que certains opérateurs étaient des novices et furent formés très rapidement à la technique cinématographique). La restauration des films LUMIERE a nécessité une grande concertation parmi les différents intervenants puisque pour la plupart des titres, il existait plusieurs éléments positifs et un négatif d'origine. Chaque élément a dû être examiné et quelquefois testé préalablement pour sa qualité photographique, avant d'être choisi comme élément matrice à partir duquel toute la filière des travaux dépendrait. Dans certains cas, il n'y avait pas de négatif d'origine mais plusieurs copies, si l'une avait une excellente qualité photographique elle était, par contre, incomplète et devait être complétée à partir d'une autre de qualité inférieure. Certains éléments uniques étaient en piteux état, gaufrés et lacérés, pour les copier même image par image il a fallu les placer sous verre pendant plusieurs mois et les photographier tel quel.
Tous les originaux LUMIERE ont été copiés grâce à une tireuse spéciale conçue il y a plusieurs années pour les ARCHIVES DU FILM, prendre en considération des formats non-standard et, dans ce cas précis, les deux perforations rondes des films LUMIERE. Cette tireuse a été modernisée et équipée d'un automate programmable repositionnant les images une par une, puisque les films sont en général rétrécis en longueur et en largeur.
Les films très abimés, fragiles ou déchirés, sont confiés à des sous-traitants qui effectuent une première copie image par image au banc-titre, grâce à des trucas haute-technologie. Dans ces cas, le suivi des travaux tirage et développement s'est effectué aux ARCHIVES DU FILM, ainsi que le contrôle de qualité.

Bologna

COMMISSIONE CINEMA
CINETECA DEL COMUNE DI BOLOGNA
membro della Fédération Internationale des Archives du Film

RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'année 1994 a été fort importante pour la Cinémathèque de Bologne, de par l'accueil du *50ème Congrès Fiaf* qui s'est déroulé à Bologne du 27 avril au 2 mai, en même temps que l'édition annuelle du festival *Il Cinema Ritrovato*, dont l'organisation fut assurée en collaboration avec les cinémathèques italiennes affiliées à la Fiaf.

1 - CONSERVATION

Dans ce domaine,l'année 1994 a permis de confirmer et d'amplifier les flatteurs résultats obtenus au cours des années précédentes.
L'extraordinaire qualité du travail de l'Immagine Ritrovata a en outre permis de pouvoir affronter des restaurations toujours plus complexes en collaboration avec de nombreuses archives européennes.
Parmi les restaurations terminées en 1994 se signalent: *That Money Can Buy* de William Dieterle (avec le Munchner Filmmuseum et la Filmoteca Espanola), *Die Buchse der Pandora* de G.W.Pabst (avec la Cinémathèque française et le Munchner Filmmuseum), *Die Frau auf der Folter* de Robert Wiene, *Maman Poupée* de Carmine Gallone (avec le CNC - Les Archives du Film), *Scampolo* de Augusto Genina, *Effetti di luce* de Morselli et D'Ambra. Comme chaque année, les restaurations de films muets italiens, une période de notre cinéma oubliée depuis trop longtemps, se sont révélées particulièrement significatives.
Mais en plus de ces restaurations, la Cineteca di Bologna a développé d'importantes collaborations avec les archives Fiaf. Une convention qui prévoit entre autre la restauration comune de titres appartenants aux deux archives a été signée avec La Cineteca italiana di Milano. Cet accord démontre comment deux cinémathèques d'un même pays peuvent développer une fructueuse collaboration.
Un accord de collaboration pour la restauration de certain films espagnols a été signé avec La Filmoteca Espanola et de nombreuses archives ont utilisé pour leur restauration les services de l'Immagine Ritrovata (de la George Eastman House à la Cinémathèque belge, de la Cinémathèque Française à la Cineteca del Friuli, du Museo Nazionale del Cinema à la New Zealand film archive).

2 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La totalité de la collection se trouve depuis 1993 sur base informatisée et un catalogue d'environ trois cent titres disponibles pour la circuitation culturelle a été publié en novembre 1994.
Dans le domaine de la recherche, Bologne a maintenu en 1994 le siège d'un des projets promus par le Proiecto Lumière: la recherche des films perdus, confiée à Gian Luca Farinelli qui a rédigé avec Vittorio Martinelli une liste des films européens à rechercher prioritairement et a identifié environ 90 % du patrimoine non identifié de la CSC-Cineteca Nazionale di Roma.
De plus le Programme européen Kaleidoscope a permis de poursuivre la table ronde qui réunit les experts des laboratoires privés et des cinémathèques qui possèdent un laboratoire interne. La publication d'un volume sur la standardisation des techniques et méthodologies de restauration est prévue pour 1995.

3 - PROGRAMMATION, EXPOSITION

La programmation de Il Cinema Ritrovato 94 s'est articulée autour de trois sections:
Retrouvé et restauré - comme chaque année, cette section est dédiée à la présentation des restaurations les plus récentes et les plus spectaculaires réalisées par les Cinémathèques du monde entier: avec la "récupération" extraordinairement intéressantes d'oeuvres de Capra, Gance, Lang, Hitchock, Wiene...

Perdu dans le brouillard 2 - second chapitre d'une grande monographie consacrée au cinéma muet italien, des origines à la grande crise des années 20, avec des parcours privilégiés à travers les "films à diva" muets et des hommages à des auteurs oubliés tels que Perego, Rodolfi, D'Ambra et Gallone.

Précinéma - sélection de films, vues, fragments et images en mouvement des années autour de 1895

Le 50ième Congrès Fiaf, organisé avec la CSC-Cineteca Nazionale, le Museo Nazionale del Cinema, la Cineteca italiana et la Cineteca del Friuli, a accueilli deux symposiums consacrés au précinéma (comme corollaire de l'exposition contemporaine) et au problème du dépôt légal des films (organisé par Clyde Jeavons).
L'exposition *Géographie du précinéma*, la plus ample et organique réalisée jusqu'à présent, a présenté à la Galleria d'Arte Moderna di Bologna (27 avril - 12 juin) appareils, instruments et mécanismes optiques qui, chacun à leur manière, ouvrirent la voie à l'invention du cinéma. L'exposition a permis de reparcourir les étapes d'une histoire longue et multiforme de la vision: des rayons de lumière qui recréent des paysages à l'intérieur des *camere oscure* aux *jeux optiques* du 18ème, des villes exotiques animées des *mondi nuovi* aux *fantasmagories* de Robertson, des *Panoramas* à 360° aux *pantomimes lumineuses* de Reynaud jusqu'au *Cinématographe Lumière*, point d'arrivée de plus de deux siècles d'expérimentations scientifiques et de fantaisies audacieuses. Conçue par Gianpiero Brünetta et Carlo Alberto Minici Zotti, l'exposition a présenté des matériels provenants des principaux musées, associations et collections privées d'Europe.

L'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie au cours de l'année 1994. 1170 projections ont vu la participation de 80.015 spectateurs.
La programmation s'est dévelopée principalement autour de:
Rétrospectives intégrales de Elia Kazan, Ingmar Bergman et King Vidor, cette dernière organisée avec le Museo Nazionale del Cinema di Torino et présentée lors du dernier festival de Venise.
Cycles consacrés à des cinématographies émergentes: Afrique dans le cinéma, le Cinéma des pays arabes, le cinéma chinois, le jeune cinéma italien.
Rencontres avec Jim Sheridan, Agnieska Holland, Patrice Leconte, Philipe Noiret, Enzo Monteleone et Mario Brenta, sans compter les auteurs africains et arabes qui ont présenté quelques unes de leurs oeuvres récentes.
La Cineteca a organisé, à la demande de la Municipalité de Bologne, une projection sur la principale place de notre ville le soir du 31 juillet, à laquelle ont participé plus de 3.500 spectateurs. *Die Buchse der Pandora* a été présenté dans sa version restaurée par la Cineteca, accompagnée live par le groupe Musica nel Buio.

4 - PUBLICATIONS

Les publications habituelles de la Cineteca di Bologna se sont poursuivies:
Les six numéros du bulletin CINETECA envoyés à domicile à plus de 11.000 abonnés de notre cinéma.
Le numéro 7 de la revue d'étude cinémathécaire CINEGRAFIE
Le volume monographique dédié à la restauration cinématographique réalisé par Gian Luca Farinelli et Nicola Mazzanti.

5 - ADMINISTRATION ET BUDGET

En 1994, le budget de l'année précédente a été confirmé et, dans certains secteurs, augmenté. Le financement, comme d'habitude, dérive de l'intervention de différents organismes qui ont appuyé des secteurs spécifiques de notre activité: Municipalité de Bologne (staff, bureaux, salle cinématographique), Région d'Emilia-Romagna (activité de restauration, Mostra internazionale del Cinema Libero, Il Cinema Ritrovato), Présidence du Conseil (Mostra del Cinema Libero et Congrès Fiaf), Institut pour les biens culturels (catalogage et restauration).
Une contribution fort importante pour l'activité de restauration et de recherche des films perdus a été attribuée par le Plan Media - Proiecto Lumière, le programme de la CE pour la conservation du patrimoine cinématographique européen.

ANNUAL REPORT

Bruxelles

1994

ROYAL FILM ARCHIVE OF BELGIUM

ANNUAL REPORT

1994

ROYAL FILM ARCHIVE OF BELGIUM

1. ACQUISITIONS AND PRESERVATION

2.199 prints were put in the Archive's trust in 1994, which proved to be a year of expansion. Moreover, the Flemish Ministry of Education entrusted the Archive with 12.000 prints, mostly 16 mm documentaries, from which ± 40 % is now calendared. The Archive's own lab delivered 211 (duplicate negative and/or duplicate positive) prints. 40 other prints were made in labs outside the Archive's premises. The Archive's collection of Belgian films was enlarged by 1.645 prints.

5.862 prints from the Archive's collections were object of thorough and time-consuming inspection and verification. 156 prints were object of comparison (i.e. nearly half a million metres of film). The computerized cataloguing of the Archive's positive acetate print collection, started in 1991, was already finished in 1993. In 1994, 6.577 new prints were encoded and informationally structured, which amounts to a total of 65.808 positive prints. Data on negative material are being computerized directly : up till now approximately 11.080 filing cards have been encoded. Also, 2.000 filing cards concerning the Archive's nitrate film collection have already been computerized.

2. THE RENOVATION OF THE FILM MUSEUM

The Film Museum was founded by Jacques Ledoux in 1962. With the centenary of the cinema drawing near, it seemed more than the right time to start renovating its dated infrastructure. A considerable part of the budget was absorbed by general works. In addition, the Museum's permanent exhibition on the genesis of cinema received a thorough brush-up. New, easy-reference texts amplify all displayed objects and specific developments in the cinema's prehistory receive more attention than was the case in the past. The exhibition was also extended: extra display cases, ten to be exact, now give full credit to photography and stereoscopy.

3. THE FILM MUSEUM IN ANTWERP

Between the Antwerp Centrum voor Beeldcultuur and the Royal Film Archive an agreement was made that permits the Centrum to screen a certain amount of prints that belongs to the Archive's collections, and this within the frame of a mutually established programmation. This agreement led to the official inauguration on 9 September 1994 of the Antwerp Film Museum. It goes without saying that this initiative was developed in full agreement with the body of film professionals in Belgium, notably the distributors. The releasing of prints from the vaults is being carried through in the strictest respect for the right owners, and also without ever making concessions to the Archive's main and absolute concern, being the optimal conservation of films that are trusted in its vaults.

4. SCREENINGS

Functioning as a non-commercial showing room for the Archive's collection, the Film Museum, with its permanent exhibition on film prehistory (cf. infra : Renovation) and its two small screening theatres, continued in 1994 its programming of five films a day (three sound films, two silents accompanied by live piano). In the sound film theatre, 1.003 screenings took place, with an average attendance of 67% per screening (83.142 spectators). The silent film theatre had 561 screenings: average attendance here amounts to 70% per screening (11.699).

a. 1994 was filled with integral retrospectives, tributes and thematic programmes, the most notable being :

Sound film theatre

Jean Renoir, Josef von Sternberg, Federico Fellini, Vincent Price, Burt Lancaster, Jean-Louis Barrault, Madeleine Renaud, Bernardo Bertolucci, programmes on cinema & autobiography, film & photography, human body & machine, etc.

Silent film theatre

Anthology of silent classics, Jean Renoir, Conrad Veidt, Josef von Sternberg, Ernst Lubitsch, Swedish cinema, programme on the Archive's periodical publication **Chronicle of the Silent Cinema.** A special event took place in March 1994, when Carl Davis and the Symphonic Orchestra of RTL accompanied Sjöström's **THE WIND** in the main concert hall of the Palais des Beaux-Arts.

b. In the sound film theatre, the Archive's and Film Museum's two traditional events, **Film Discoveries (Prizes for the Distribution of Quality Films in Belgium)** and the **Prize L'AGE D'OR**, focused in 1994 again on contemporary cinema, each programming more or less 20 films unreleased in Belgium.

Film Discoveries

23 films participated in 1994. The jury awarded distribution prizes (of 150.000 BF each) to the following 7 films : **Auf Wiedersehen Amerika** (Jan Schütte, Germany-Poland), **Clerks** (Kevin Smith, USA), **Fresa y chocolate** (Tomós Gutiérez Alez & Juan Carlos Tabío, Cuba-Mexico-Spain), **Fresh** (Boaz Yakin, USA-France), **God sobaki** (Semen Aranovic, Russia-France), **Sopyonje** (Im KwonT'aek, South-Korea), **Trop de bonheur** (Cédric Kahn, France).

Prize L'Age D'Or

In 1994 the annual Prize L'Age D'Or, initiated by the late Jacques Ledoux in 1973, was awarded to **SATANTANGO** by Béla Tarr (Hungary). 19 films from 11 different countries participated. The Prize amounts to 400 000 BF, to be shared among producer, director and Belgian distributor.

c. The Film Archive and Film Museum gratefully acknowledge the cooperation of its colleague archives in the realization of its programmes : Nederlands Filmmuseum, Centre National de la Cinématographie (Bois d'Arcy), National Film and Television Archive, Cinémathèque municipale de Luxembourg, Filmmuseum Muenchner Stadtmuseum, Cinémathèque française, Cineteca Nazionale (Rome).

5. SEMINARS

a. Summer film school

The nine-day seminar comprised three main thematic sections : 1. the transition from silent cinema to sound film, 2. Fassbinder or the rehabilitation of Melodrama, 3. dreams of cinema.

b. In 1994 five **Seminars on film analysis and theory** (two in French, three in Dutch) were held on the Film Museum's premises.

6. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic Films, functioning autonomically under the Archive's auspices, continued in 1994 its non-commercial distribution of classics on 16mm film throughout Belgium. The Decentralisation's catalogue features some 200 classic film titles.

7. ACCESS TO THE ARCHIVE'S COLLECTION

Apart from the public showings, 291 screenings (154 theatre screenings and 137 viewing table projections) were organized for research and educational purposes.

8. THE LIBRARY

1.595 readers consulted the Archive's Library: 4.971 books,
4.111 periodicals and 1.690 clipping files were put at their disposal.

The Archive's Library added 1.209 books to its collection, which remains one of the world's finest and most extensive, with a number of 31.506 volumes (at the closing of the service year 1994).

The Library also contains a Periodical Publications Department, which is in the process of an immense and time-consuming computerization, started in 1992. Today already 130.000 references (concerning almost 13.000 titles, 6.103 different film personalities and 597 festivals) have been encoded in the new database. Gradually, the old filing cards of the past are integrated in this database but there is still a long way to go. New technologies like CD-Rom are becoming increasingly important in the Periodical Publications Department.
In 1994 the Department received 256 different periodical titles (i.e. 2.151 issues), 54 annual publications and 490 publications of 156 different festivals. As to the real size of the Archive's Periodical Publications collection, one must await the end of the encoding process (without doubt, the number of different titles of film magazines amply surpasses 2.500).

9. PUBLICATIONS

a. The Film Museum's catalogue

To celebrate its renovation in October 1994, and for the first time in its history, the Film Museum published a handsomely illustrated catalogue on its permanent exhibition. The catalogue follows the same pattern as the exhibition. From display case to display case it reconstructs the cinema's genesis, starting with the first attempts at representation of movement in the prehistoric age and ending with the Lumière Bros. cinematograph.

b. The Annual of the Belgian Film

At the end of 1994, the 28th edition of the Annual of the Belgian Film was published. The Annual remains an indispensable tool for all concerned with cinema

in Belgium. In addition to this annual publication, and since 1991, the Archive is doing extensive research on Belgian cinema, in order to obtain a complete assessment of Belgian film production throughout film history. This Filmography of Belgian Cinema is a fully computerized endeavour, being realized in close collaboration with the Periodical Publications Service. The final goal is a richly illustrated publication in three languages, to be put out in 1995. The Filmography of Belgian Cinema forms part of the Lumière project JEF.

c. The Chronicle of the Silent Film

In 1994, the Archive published the second part of the Chronicle of the Silent Film : a series of filing cards on the silent cinema, held in a handsome filing box. Each card contains a comprehensive technical profile of the film, a small film still and a text assessing the film's importance in silent film history. Of all 'chronicled' films prints are held in the Archive's collection. The Chronicle is published in French and Dutch, and contains 10 full page photographs of extraordinary quality.

d. Brochure 20 years AGE D'OR 1973-1993

Survey of the 20 awarded productions of our film competition, followed by an exhaustive index of all competitors.

10. PROJECTO LUMIERE

Thanks to the support of the Lumière project, the Royal Film Archive was able to carry through 21 restoration projects in collaboration with colleagues abroad (Nederlands Filmmuseum, Bundesarchiv, Centre National de la Cinématographie, ...). In 1994, the Archive contributed to the restoration of the Allan Roberts collection, the works of Alfred Machin and several films (including **Mater dolorosa**, **Il fauno, Laster der menschheit, Zaïda**, ...).

11. VISITORS

In 1994 the Royal Film archive warmly welcomed foreign scholars and researchers : Monica Beggio (Italy), Youen Bernard (France), David Bordwell (USA), Henri Bousquet (France), Ben Brewster (USA), Eric de Kuyper (Netherlands), Alberto del Fabro (France), Peter Delpeut (Netherlands), Gian Luca Farinelli (Italy), Rudolph Grey (USA), Lea Jacobs (USA), Sabine Lenk (Germany), Jérémie Lenoir (France), Florence Livolsi (France), Michel Marie (France), Richard Neupert (USA), Hubert Niogret (France), Eric Rondepierre (France), Amy Sargeant (UK), Kristin Thompson (USA).

The Archive also had the distinct pleasure of welcoming several foreign film makers (Jean-Marie Straub & Danièle Huillet, Arthur & Corinne Cantrill, Su Friedrich, Ken Jacobs, Takahito Iimura, Phil Solomon, Zhang Yuan, the actress Gina Lollobrigida), as well as foreign colleagues : José Manuel Costa (Projecto Lumière, Cinemateca Portuguesa), Vera Herold (Projecto Lumière), Matti Lukkarila (Finnish Film Archive), Michel Marie (professor Paris III), Vladimir Opela (Narodni Filmovy Archiv), Dominique Païni (Cinémathèque Française), Carlos Roberto de Souza (Cinemateca Brasileira), Analena Wibom (Svenska Filminstitutet).

Budapest

RAPPORT D'ACTIVITÉS DE MAGYAR FILMINTÉZET ET FILMTÁR POUR 1994

1. Acquisition de l'année

L enricissement des films étrangés :

- on a échangé des films longs métrages avec la Cinémathéque Israel
- on a acheté 4 longs métrages étrangés et deux longs métrages hongrois
- nous attendons la loi du dépot légal pour pouvoir augmenter le patriomoine cinématographique

2. Le plan de restauration et sauvgarde

Nombreux progrés ont été accomplis dans nos travaux de restauration :

- on a continué le plan de sauvgarde du patriomoine cinématographique sur support nitrate /long métrage, court métrage, actualités/ continuellement.

On a restauré cette année: 2o longs métrages hongrois aprés 1945
25o morceaux d actualités hongrois
38 courts métrages avant 1945 /couleur et noir-blanc/
Si on fait la restauration on fait toujours la dupe positive et la dupe negative aussi.
Notre magnifique travail était cette année ARANYEMBER de Alexandre Korda /avec l'aide de la Fondation de Lumiére

3. Nous commencons cette année établir notre base d'ordinateur avec un programme qu'on peut transformer dans l'avenir. Pour ce gors travail notre collection de films, d'affiches, de photos et documentation sont en cours de réorganisation et de recensement.

4. Projections, publications

Dans notre salle de cinéma nous continuons les projections des films anciens et nouveaux, nous donnons plusiuers programmation et discours, par exemple avec Monsiuer Dominique Paini, avec Madame Claudine Kaufman, Monsieur Bernard Martinand, avec Jirzi Menzel, etc, des auteurs et critiques-
Nous avons toujours notre revue de FILMKULTURA tous les mois.
Nous publions des livres historiques du film :
Gábor Szilágyi : ÉLETJEL l'histoire du cinéma aprés la guerre deuxiéme tome
Lotte H. Eisner : Die damonische Leinwald
on publie une histoire du film muet hongrois
beaucoup de philmographies
on publie l'héritage de Félix Máriássy /mertteur en scéne/

5. administrations et budget

Nous avons beaucoup de difficultés financiéres. Le 4o % de notre budget viens comme un appui, mais il faut escamoter par nos propres moyens le reste. On demande continuellement les fondations, etc.

6. relations internationals sont idéales
nous sommes dans une trés bonne relations avec les collégues étrangés, nous pouvons changer les films, organiser les programation avec eux. Par exemple nous avons accepté trois fois les représentants de la Ciném athéque francais et projetiuons les films restaurés par eux.
Nous sommes en trés bonne relation avec Fonfation Lumiére, UNESCO, Ciné-mémoire, CNC Boisd'Arcy

7. Nous avons un nuoveau dépot pour les films positifs et negatifs Nous en sommes trés content, ca permet une conservation ideale et conforme á l'époque.

Budapest, 1995. fevrier

MAGYAR FILMINTEZET

Buenos Aires

FUNDACION CINEMATECA ARGENTINA
Buenos Aires

Annual Report 1994

Acquisitions

This year has been particularly important in acquisitions activities.

71 Argentine films missing in our country. Though the positive copies were in 16mm, the decision was to purchase the stock in the hands of a distributing company in Bogota (Colombia). The original negatives and 35mm copies could not be found for more than 40 years.

118 Argentine titles in 16mm (part of it purchased and partly deposited in accordance with local producers and distributors).

4 Argentine titles in 35mm.

23 foreign titles in 35mm.

4.700 cans of 35mm films (negatives and positives). The material includes copies of national production and foreign productions as well. By decision of a Court of Justice the Cinemateca had been put in a former lab CITECO closed a few years ago because of bankruptcy.

Preservation

An arrangement was settled with a specialized lab in Los Angeles to restore, make dupe-negatives and new positive prints of the 71 Argentine films purchased in Bogota (Colombia).
Guillermo Fernandez Jurado went especially to the United States to supervise the quality of the first copies.

Cataloguing, documentation, research

A new part-time assistant was put in charge to help with the documentation service. Thanks to the film viewers received as a donation from the Motion Picture, Broadcasting and Recorded Sound Division/Library of Congress, cataloguing was easier. Taking into consideration all the material acquired, the task was too important for our staff.

Budgetary matters, relations with Governmental Authorities

Revenues from our public showings, one of our main financial resources was only a part of the incomes we need. The profit obtained for supply of material to TV channels and cable was a little bit higher than in 1993. Thanks to a grant from the Government, for preservation expenses, the Cinemateca received a grant from the Government which allowed us to start a more important work on the field of preservation and restoration, outside the country.

As we stated for many years preservation and restoration were practically impossible to do in our country because only one lab was left and their business is to work for the industry.

International Relations

We are thankful to Mr Ib Monty director of Det Danske Filmmuseum and to Mr Matthias Knop, curator of the Filmarchiv/Deutsches Institüt für Filmkunde who supplied the films for the retrospective devoted to Asta Nielsen.

Coordination of film programmes between Latin American countries was going on without difficulties. The major problem was always the different rules in each custom, so the help of the Embassies are fundamental.

Guillermo Fernandez Jurado was invited to Caracas to participate in a seminar about a communication network for Latin American archives organized by OEA.
Mr Fernandez Jurado is also grateful to Mrs Claudia Triana de Vargas and to Mr Jorge Nieto from the Patrimonio Filmico Colombiano, for the help received during his staying in Bogota.

Paulina Fernandez Jurado attended the FIAF Congress in Bologna and next visited - in Paris - La Cinémathèque Française : Michelle Aubert and Les Archives du Film du Centre National de la Cinématographie. She had also a meeting with Teresa Wagner from Unesco.

Film showings

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

NEW POLISH CINEMA
RETROSPECTIVE OF THE FILMS OF HUMBERTO SOLAS (ICAIC, Cuba)
NEW NORWEGIAN CINEMA
EXTENSIVE RETROSPECTIVE "HOMMAGE A FRANCOIS TRUFFAUT"
COMPLETE VERSION OF "BERLIN ALEXANDERPLATZ" by R.W. FASSBINDER
RETROSPECTIVE REINHARD HAUFF
ARGENTINE FILMS WAITING FOR THEIR COMMERCIAL RELEASE
RETROSPECTIVE ISTVAN SZABO
RETROSPECTIVE ASTA NIELSEN
RETROSPECTIVE JEAN RENOIR
PANORAMA OF THE DUTCH CINEMA
RETROSPECTIVE MIKE LEIGH
NEW FINNISH CINEMA

Visitors

Director Erik Gustavson to introduce the Norwegian films. Cuban director Humberto Solas to introduce his films. Istvan Szabo to introduce his fims.

Professors, teachers and researchers from various American universities visited the Cinemateca looking for special information about the History of Argentine cinema.

Canberra

NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA

CANBERRA, AUSTRALIA

REPORT OF ACTIVITIES 1994

INTRODUCTION

During 1994 the Archive returned 5 000 foreign nitrate films to their countries of origin, to give these films a greater chance of being preserved. The films were repatriated to film archives in the United States of America, Canada, France and England. The response has been very positive with many overseas archives discovering "lost" gems.

ACQUISITIONS FOR THE YEAR

FEATURE FILMS

This year the Archive established **The Peter Weir Collection**. Well known Australian film director Peter Weir is giving the Archive a print of each of his films and some original negatives. The collection includes original negatives of *Homesdale* (1971), *OTIS '70'* (a 1970 television arts program hosted by Peter Weir), and prints of feature films *The Plumber* (1978), *The Year of Living Dangerously* (1982), *Witness* (1985), *The Mosquito Coast* (1986), *Dead Poets Society* (1989), and *Fearless* (1993).

Feature film acquisitions included original and intermediate materials for:

- *Alison's Birthday* (1981, d. Ian Coughlan, *16mm*)
- *The Big Steal (1990, d. Nadia Tass)*
- *The Chant Of Jimmy Blacksmith (1978, d. Fred Schepisi)*
- *The Clinic (1983, d. David Stevens)*
- *Devil In The Flesh aka Beyond Innocence (1985, d. Scott Murray)*
- *The Fringe Dwellers (1986, d. Bruce Beresford)*
- *High Tide (1987, d. Gillian Armstrong)*
- *Les Patterson Saves The World (1987, d. George Miller [II])*
- *Malcolm (1986, d. Nadia Tass)*
- *The Pursuit Of Happiness (1988, d. Martha Ansara, 16mm)*
- *Solo (1978, d. Tony Williams)*
- *Stan and George's New Life (1992, d. Brian McKenzie)*

and prints of

- *Black Robe (Aus/Cda, 1992, d. Bruce Beresford)*
- *Country Life (1994, d. Michael Blakemore)*
- *Dead End Drive-In (1986, d. Brian Trenchard-Smith)*
- *Emerald City (1988, d. Michael Jenkins)*
- *The Great McCarthy (1975, d. David Baker)*
- *Hurricane Smith (1991, d. Colin Budds)*
- *Love in Limbo (1993, d. David Elfick)*
- *Lucky Break (1994, d. Ben Lewin)*
- *Mary (1994, d. Kay Pavlou)*
- *Muriel's Wedding (1994, d. Paul J. Hogan)*
- *Racing Luck (1941, d. Rupert Kathner).*
- *Reckless Kelly (1993, d. Yahoo Serious*
- *The Removalists (1975, d. Tom Jeffrey)*

- *Romper Stomper (1992, d. Geoffrey Wright)*
- *Seeing Red (1993, d. Virginia Rouse)*
- *Sirens (1994, d. John Duigan)*
- *Street Hero (1984, d. Michael Pattinson)*
- *Turtle Beach (1992, d. Stephen Wallace)*

SHORTS

- *A Personal History Of The Australian Surf* (d. Michael Blakemore)
- *Squeaker's Mate* (1976, d. David Baker)
- a selection of the output of emerging filmmakers from the Victorian College of The Arts

ACTUALITY

- 16mm footage Rosewood Station, Northern Territory c1950's
- black & white footage of political figures Arthur Calwell, Gough Whitlam, Paul Hasluck, Harold Holt, Malcolm Fraser, Sir Robert Menzies and Sir John McEwen; Donald Campbell preparing for a land speed record attempt and a report on the Bogle-Chandler case.
- the Sir Robert Menzies Home Movie Collection
- opening of the New Brighton (Victoria) Grammar School c1929
- 16mm footage of the Millicent region of South Australia
- 1940's footage of Manly and the Blue Mountains (NSW)
- 16mm film of the 1937 Australian tour by the Ballet Russe of Monte Carlo (which included Helena Kirsova who went on to a lengthy association with the Australian Ballet)

DOCUMENTARY

- *The Selling Of The Female Image* (1975, c. Carole Kostanich)
- *Mum's The Word* (1981, d. Carole Kostanich)
- *The Kookaburras, The Harriers and Bazza, The Fishing Hunters, Hunters Of The Skies, Webs Of Intrigue* and *Jackpot Town* by director Roger Whittaker
- *Secret Storm; Me and Daphne; Changing The Needle; Haiphong An Act Of Solidarity; Dr Hoa's Children* by director Martha Ansara
- *A Singular Woman* (1985, d. Gillian Coote)
- *The Last Tasmanian* (1977, d. Tom Haydon)

VIDEOS

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

FEATURES

Blackfellas (1993, d. James Ricketson); *Mary* (1994, d. Kay Pavlou); *Country Life* (1994, d. Michael Blakemore); *Ebbtide* (1994, d. Craig Lahiff); *Exile* (1994, d. Paul Cox); *Lucky Break* (1994, d. Ben Lewin); *Muriel's Wedding* (1994, d. Paul J. Hogan); *Police Rescue - The Movie* (1994 d. Michael Carson); *The Roly Poly Man* (1994, d. Bill Young); *Sirens* (1994, d. John Duigan); *Rough Diamonds* (1994, d. Donald Crombie); *Spider and Rose* (1994, d. Bill Bennett); *This Won't Hurt A Bit* (1993 d. Chris Kennedy); *The Seventh Floor* (1993, d. Ian Barry); *The Sum Of Us* (1994, d. Kevin Dowling/Geoff Burton).

DOCUMENTARIES

Angst (d. Judy Menczel); *Below The Wind* (d. John A. C. Darling); *Black Angels: A Widening Vision* (d. James Wilson, John Tristram); *Boys and Balls* (d. Sue Thomson); *Concrete City* (d. Mandy King, Fabio Cavadini); *Cowboys and Asians* (d. Zoe Reynolds, Michael Balson); *Creative Spirits II* (d. Don

Featherstone, Malcolm McDonald, Jackie McKimmie, Geoff Bennett) [performer Robyn Archer; painter Tim Storrier; thriller writer Peter Corris; playwright/poet Dorothy Hewitt]; *Deadly Hunt* (d. Don Parham); *Done Ball* (d. Kerry Negara); *Fences* (d. David Caesar); *Islands Of Fire and Magic* (d. Gary Steer); *It's Ruth* (d. Christina Wilcox); *A Kid Called Troy* (d. Terry Carlyon); *The Last Magician* (d. Liz Thompson, Tracey Holloway); *Legends: An Australian Surfing Perspective* (d. Darryl Rigby); *My Country* (d. Bob Plasto, Ruth Berry, Anya Irritya Ross); *Nice Guys Finish Last* (d. Nicholas Adler, Caroline Sherwood); *No Death In Brunswick* (d. Mark Osborn); *Not A Job For A Nice Jewish Girl* (d. Jacquelynne Willcox); *Pirates! And The Policing Of The High Seas* (d. Timothy Kupsch, Sean Nash); *Poetry In Motion* (d. Judith Curran); *Red Ted and The Great Depression* (d. Pat Laughren); *The School Of Babel* (d. Robert Cockburn); *A Taste Of Africa* (d. Judith John-Story); *Watch The Watch* (d. Malcolm McDonald); *When The Honeymoon Is Over* (d. Stephen Ramsey); *When The Lights Go Out* (d. Tony Gailey).

TELEVISION/MINISERIES
The Adventures Of Blinky Bill [26 eps] (d. Yoram Gross); *The Battlers* (d. George Ogilvie); *Escape From Jupiter* [13 eps] (d. Kate Woods, Fumitaka Tamura); *Heartland* [13 eps] (d. Julian Pringle, Paul Faint, Scott Hartford-Davis); *Banjo Paterson's The Man From Snowy River* [13 eps] (d. Marcus Cole; Colin Budds); *Skytrackers* [26 eps] (d. Mario Andreacchio; Steve Jodrell; Julian McSwiney).

PROGRESS IN THE FIELD OF PRESERVATION

The Archive established a New Technology Unit to assess the usefulness of emerging technologies including digital storage.

The focus of preservation is moving away from the routine copying of at-risk material towards arresting degradation through measures such as improved storage and an increasing use of electronic solutions for preservation problems.

A highlight of preservation activities in 1994 included salvaging one Sydney families home movie collection, which had been severely damaged in the January bushfires. Preservation staff separated melted spools from the film and developed an 'unblocking' solution, saving all but about 30 feet of the estimated 6850 footage. This was invaluable pilot research into restoration of materials suffering such extreme damage.

CATALOGUING

During the year, cataloguers were involved in a project to download the Archive's database of around 260,000 records to CD-Rom. The project is nearing completion and a May 1995 release date is anticipated.

Other cataloguing work concentrated on newsreels and silent film. An illustrated catalogue of silent film holdings, currently in preparation, should be released late in 1995. A pilot project is currently underway to assess the effectiveness of outsourcing the cataloguing of newsreels and the results will be carefully evaluated as a possible future direction for this work. Major printed lists were also completed detailing holdings of radio serials and television drama series.

DOCUMENTATION

In 1994 the Archive actively pursued documentation relating to recently released Australian films including *Pricilla Queen of the Desert, Romper Stomper, Muriel's Wedding* and *The Sum of Us*. Other acquisition highlights included research files from the television series *This Is Your Life*.

The number of researchers using the documentation collection continued to grow. Images provided to Australia Post will be used to mark the Centenary of Cinema.

ACCESS SERVICES

Requests for access to film and video collection materials increased steadily in 1994. The project to distribute the Archive database on CD-ROM in 1995 will almost certainly further increase demand for access to collection materials.

Materials were provided for many projects, including:

- *Celluloid Heroes*, a four part production on the Australian film industry directed by Tony Buckley;
- *Red Ted and the Great Depression*, a documentary about former Treasurer Edward Granville Theodore, by Mungana Films;
- a restored print of *The Sentimental Bloke* (1919), enhanced to reintroduce the original tinted and toned colours to specific scenes, was screened in Film Festivals in New Zealand and San Francisco;
- documentaries such as *The Party Girls*, about Australian women in politics, *On The Sheep's Back* and *Thanks Girls and Goodbye*, about the Women's Land Army;
- support for the Archive's new Sound and Moving Image Exhibition.

FILM SCREENINGS - EXHIBITIONS - PUBLICATIONS

In November the Archive launched its new Sound and Moving Image Exhibition (SAMI). The exhibition features a range of interactive exhibits, newsreel screenings, Australia's first Oscar and the FX car from the feature film *Malcolm*.

The NFSA Newsletter is published quarterly.

BUDGETARY MATTERS

In the 1993/94 financial year, the Archive operated with a total appropriation of $A9.2 million and a staffing allocation of 127.

INTERNATIONAL RELATIONS

EUROPE
Deputy Director Ray Edmondson represented the Archive at the FIAF congress in Bologna. Mr Edmondson spent June and July based at the FIAF office in Brussels, developing a philosophy of audiovisual archiving.

Ms Mary Miliano and Mr Edmonson represented the Archive at the IASA/FIAT conference in Bogensee.

ASIA

Mr Edmondson spent a total of three weeks in Manila developing a strategic framework to assist film archiving in the Philippines.

The Archive was commissioned by UNESCO to conduct a survey of archives in Asia as an input to the 1996 Congress.

Arrangements were agreed with ASEAN (Association of South East Asian Nations) for the conduct at NFSA of a training seminar on film and video archive management. It will be held in May 1995 and participants will come from ASEAN and neighbouring countries.

UNITED STATES

Information Technology Branch Senior Manager David Watson visited colleagues in the United States and attended the AMIA Conference to demonstrate the collection management system, MAVIS.

AUSTRALIA

Among colleagues received in Canberra during the year were Dr Henning Schou (NFTVA, London), Professor Augustin Sotto (Chairman, Philippine Society of Film Archivists), Mr Honesto Isleta (Chief Executive, Philippine Information Agency) and Ms Carmen Padilla (Director, Philippine National Commission for Culture and the Arts).

Caracas

ANNUAL REPORT
1995

1- ADQUISITIONS OF THE YEAR

1.1 We continued with our policy of developing the national cinema collection, acquiring ill new feature film copies (3 finished this year and 8 done in the 1970s).

1.2 Three foreing feature films were acquired.

1.3 Eleven national short films were acquired (5 finished this year, 3 done in the 1930s, and 3 from the 1970s).

1.4 We have commitments to acquir 5 national feature films belonging to the 1980s and 7 to the 1970s.

1.5 We obtained a voluntary deposit of 9 national feature film negatives and 22 national short films negatives.

2.- PROGRESS IN THE FIELD OF PRESERVATION

2.1 The proyect concerning the building of vaults has'n been entirely defined yet.

2.2 We acquirect a lithium chloride air drying unit.

2.3 We obtained the custody of 9 original national feature film negatives and 23 original short film negatives belonging to the 1970s, 1980s and 1990s.

2.4 We obtained 2 new short film dups and masters belonging to the 1960s whose originals had been lost.

Parque Central, Torre Este, Nivel Lecuna, Piso 3. Telfs.: (02) 5710176 - 5738946. Fax: (02) 5717553. Apartado 17045. Caracas 1015A, Venezuela.
Cinemateca Nacional
Miembro de la Federación Internacional de Archivos Fílmicos, FIAF.

1.5 We prepared the materials needed to duplicate 2 feature films of the 1960s whose originals had acidulated, and 3 nitrate short films, one of these being one an early film sound.

3.- CATALOGUING - DOCUMENTATION - RESEARCH

3.1 We created an informatic program designed to catalogue our film and video colletion; all the previously registered information was entered into this program.

3.2 We complete the entry of our periodic publication in our database.

3.3 203 new entries were added to our film colletion database.

3.4 9 research projects concerning sociological, historical and theoritical themes were completed, being of special intereset one that deals with the history of the National Laboratories (1929-1937) wich the permits us to know the titles of the films produced and the exact chronology of the remaging materials. It will be published in 1995. we continued to develop he Venezuelan Audiovisual Universe Statistics Program.

4.- FILM SHOWINGS - PUBLICATIONS

We pesented 713 titles in 1087 film showings in our own theatre (Cinemateca) with an attendance of 84.041 people.

In our assòciated theatre (La Previsora), we presnted 109 titles in 1163 showing with an attendance of 42.274.

The following cycles were carried out: "Muestra Antológica de Román Chalbaud" (Román Chalbaud's Anthological Festival);

"Retrospectiva del Cine producido por la Universidad de Los Andes" (A Retrospective of Films produced by the University of Los Andes); "Muestra de Leonardo Favio como Director" (Leonardo Favio as Director), as well as cycles showing films from the following countries: Taiwan, Japan, Israel, Switzrland and Finland. We also carried out cycles based on Humphrey Bogart, Peter Llienthal, Derek Jarman, D.W. Griffith and Roberto Rossellini.

We published 12 numbers of our showings program (Nºs 23 to 39), wit an overall printing of 1.500 issues.

With the collaboration of the National Library, we carried out the program "Cine sin Fronteras" (Movies with-out Frontiers) by which we took films in video form to remote small cities and towns, using the Library's bibliobuses as infrastructure.

5.- BUDGETARY MATTERS. RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our relations with the cultural authorities of wich we are dependent were satisfactory. We obtained a raise in our budget in relation to last year.

6.- INTERNATIONAL RELATIONS

We established contac with National Archives and Records Administration, Washington.

We organized, jointly with the CNAC-Centro Nacional Autónomo de Cinematografía (National Autonomous Cinematographic Center), a sample called "Venezuela: Forty Years of Cinema, 1950 - 1990" wich was in exposition at the Museum of Modern Art, New York, in December.

We sent a restored film to the "Festival de Filmes Restaures ou Retrouves sur le Theme de la Tolerance" organized by UNESCO in París.

The National Autonomous University of Mexico's Cinema Department lent us some of Luis Buñuel's films for our cycle presented in Caracas.

We established an agreement to interchange film copies with the Cuban Cinemateca.

Mr. Oscar Lucien, who was our President until April 1994, participated in the Bologna Cogress.

7.- <u>SPECIAL EVENTS</u>

We participated in the joint production of he second edition of the "Festival Latinoamericanos de Cortos y Videos de Caracas" (Latinomerican Short Film and Video Festival of Caracas).

FUNDACION CINEMATECA NACIONAL
Dirección de Archivos Fílmicos

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Cinemateca Nacional
Miembro de la Federación Internacional de Archivos Fílmicos, FIAF.

Dublin

Irish Film Archive
1994 Activities Report

Film Institute of Ireland

Acquisitions of the year

The collection of film material in the Archive has increased by over two thousand items in 1994. The acquisition of a number of large collections from advertisers, although welcome, created certain problems - particularly with regard to cataloguing of obsolete magnetic formats. The rate of acquisition has been such that there will be no active pursuit of material for the next six months until newly acquired material is fully registered and the collections properly sorted.

Key professional collections acquired include: film-maker and newsreel producer Colm O Laoghaire's film collection numbering over 400 cans including his own documentaries and newsreels and films made by members of the Irish Film Society; Kieran Hickey's collection of material used in his *Short Story - Irish Cinema 1945 - 1958* including prints of *Return To Glenascaul* and *A Stone in the Heather;*films and related material from camera-man Robert Monks; further deposits from Bord Failte and the Department of Foreign Affairs.

Progress in the Field of Preservation

The most significant development in our preservation work this year has been in the clarification of our requirements with regard to passive preservation. We have appointed a group of engineers to install temperature and humidity controls in the master and access copy vaults. Their aim is, where possible, to exploit the prevailing, consistently cool conditions in the Archive. We are in the process of installing a comprehensive de-humidification system which should begin to solve very severe problems of high humidity which is contributing to vinegar syndrome, mould and bacteria.

Cataloguing

With the completion of a comprehensive set of Cataloguing Guidlines based on our established working procedures, FIAF's cataloguing Rules and the cataloging manuals of the National Film Archive in London and the Library of Congress in Washington, cataloguing procedures within the Archive have been streamlined and allow the generation of more detailed filmographic and technical records for each item catalogued. However progress was severely hampered by the departure of our Head of Cataloguing and Information mid-way through the year.

Film Showings

The Archive continues to provide at least one film programme to each of the Irish Film Centre's bi-monthly cinema calendars. Audiences for these screenings averaged 100 seats. A tribute to Colm O Laoghaire, producer of Ireland's longest running newsreel, was arranged in celebration of Colm's 75th birthday. The Film Centre hosted an open day in September where tours of the Archive were conducted throughout the day and a programme of Archive films was screened to the public free of charge.

Non-commercial festivals of Irish film have been co-ordinated for San Fransisco, Boston, Montreal, Lima, Leeds, Birmingham, Lagos, Buffalo, Philadelphia, Bremen, San Diego, Dar Es Salaam, Prague. Two festivals coincided with visits of President Robinson - in New Delhi and Tanzania. The largest festival by far was the *In the Name Of The Nation* festival held in New York during the month of June and co-hosted by the Film Society of Lincoln Center. The Department of Foreign Affairs has, for the second year running, awarded a grant of £10,000 to the Archive for purchase of prints of Irish films. The films which are to be circulated to festivals of Irish film abroad for three years will later be deposited in the Archive for preservation and research.

The Archive provided *Willy Reilly and His Collen Bawn,* a feature film made in 1920 and restored by the National Film Archive to the UNESCO Festival of films based on the theme of tolerance.

Archive material was supplied to several film and television productions throughout the year, most significantly to the RTE productions *Memories in Focus,* a series focusing on the history of indigenous Irish film production and *The Irish Condition,* a four part series on modern Irish history and society.

International Relations

The Archive Curator attended FIAF Congress and the AGM of the Lumiere Association in Bologna.

Funds were secured from the Lumiere Association for the preservation of *Tir Na Nog,* a short travelogue film made in Ireland in the late 1940s by a Welsh cinematographer. This project will be carried out in association with the Welsh Film and Television Archive.

Lumiere have also designated funds to the Irish Film Archive to facilitate the Irish contribution to the European Filmography. The editor of Irish entries is Kevin Rockett. Supervision of technical aspects of the project was carried out by Kevin

McCarthy, former Head of Information and Cataloguing, who attended several meetings of the Lumiere filmographers.

The Curator and Access Officer, Liam Wylie attended the Joint Technical Symposium in London, January 1994.

The Irish Film Archive has been invited to join the British Regional Archives Forum in a newly created category of Observing Member.

Budgetary Matters

This has been a very difficult year for the Archive. Following a long period of financial instability throughout the Film Institute, a series of cost-saving measures were implemented which involved rationalisation in the Archive. However a significant increase in the annual grant from the Arts Council to the Film Institute of Ireland from January 1995 should herald a period of increased stability.

Unforeseen Problems

In October the cataloguing and public access areas of the Archive were flooded when the Centre's drainage pipes were punctured on an adjacent building site. This crisis forced the Archive to close its doors to all enquirers except those who could carry out research on VHS reference tapes. Fortunately, the film storage vaults escaped flooding but an inevitable increase in humidity levels may cause long term problems in the film collections. However, the costs of compensation for the damage has allowed us to install fail-safe flood detection, prevention and protection systems. This crisis, combined with reductions in staff and budgetary cut-backs have slowed down work in all areas of the Archive for the closing months of the year.

Frankfurt

deutsches
filmmuseum
frankfurt am main

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Ihre Nachricht	Ihre Zeichen	Unsere Zeichen	Datum
16.12.1994		CD-mc	10.02.1995

Dear Eva Orbanz,

this is our archive's activities report für 1994:

Due to encreasing budget limitations the archive activities in the last year had to become more moderate than in the past. Nevertheless work is continued by concentrating the ressources on some projects. One of the most stirring is resulting from the 1993 aquisition of ten amateur films made between 1903 and 1910 by the family Neubronner. The films – counting among the very few surviving films of this early period of amateur film making – have been shot on 17.5-mm-material. This format used to be the first one especially designed for amateur purposes and features middle perforation (like e.g. the 9.5-mm-Pathé format). In 1994 the German Filmmuseum gave an order for the construction of a 17.5-mm claw mechanism to be integrated into a Oxberry printing machine. Printing process will start in early 1995.

There is also to mention that the City of Frankfurt in 1993 decided to close the Municipal Cinema which is the very heart of the German Filmmuseum. National and international protest notes, a large public campaign and a big amount of political activities by the museum's leadership as well as by friends of the museum and it's work did prevent the closing up to now. Nevertheless the City of Frankfurt follows up it's policy to lower the number of employees.

This are the 1994 archive's figures:

Film Archive:

1.2 Rudolf Worschech
2.1.1 70
2.1.2 30
3.1 2.400 meters
3.2 4.000 meters
4.2 200
8.1 1
8.2 1

Cinema:

1.2 Kristin Vincke
6.2 5 per month
6.4
6.5
6.6 20
7.1 yes
7.2 municipal cinema: 1 theater, 140 seats,
permanent exhibition: 1 theater, 25 seats
7.3 800
7.4 400
7.5 50%
8.1 1 program planning, 3 projectionists
8.2 1 part time program planning, 2 part time cashiers
Retrospectives on Derek Jarman, Andrej Tarkovksy, David Lynch, Aki Kaurismäki, Krzysztof Kieslowski, Robert Bresson, Jean Renoir, Satyajit Ray. Actors Portraits on jodie Foster, Harvey Keitel, Sigourney Weaver, Robert de Niro, Tom Waits, Anthony Quinn,
Jean-Pierre Léaud, Richard Gere, Ivan Mosjukin. Silent Film showings: monthly sreenings of silent films with live music, Indian Silent Film retrospective (from Pordenone festival), Brasilian Silent Film retrospective, Silent Criminal films. Monthly film club (french, indian, feminist, documentaries, experimental etc.). Weekly university seminars. Special events: Tibetan Film Festival, International Children's Film Festival, Sarajevo documentary showings (SAGA), Films against racism, films about old and new nazism. International guests present like Anthony Quinn, David Bordwell, Kristin Thompson, Leonardo Quaresima and many more different filmmakers.

Documentation and Collections:

1.2 Jürgen Berger
5.3 1400 posters
5.4 5000 stills
5.5 200 scripts

6.1 50
6.3 500 requests
6.4 50 loans
others aquistions: 60 graphics, 50 set design sketches, 15 magic lantern slides

Library/Videothek:
1.2 Kirsten Maier
2.3 59 videos
5.1 814 books
5.2 150 periodicals
6.1 2157 library users
6.2 479 video viewers
6.3 600 requests
8.1 1
8.2 1

Gallery Exhibitions:
1.2 Herbert Gehr
In 1994 the German Filmmuseum did present four in-house researched gallery exhibitions which have been accompanied by publications: 1. Sound & Vision – Musicvideo and Filmavantgarde; 2. Optical Poetry: Life and Work of Oskar Fischinger; 3. Male Beauties – Die schönen Starken der Leinwand; 4. Mecki, Märchen und Schnurren – Die Puppenfilme der Gebrüder Diehl. These exhibitions have been accompanied by extensive retrospectives in our cinema.

Budgetary matters:
1.2 Claudia Dillmann
Due to the general economic situation since 1994 the City of Frankfurt only takes care for the costs of building, general running costs and staff salaries. All operative budgets for programs like exhibitions or publications have to be made out of the visitors entrance fees and ticket sales. Payment for any archive aquistions has to be applied from case to case but at the moment is granted far below a 40.000 Marks limit annually.

Mit besten Grüßen
gez.
Claudia Dillmann

Frankfurt

Activities Report Deutsches Institut für Filmkunde/Dep. Film Archive 1994

Acquisitions of the year:

- 35mm-stock of German company Atlas-Film/Duisburg, positive and negatives, 550 prints, basically German films past 1960, int'l classics in German dub-version as well.
- Stock of former production company Insel-Film, Munich. Ca. 1.600 titles, 80% short films, doc., short feature and advertising spots, 20% feature films (among them positives and neg. of Arnold-Fanck-films 1920-45).
- Stock of Wiesbaden-based champagne company Henkel, ca. 150 prints, 1920-40, mostly advertising clips, as well as amateur films made by employees in the 20ies and 30ties.
- Exchange programs within FIAF (George-Eastman-House, Cinematheque Luxembourg...), ca. 30 prints, from non-German silent classics to films by/with German emigrants during the 30ies and 40ies.

Preservation:

With the help of an additional support from the city of Wiesbaden the following nitrate films were preserved:

EVAS HEMD (1914), tinted short feature comedy
SENSATION IM WINTERGARTEN (1929), full length feature film, exchanged with Swedish Film Institute
KREUTZERSONATE (1926), German version of Czech-film, full-length feature-film
DER GALILÄER (1921), tinted print (in cooperation with Bundesarchiv Berlin, in progress)
PERLEN (1940), colored German advertising-clip, and many others from Henkel-company
MESSTER-films for the Messter-exhibition, several short features and one animated short, all around 1915
SOKRATES UND DER FAHRSTUHL (1918), tinted short feature (in cooperation with Danish Film Inst.)

Cataloguing

- From the new acquisitions around 210 films were catalogued, for cataloguing in general see report from our dep. Documentation/ information, as we do cataloguing only for films present in our archive.

Film showings

- In the archive-owned CALIGARI-cinema there were around 150 screenings in 1994, among the major events:

  Art in life/Life in art - series of events with lectures on films about artists, features and docs.

  MusicAndFilm-Festival - Films connected with music/musicians, three-day-festival

  Film and literature - programs and lectures during the annual book-fare in Wiesbaden

  History of German advertising film

  Silent films with live musical accompaniment

International relations

For non-commercial screenings we supported (among others): FIAF-partners in Lisbon, Bologna, Toulouse, Buenos Aires; Goethe-Institutes (Zagreb, Kairo, London...); Centre Georges Pompidou, Animation Festival Utrecht, Videotheque de Paris etc.

Glasgow

SCOTTISH FILM ARCHIVE, GLASGOW

Report on Activities 1994

People's history was reflected in the range of film acquisitions during the year. Of the 455 titles acquired the greater proportion reflected aspects of daily life, of industrial history and changing society. Notable amongst these are the Norton Park Film Group collection which includes *The Singing Street* (1951) an evocative record of children's singing and rhyming games in Edinburgh, Ciano Soave's affectionate footage of young people socialising in Dundee's Haparanda Cafe in the sixties, the Montgomery collection (1920s and 30s) chronicling aspects in the lives of an affluent family active in local politics and community life and amateur footage of Edinburgh in the years leading up to the Second World War.

The Archive was delighted to accept from Robert Mocogni his unique film record of Catholic ecumenical practice in the West of Scotland in the decade prior to the sweeping changes introduced by the Second Vatican Council. This collection, illustrating monastic and local parish life provides a unique, insider's view of religious practice in Scotland.

The Royal Scottish Geographical Society deposited nitrate footage of the Scottish National Antarctic Expedition 1902-4 and a large collection of 16 mm film concerning Isobel Hutcheson's travels in Greenland in the 1930s.

During the year the Archive acquired 175 hours of Gaelic language broadcast materials. With the support of the Gaelic Television Committee, a project to monitor, select and catalogue Gaelic television output has commenced with the appointment of a Television Officer to administer the acquisitions.

In January 1994 the technical inspection of the acetate master collection was completed, a major task involving a reel by reel re-winding, canning and numbering procedure.

During the year 180 titles were screened at thirty events. As well as the local history programmes the Archive created an anniversary programme celebrating sixty years of the Scottish Amateur Film Festival, collaborated in London Film-makers Co-op tribute to documentary film-maker Jenny Gilbertson.

Extracts on videotape and memorabilia were provided for various exhibitions including *Scottish Variety* (Edinburgh Festival 1993) and *Children's Cinema - the Golden Age*. In conjunction with the Daily Record and for the *Newspapers in Education Week* the Archive produced a video compilation of images from the 1970s for use in schools.

Over 1,300 titles were accessed during the year and 96 commercial productions serviced.

In international events the Archive screened material at the Celtic Film and Television Festival in Brittany and the Association Europeene Inedits annual conference. The Archivist was invited to speak on local newsreels at the No - i - Rana FIAF Congress. During the conference the Archivist presented to the Steven Spielberg Jewish Film Archive a copy of footage shot by a Scot, Dr H Torrance, in Palestine in the 1930s.

It was with great sadness that the Archive accepted the papers of the late Donald Alexander, director of *Wealth of a Nation* (1938) and *Dundee* (1939) for the first Films of Scotland Committee. Later member of and subsequently chairman of production for the second Films of Scotland Committee Donald enjoyed a long and respected career as a documentary maker working with Paul Rotha, as a founder member of Data Film Unit and as Film Adviser to the National Coal Board. His work with Budge Cooper on films such as *Land Girl* (1942), *Children of the City* (1944) and *Birthday* (1946) have enriched Scotland's film heritage. In later life Donald returned to Scotland to head the Audio-Visual Aids department of the University of Dundee.

Janet McBain
Curator

16/1/95

Helsinki

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 1994

1. ACQUISITIONS OF THE YEAR

In 1994 the domestic film unit of the Finnish Film Archive received 90 depositions, which contained 71 prints of Finnish feature films, 1.141 prints of Finnish short films, and the pre-print materials of 41 feature films and 563 short films. In addition, the archive received a great amount of advertising short films or spots; of these ca. 35 boxes of reels remained to be handled later.

The foreign film unit received voluntary depositions from all of the film importing companies. Import and distribution companies, and other organizations deposited 227 foreign feature films and 482 foreign short films (including trailers).

Our main archive in Otaniemi has reserve capacity for new (domestic) depositions only for a couple of years. We are further obliged to laborous operations moving less important material to other vaults, these having not so complete climatic control.

The archive's video unit received 1.020 video cassettes (852 titles). These figures consist of legal free exemplars of videos commercially distributed in Finland, films transferred to video for research purposes, and legal deposits of new domestic video programs. The video collection totals now ca. 13.950 cassettes (10.000 titles).

The book library acquired 480 books and subscribed or received as complimentary copies 140 periodical titles. The library has now ca. 18.500 titles of books and pamphlets and 650 titles of periodicals. Several new dossiers were again added to the library's clipping file collections.

The photography collection grew with 6.000 photos: the archive received 1.000 domestic stills and negatives from 20 films and 5.000 foreign stills from 300 films.

The document collection received 230 posters: 130 domestic posters from 60 films and 100 foreign posters from 50 films. We also received 45 domestic (including plans for unrealized projects) and 550 foreign film scripts or dialogue lists.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1994, the total amount of nitrate material transferred to safety stock was 26.341 metres. 35.777 metres of acetate film was processed.

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

A long step forward in the development of technical facilities was taken when the archive was able to acquire a video-scanner and all the necessary equipments. The archive will start transferring preservation material to videotape for research use.

3. CATALOGUING - DOCUMENTATION

The archive uses in its cataloguing a Hewlett-Packard HP3000 computer and Minisis database programme. Ca. 30 persons have on-line access to the system by their terminals or personal computers. In addition, the archive started testing with opening of three databases (Filmdb, Library db, Periodicals db) to the customers of the archive's library.

New data of films and other materials checked and numbered by our conservators and archivists is entered daily into the computer. Information from our old manual catalogues is being entered retroactively. Our Technical data base (records containing information on the film materials in the archive's film collection) totals now ca. 103.700 records. We also have separate data bases for deposits, film traffic, screenings, photographs, posters, script materials, film content descriptions, library books, and periodicals.

Our Filmographic data base (records containing information on film titles, production companies, and statements of responsibility, of films produced and/or distributed in Finland) totals now ca. 38.000 records. The Finnish Board of Film Censorship enters into this data base, by on-line terminals, information on the registration of new films and videos released for distribution in Finland.

4. PROGRAMMING

There were 844 screenings of 472 different films in the Archive's Cinema Orion in Helsinki. The total attendance was 49.202 and the average attendance per screening 58. We also had 163 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki were:

SPRING SEASON. Luis Buñuel. Marlon Brando. Carte blanche à Kaarle Stewen. The Detective in Film. Krzysztof Zanussi. Walerian Borowczyk. Claude Chabrol I. German Experimental Cinema of the 1920s, 1960s, and the 1970s. 50th Anniversary of the Jussi Awards. Hollywood Before the Code. Euro-Comedians. Feature-length animated cartoons (non-Disney, for children). Silent Special with Live Music: Anna-Liisa (1922).

SUMMER SEASON. Martin Scorsese. The Scorsese File. Ettore Scola. Winners of the Cannes Film Festival. Fragments of an Empire: Serbian, Bosnian, and Croatian Cinema. Women Behind Comedy. Yves Montand. Ingrid Bergman. Science Fiction III: Cyberpunk.

AUTUMN SEASON. Kenji Mizoguchi. Orson Welles. Krzysztof Kieslowski. Jean Renoir. Claude Chabrol II. Ingmar Bergman. Miklós Jancsó. Tengiz Abuladze. Michael Nyman as Film Composer. William Shakespeare on Screen. Love & Anarchy Festival: Nagisa Oshima. Gérard Depardieu. Recent Finnish Cinema. Children's films based on the books of Astrid Lindgren. Cross-dressing. 10th Anniversary of Orion as the Cinema of the Finnish Film Archive. German Experimental Cinema of the 1980s. Silent Special with Live Music: Ollin oppivuodet (1920).

The retrospectives were made possible by generous help especially from Svenska Filminstitutet (Stockholm), National Film and Television Archive (London) and Filmoteca Española (Madrid).

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

5. PUBLICATIONS - EXHIBITIONS

In co-operation with Painatuskeskus Oy three books were published.

Matti Salo: Hiljaiset sankarit [The Quiet Heroes] a 581-page landmark study on Hollywood's blacklisted screenwriters concentrating on 53 authors from Howard Koch to Michael Wilson with extensive filmographies and indexes of hundreds of artists revealing the pseudonyms and fronts used by them.

Raimo Kinisjärvi, Tarmo Malmberg, Jukka Sihvonen (ed.): Elokuva ja analyysi [Film and Analysis]. Textbook anthology of specially commissioned articles introducing principal types of film analysis including historical analysis, cultural context, auteur, star, genre, masculinity-as-spectacle, feminist, and lesbian approaches.

Kai Vase, Kimmo Laine (ed.): Herrasmieskulkuri [The Gentleman Tramp]. A lavish pictorial survey through the career of Tauno Palo, Finland's greatest movie star.

The archive presented the photo exhibition "Yhtä juhlaa - Pure Celebration", film festival photos of Jaakko Tervasmäki, in its Cinema Orion, and the exhibition "Miehen iässä - In the Age of Man", 50th Anniversary of the Jussi Awards, in the Cinema Nordia. The photo exhibition "Viattomuuden vuodet - Years of Innocence" was presented in the Finnish Institute of London.

6. BUDGETARY MATTERS AND STAFF

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

In 1994, the total budget of the archive was 2.264.375 USD. There were 38 persons employed permanently and 3 persons temporarily in the archive.

7. INTERNATIONAL RELATIONS

The archive participates in international events in co-operation with the Finnish Film Foundation. Finnish films are shown by festivals, culture institutes, film archives, friendship societies, and embassies. In 1994, the archive's prints of Finnish films were screened in the following countries: U.S.A., Canada, Australia, South Africa, Hongkong, Nepal, France, England, Portugal, Sweden, Norway, Bulgaria, Latvia, Lithuania.

Major events were: homage to director Matti Kassila, a series of features and documentaries about Karelia, and a compilation of advertising spots at the Rouen Nordic Countries Film Festival in France; a retrospective of director Jörn Donner´s films in South Africa; a series of Finnish films connected with lectures at the University of Toronto.

The archive arranges regular screenings in the Finnish Institute (Institut Finlandais) in Paris. During the spring season were shown: a series of features and documentaries about Lapland; a series of religious films; a series of Finnish classical features. During the autumn season: a series of films about the sauna; films on the architecture; and a series of features and documentaries on the Finnish nature and ecology.

The archive was visited by foreign guests who introduced film screenings: William K. Everson, Krzysztof Zanussi, and David Bordwell.

The FIAF Congress in Bologna was attended by Matti Lukkarila, director, and Timo Muinonen, deputy director. Antti Alanen attended the Berlin Film Festival, and Satu Laaksonen the Cannes Film Festival. Matti Lukkarila and Antti Alanen participated in Giornate del Cinema Muto in Pordenone.

8. ANNIVERSARY OF CINEMA

The film archive's plan and calendar for the celebration of the centennial of cinema was completed toward the end of the year. The Finnish film archive will start the celebration in the beginning of the year 1995, but most of the events, screenings, exhibitions etc. will be organized during the fall of 1995 and spring and summer of 1996 (- the first film screening in Finland was on the 26th of June 1896).

Istanbul

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

Kışlaönü, Beşiktaş, İstanbul, Turkey Tel.: 0212.2661096 Fax: 0212.2116599

ANNUAL REPORT 1994

ACQUISITIONS OF THE YEAR

210 Original negatives, 17 positive viewing prints and perforated magnetic strips of 5 films were added to our archives. Apart from these, video tapes of 130 local productions and 120 foreign films were acquired.

FILM RESTORATION AND STORAGE

260.000 Nitrate based film have been transferred to acetate base. Cataloguing of these films pertaining to the Ottoman Empire, War of Independence and the Republic of Turkey is continuing.

All films being telecined at the Institute have gone through a special restoring and maintenance process.

CATALOGUING AND DOCUMENTATION

Technical fiches of 2200 have been entered to the computer. The information in technical fiches include, title of the film, name of the director, the cast, production year, producing company, number of reels, type of film (negatif, dupe negative, positive) and state of film.

FILM SHOWS, SEMINARS AND PANEL DISCUSSIONS

Our Institute has performed film shows within the scope of activities organised by Universities, foreign Culturel Centers, Municipalities, Photography and Cinema Clubs. Regular film shows pertaining to the History of the Turkish Cinema and the World Cinema, were organised for students of cinema and TV.

During April 1994, the Institute has organised a film workshop and seminars with participation of cinema and literature artists of Netherlands in cooperation with TÜRSAK and Netherlands Consulate.

In May, 1994, the sound expert Mr.Andreas Meyer was invited to the Institute for a one week seminar for the students.

SİNEMA-TV ENSTİTÜSÜ - *Turkish Film and TV Institute*
Kışlaönü, Beşiktaş, İstanbul, Turkey Tel.: 0212.2661096 Fax: 0212.2116599

A Panel, entitled "Evaluation of the Turkish Cinema at its 70th Anniversary" was organised at the Mimar Sinan University, with Prof.Sami Şekeroğlu acting as the chairman of the discussion and participation of the leading film directors (Mr.Halit Refiğ, Mr.Lütfü Akad, Mr.Atıf Yılmaz) and one director of photography (Mr.Ilhan Arakon) and a student from our Institution.

INTERNATIONAL RELATIONS

*** STRASBOURG***

French subtitled prints of the most important examples (*Four Women In the Harem*, *Escape* and *Ten Women*) of the Turkish Cinema were prepared by our Institute to be shown at the Turkish film week organised in Strasbourg in December,1994.

BALKAN BIOSKOP 300

The documentary, Balkan Bioskop 300, the subject of which comprises of the first years of cinema in the Balkan countries and which is a common project of the Balkan countries, was produced in cooperation with Fotos Lambrinos. Various documents the originals of which were nitrate copies, to be used in this documentary were transferred to acetate base.
The Institute acted as consultant on the issues relating to Turkey.

ACTIVITIES IN CONNECTION WITH THE CENTENNIAL OF THE BIRTH OF CINEMA

* For celebration of the centennial of cinema, work has started as regards to maintenance, restoration and renewing of every single document at hand for actualization of film shows, exhibitions and publishing.

Various cinema Institutions in foreign countries were contacted for exchange of films and documents to be used in these activities.

* Upon application of our Institute to the General Directorate of the postal services in Turkey, it was decided to issue a stamp for celebration of the centennial of cinema. The design of the stamp and the envelope was actualized by the Graphic Arts Department of the Mimar Sinan University. The stamps are to be issued soon.

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* Turkey will be represented in the Europalia 96 Festival, and the Turkish Cinema will take a large part in the presentation. The Director of our Institute, Prof.Sami Şekeroğlu is a member of this commission to plan all activities related to cinema. The Institute has started preparing for restoration of films to be shown in the retrospective of the Turkish films, the exhibitions and publications to be actualized.

* During June,1994, the Institute has initiated a research on the History of the Turkish Cinema. Under leadership of Prof.Sami Şekeroğlu, weekly panel discussions are being carried out with participation of the leading directors of the Turkish Cinema.These discussions are being shot and publications on the History of the Turkish Cinema will be prepared based on these documents.

STUDY AND RESEARCH

* A documentary summarizing activities of the Istanbul International Film Festival was prepared and presented at the closing ceremony of the Festival.

* A documentary introducing the Turkish Cinema from its earliest beginning to our day, was prepared for the Ministry of Cultural affairs.

* Four documentaries, entitled, "The Turkish Cinema at the Centennial of Cinema", "Atıf Yılmaz", "Lütfi Akad", "Halit Refiğ" were prepared to be broadcasted at a private TV channel.

* The students of the Institute have won the 1st, 2nd and 3rd prizes in the fields of the Best Film, the Best Director,the Best Director of Photography, in four different Festivals.(1994 Izmir Short Film Festival, Orhon M.Arıburnu, Türk Tarih Vakfi, Nürnberg Short Films Festival)

Ivry

Rapport d'activités du Département des Archives de L'ECPA

1) Acquisitions de l'année.
L'ECPA a récupéré la totalité des archives audiovisuelles de la Garnison française de Berlin dissoute en 1994 comportant des photos (négatifs originaux) et des reportages sur support vidéo.
Ont aussi été archivés les produits réalisés par l'ECPA au cours de l'année 1994 soit:
-5 films.
-39 vidéogrammes.

2) Progrès dans le domaine de la conservation.
Le Département des archives a poursuivi en1994 le contretypage de films sur support nitrate:
303 documents,représentant un métrage de nitrate de 71800 m,ont été sauvés.
Il s'agit principalement de rushes (249 numéros) tournés par les opérateurs du service Cinéma des Armées au cours de l'année 1944 et 1945 (10 pour la Première Guerre Mondiale) et reste sur des sujets militaires divers, (années 40 et 50).

En parallèle,le service effectue le nettoyage d'éléments acétate atteints de moisissure (71.725 m traités).

Dans le domaine de la photographie,le laboratoire des Archives poursuit son travail de reproduction de plaques de verre (réalisation d'un contretype par contact et d'un tirage positif),sur une collection de 11000 clichés datant de 1900-1915.

3) Catalogage,documentation recherche.
L'année 1994 a été marquée par la mise en place d'un nouveau système informatique permettant la gestion documentaire et la gestion des stocks physiques. Le système a nécessité la création d'un thesaurus d'environ 4500 mots.
De plus une étude a été menée sur le traitement documentaire et la conservation de rushes de tournage sur support vidéo basés sur le principe de sélection d'images.

4) Projections.
La cinémathèque a participé à de nombreuses projections sous forme de prêt de cassettes vidéo.
France : "Festival du film médical" de la Ciotat; "Confrontations" de Perpignan; "Rencontres cinématographiques de Normandie" à Caen;"Festival du film naval" à Bordeaux.
Autres pays: "Festival international du film alpin". Les Diablerets (Suisse); "Festival international du film d'alpinisme",Teplice, (République Tchèque),Rencontres internationales Armées-Peuples à Rome; "Festival du film militaire" à Sofia.
Deux projets spécifiques à l'ECPA ont permis de montrer des films d'archives restaurés, dans le cadre de la commémoration de la fin de la guerre d'Indochine à Paris et au fort d'Ivry au cours d'une journée portes ouvertes.

5) Administration-Budget-Personnel.
Le Département des Archives de l'ECPA a bénéficié du recrutement de quatre documentalistes supplémentaires,l'équipe comptant au total quatorze personnes.

6) Relations internationales.
Deux personnes du Département des Archives de L'ECPA ont assisté au congrès annuel de la F.I.A.F. à Bologne, une personne au Festival de Rome et une personne au Festival de Sofia.

Jakarta

· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1994

INTRODUCTION

The Japanese aid amounting to 35 million yen has been received, in particular in the form of equipments for controlling and preserving films.

The Central Film Building will be replaced by a new one. It was planned to be realized at the end of 1993, but postponed again and again. Now it was planned to have the new building ready at the end of 1995. However construction work has not started yet at the time I am writing this report.

This means that for the time being (at least until the end of 1995) our address and telephone and facsimille numbers remain the same :

62 - 21 525 68 91 (telephone)

62 - 21 525 50 27 (facsimille)

FINANCE

The operational budget (from the National Film Council) has been raised indeed after 4 years, from US $ 30.000 to US $ 40.000 as of October 1994.

"PUSAT PERFILMAN H. USMAR ISMAIL". JL. H.R. RASUNA SAID. KUNINGAN, JAKARTA 12940 TELP. 5256891 FAX. (0062-021) 52550.7

However the amount we received does not enable us to pay the FIAF contribution which is 37.000 BEF
The Film Council´s contribution to Sinematek Indonesia is by far not sufficient to even cover the operational expenditure.

COLECTION

ITEMS	Colection as in Dec. 1992	Additions during 1993
Feature Films	413	2
Non Feature Films	1.239	155
V i d e o ´ s	506	210
Laser Disc	-	16
B o o k s	3.372	101
Scenario´s	4.066	257
Sound recordings	463	0
Photographs/slides	41.774	129
P o s t e r s	5.383	155
Periodicals	5.255	475

During the last 3 years no Festival of Indonesian Films could be held, because of the small number of films produced, A festival is not worth arranging. The number of film production is decrease sharply :

1990 - 115
1991 - 57
1992 - 31
1993 - 24

The consequence is that no selected film could be printed by the National Film Council for Sinematek Indonesia.

SERVICES

Sinematek Indonesia still plays an active role in the arrangement of Indonesia's participation in various film weeks and festivals both at home and overseas.

Pebruary	: Berlin International Film Festival
28 Maret - 2 April	: Idris Sardi Film Week
15 - 30 April	: Singapore International FF
25 April - 1 Mei	: ASEAN Film Festival

J u n i	: Melbourne International Film Festival
28 Agust - 1 Sept	: Sydney Asia-Pacific FF
24 sept - 2 Okt	: Tokyo / Kyoto Int. FF
26 Sept - 4 Okt	: Pyongyang Non-Aligned FF

Private TV organisations broadcast old films from our collections of the works of the National Film Pioneer the late Usmar Ismail, and also from the late D.Djajakusuma, Nya' Abbas Acup and Wahyu Sihombing. These are productions of the period between 1950 and 1964, still in black and white. The films are screened between December 1994 and Pebruari 1995.

RELATIONS

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1. Ray Edmondson of NFSA visited Indonesia in August 1993 with the purpose of studying audio-visual archive problems in the capital city of Jakarta. Sinematek Indonesia has been rendering assistance as much it could. In this relation Ray offered as on the job training programme for two staff members of Sinematek Indonesia.

Sinematek Indonesia wholeheartedly accepted his offer and even the Government of Indonesia asked for an additional trainee.
So far no follow-up actions of the offered training has been forthcoming. No further Information was available.

2. In February 1994 the Canadian Embassy handed over 300 non feature (16 mm) films. The collection originated from the Embassy's film library which will be replaced by video recording. Previously a similar transfer from the French Cultural Centre took place twice.

HOPE FOR THE FUTURE

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

Jakarta, Pebruary 1995
SINEMATEK INDONESIA

H. MISBACH Y. BIRAN.-
Director

Jerusalem

ארכיון ישראלי לסרטים
סינמטק ירושלים

israel film archive
cinematheque

ISRAEL FILM ARCHIVE
ANNUAL REPORT
1994

Introduction

As a result of last year's decision that all films produced with the support of government grants must be deposited in the Archive, an increasing number of Israeli films and negatives have been deposited on a regular basis this year.

All statistics refer to the year January 1, 1994 - December 31, 1994.

1. ACQUISITIONS OF THE YEAR

During the year, the Israel Film Archive acquired:
460 safety prints (429 titles)
525 cans of film negative
677 video cassettes

THE ISRAELI COLLECTION

** This year 65 prints and 525 cans of film negative of Israeli films were added to the Israeli Collection.

** The Jerusalem Film and Television School deposited prints and negatives of approximately 30 student films.

** Israeli film production and distribution companies, including Sunset Blvd. Ltd, Transfax Ltd., The Third Ear and Tammuz Films, deposited films and negatives with the Archive.

** The Moledet Film Collection, produced by Yerushalayim Segal during the 1920s, was deposited in the Archive. The collection includes 24 titles (55 prints and 20 negatives). Prior to this deposit, the Archive had obtained 139 nitrate film clips also produced by Moledet, all of which have been preserved to safety stock.

** Titles of prints of Israeli feature films received this year include: SHELLSHOCK (B'TZELO SHEL HELEM KRAV) * THE FIRST OF APRIL (ECHAD B'APRIL) * HASSAMBA AND THE UNDERCOVER KIDS (HASSAMBA VE'SHODEDAI HASUSIM) * THE INHERITANCE (HAYERUSHA) * THE BLACK BOX (KUFSA SHECHORA) * OVERDOSE (MANAT YETER) * THE PARATROOPERS (MASA ALUNKOT) * TALES OF MAX AND MORRIS (MAX VE MORRIS) * TOURIST TRAP (OVDIM AL HA'OLAM) * AUGUST SNOW (SHELEG BE'AUGUST) * LIFE ACCORDING TO AGFA (HACHAYIM ALPI AGFA)

ירושלים, גן וולפסון, דרך חברון, ת.ד. 8561, טל. 724131, פקס. 733076
Jerusalem, Wolfson Garden, Hevron Rd., P.O.B. 8561, Tel. 724131, Telex 26358 CANJR IL, Fax 733076

INTERNATIONAL COLLECTION

The following titles of International films have been added to the collection: AMADEUS * ANGELO MY LOVE * BABETTE'S FEAST * BACKSTAGE AT THE KIROV * BIQUEFARRE * CARAVAGGIO * THE CONNECTION * DE SABLE ET DE SANG (SAND BLOOD) * UN DIMANCHE A LA CAMPAGNE * DISTANCE VOICE/STILL LIVES * DON'T LOOK NOW * DORO NO KAWA (MUDDY RIVER) * DROWNING BY NUMBERS * DULCES HORAS * ELES BNAO USAN BLACK TIE * GERVAISE * GINGER E FRED * GIRL FROM HUNAN * A GREAT WALL * HIDDEN AGENDA * HOME OF THE BRAVE * HONG GAOLIANG (RED SORGHUM) * JACQUOT DE NANTES * KAOS * KISS OF THE SPIDER WOMAN * KOSEKEI * KRONIKA WYPADKOW MILOSNYCH (CHRONICLE OF LOVE) * KUNST & VLIEGWERK (AT STALLING SPEED) * L.627 * LONDON KILLS ME * LA LONGUE MARCHE * A TAXING WOMAN * A TAXING WOMAN'S RETURN * MISSISSIPPI BURNING * MONA LISA * MYSTERE ALEXINA * THE NEVERENDING STORY * NUOVO CINEMA PARADISO * OSOSHIKI * OTAC NA SLUZBENOM PUTU (WHEN FATHER WAS AWAY ON BUSINESS) * THE OUTSIDERS * PERCIVAL LE GALLOIS * POLICE * LA PRIMA ANGELICIA * QUATRE AVENTURES DE REINETTE ET MIRABELLE * REED MEXICO INSURGENTE * ROK SPOKOJNEGO SLONCA (A YEAR OF THE QUIET SUN) * SAUVE QUIT PEUT * DIE SEHNSUCHT DER VERONICA * SILKWOOD * SJECAS LI SE DOLLY BELL (DO YOU REMEMBER DOLLY BELL) * SKULPLJACI PERJA (I EVEN MET SOME HAPPY GYPSIES) * STRICTLY BALLROOM * TACONES LEJANOS (HIGH HEELS) * TAMPOPO * TORRE BELLA * TRE FRATELLI * VINCENT AND THEO * VIVA LA VIE * VIVEMENT DIMANCHE * WATER * WILD AT HEART * ZIG ZAG STORY

THE JEWISH COLLECTION

** The Archive actively collects and preserves films of Jewish interest and films dealing with the Nazi period as part of its mandate.

** Films of Jewish interest were received from the Narodni Filmovy Archiv (Prague), the Filmoteka Narodowa (Warsaw), the Jugoslovenska Kinoteka (Belgrade) and the Magyar Filmintezet - Filmarchivum (Budapest) through the FIAF permanent exchange agreement. Other films of Jewish interest were received from private donors and filmmakers. New immigrant filmmakers from the former USSR, Peter Mostovoi and Herz Frank, deposited their film collections with the Archive.

** The Archive signed an agreement with the Holocaust museum at Beit Lochamei HaGhettao (the Ghetto Fighters' House) which formalizes a new relationship which will include the depositing of films in the Archive for cataloguing and preservation purposes.

** Titles of prints of films of Jewish interest received this year include: BITTERE ERNTE (ANGRY HARVEST) * BARTON FINK * ONE OF MANY WANDERING STARS * BATAILLE DU RAIL * JOB LAZDASA (JOB'S REVOLT) * BUDAPESTI TAVASZ (SPRING COMES TO BUDAPEST) * VALAHOL EUROPAN (SOMEWHERE IN EUROPE) * ZIDOVI * SIMON JUDIT * THIS LAND IS MINE * BIZALOM (CONFIDENCE) * TA RSASUTAZAS (PACKAGE TOUR) * THE PLOT AGAINST HARRY * HANNAH AND HER SISTERS * HANNAH K. * HANUSSEN * SABRA

THE JERUSALEM COLLECTION

The Archive has established a new VIDEOTHEQUE (video viewing centre) which will focus on the city of Jerusalem, a holy city for the three major faiths. As films are being acquired for the videotheque, members of FIAF are requested to send us information on film and videotape holdings on this subject.

2. PROGRESS IN THE FIELD OF PRESERVATION

** The Archive restored the negative of Baruch Dienar's Israeli feature film THEY WERE TEN (HEYM HAYU ASARA), which had been damaged and warped.

** In cooperation with the Jugoslovenska Kinoteka, the Archive is preserving two silent films of 1920s Palestine which are still on nitrate stock. The two films are PALESTINA and Ben Dov's PROMISED LAND.

** NEGATIVES

The following preservation negatives of Israeli feature films were added to the Archive's collection: DREAMS OF INNOCENCE (SIPUR SHE MATCHIL B'NACHASH) * ZOHAR * THE INHERITANCE (HAYERUSHA) * GROUPIES * MY MICHAEL (MICHAEL SHELI) * AUGUST SNOW (SHELEG B'AUGUST) * OVERDOSE (MANAT YETER) * REAL TIME (Z'MAN EMET) * BEYOND THE WALLS II (ME'ACHOREI HASOREGIM II) * STRANGERS IN THE NIGHT (ZARIM BELAYLA) * TEL AVIV STORIES (SIPUREI TEL AVIV) * BLIND MAN'S BLUFF (GOLEM BE'MA'AGAL) * THE SONG OF THE SILENCE (SHIRAT HASIRENE) * THE FLYING CAMEL (HAGAMAL HAME'OFEF) * LIFE ACCORDING TO AGFA (HACHAYIM ALPI AGFA) * THREE WEEKS IN JERUSALEM (SHALOSHA SHAVUOT B'YERUSHALAYIM)

3. CATALOGUING, DOCUMENTATION AND RESEARCH

* Considerable progress has been achieved in cataloguing the entire Archive collection on a computerised database program which provides for the inclusion of much detailed information. During 1994, the enormous task of computerising the collection of film negatives was begun.

* The process of computerising the Archive's screening programme and information library was continued and further developed to the extent that it is now heavily relied upon by the staff.

* The Archive completed the shot-listing and computerisation of its entire pre-state collection, including the Moledet Film Collection which was acquired during 1994.

* Completion of the computerization of the Archive's international screening collection has permitted easier access and better quality control.

* Work continues on the enormous task of shot-listing the entire Axelrod collection of newsreels. Careful attention is being given to the identification of places and faces seen on the screen.

4. FILM SHOWINGS -- EXHIBITIONS -- PUBLICATIONS

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

EVENING FILM SERIES FOR THE PUBLIC
The Jerusalem Cinematheque screens three to five films daily, seven days a week. Highlights of the 1994 programme included:

** Israeli film premieres
** The Lubitsch Touch
** Jazz, Films and Videotapes
** Contemporary Chilean Cinema
** Social Workers for Peace
** A Classical Film Music Celebration
** Frank Zappa 1940-1993
** Film Marathon: Dreams
** Mexican Cinema
** Indian Cinema
** Czech and Slovak Film Month
** International Festival of Films of the Environment
** Bauhaus in Film
** Jewishness and Secularity in Contemporary Cinema
** Jewish Women in Film
** East-West - Comedies from Germany
** New Spanish Cinema
** Film Marathon - Black Cinema
** Arab Cinema
** In Memory of Burt Lancaster
** The Familiar and the Foreign - Xenophobia in Germany
** Human Rights in Cinema
** John Grisham Adaptations
** French Cinema Looks at the Holocaust

Documenting the Jewish Experience
The Cinematheque has instituted a weekly screening programme of films of Jewish interest. Films were offered on topics such as: The Jews of Mexico, Children Survivors, German Jewry Between the Two World Wars, French Cinema Looks at the Holocaust, Spanish Jewry.

Retrospectives
** Mike Leigh
** Peter Weir
** Amos Gitai
** Nanni Moretti
** Elia Kazan
** Moshe Mizrachi
** Richard Attenborough

EDUCATION PROGRAMME

The Department of Education provides study days, seminars and courses for children and adults. The stated aims of the programme are to develop a sense of aesthetic values, a humanistic outlook and social consciousness through the cinematic media.

* Study days for children and youth on a wide variety of subjects dealing with three major areas: "The Art of Cinema," "Cinema and Society" and "Perceptive Viewing."

* New programs for school children in the special education sector. All programs are tailored to the children's special needs.

* Special study days for Arab youth from East Jerusalem schools. These lectures, offered in Arabic, are followed by active workshops in understanding cinema.

* Six different Continuing Education courses for teachers, social workers and members of the Foreign Office.

* Ongoing courses offered to the public, on varied aspects of cinema.

EXHIBITIONS

Images from China -- A Photo Exhibition by Nurith Aviv

Israeli cinematographer Nurith Aviv has photographed more than 60 films, fiction and documentary, in Europe and Israel.

PUBLICATIONS

A major reference book on Israeli cinema, commissioned by the Archive, was published in 1994. The book, by Meir Schnitzer, Israeli Cinema: Facts, Plots, Directors, Opinions, is now available (415 pp., in Hebrew).

5. BUDGETARY MATTERS

The Archive has received increased funding from the Ministry of Art and Science. An additional special grant was also received for the acquisition of compact movable shelving. The Jerusalem Municipality has also increased its ongoing funding to the Archive.

6. INTERNATIONAL RELATIONS

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

* Director Lia van Leer attended the Rotterdam, Berlin, Cannes, Venice, London, New York and Toronto Film Festivals and the FIAF Conference in Bologna.
* Deputy Director Eyal Sher attended the Rotterdam Film Festival.
* Programme Director Avinoam Harpak attended the Berlin and London Film Festivals.
* Technical Manager Dedi Reshef attended the Photokina exhibit of professional film equipment in Koln.
* Head of Education Gili Mendel attended the Diagonale - Festival of Austrian Films in Salzburg, the Berlin Film Festival and the Salzburg Seminar on the Impact of Cinema.
* Amy Kronish, Archive Curator, traveled to Poland in search of films of Jewish interest, and to Belgrade for the anniversary celebrations of the Jugoslovenska Kinoteka.

7. SPECIAL EVENTS

"INPUT"

The Jerusalem Cinematheque hosted a mini Jerusalem "Input" Conference, selecting the best programmes from the annual international Input event.

EXPANSION OF FILM VAULTS

Due to the rapid recent expansion of our collection, we have been forced to order electrical movable shelving in all of our vaults, which will permit us to increase our shelf space by 75% and to continue to accept film deposits without interruption. Approximately one third of the space of the archive has already been converted to compact shelving. The rest of the expansion has been made possible by a grant from the Authority of Culture and Art of the Ministry of Science and Art.

JERUSALEM FILM FESTIVAL

The Jerusalem Film Festival, June 30 - July 9, 1994, offered an exciting programme of 180 films from over 40 countries. The opening event was held in the outdoor amphitheater at the Sultan's Pool, with a premiere screening on the gigantic screen.

* TROIS COULEURS: ROUGE was gloriously launched by director Kieslowski, producer Marin Karmitz, actress Irene Jacob and composer Zbigniew Preisner. Exhibition: The halls of the Cinematheque were filled with extraordinary images of photographer Piotr Jaxa which documented the making of Kieslowski's trilogy, TROIS COULEURS.

* Also on the foreign guest list were filmmakers Nanni Moretti presenting CARO DIARIO, Giuseppe Tornatore with his UNA PURA FORMALITA, Maurizio Zaccara presented L'ARTICOLO 2, Rose Troche and Guinevere Turner for GO FISH, Jan Schutte BYE BYE AMERICA; Iouri Mamin WINDOW TO PARIS, Andrea Kirsch WILLIAM CHRISTIE ET LES ARTS FLORISSANTS OU LA PASSION DU BAROQUE, Gerard Mordillat MY LIFE AND TIMES WITH ANTONIN ARTAUD, Andres Veil BALAGAN, Pierre Yameogo WENDEMI, Artur Aristakisjan PALMS and John Greyson for ZERO PATIENCE.

* Competition: the annual Wolgin Awards for Israeli Filmmakers were made in three categories. The award for the best feature film was given to Dan Wolman for THE DISTANCE, for the best documentary to Nizzar Hassan for ISTIKLAL, and the best short to David Ofek for HOME.

* Retrospectives: A Life Achievement Award was presented to filmmaker Elia Kazan, who was present to open the retrospective of his work. The Festival also offered a restrospective of the work of Erich von Stroheim.

* In Tribute: In memory of Lord Sidney Bernstein, founder of Granada Television, the Festival screened A PAINFUL REMINDER and UNDER CAPRICORN.

Jerusalem

הארכיון הציוני המרכזי
ההסתדרות הציונית העולמית

Central Zionist Archives

האוניברסיטה העברית בירושלים
המכון ליהדות זמננו ע"ש אברהם הרמן

The Hebrew University of Jerusalem
The Avraham Harman Institute
of Contemporary Jewry

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

This past year was an important one for the Spielberg Jewish Film Archive. Mr. Steven Spielberg continued his support for the Archive by donating a very generous contribution. Also, construction on the new Archive premises in the Humanities Building of the Mt. Scopus campus of the Hebrew University is half completed. Plans are to move the Spielberg Archive to its new "home" during the Summer of 1995.

Prints are constantly coming to the collection, films are being preserved from nitrate, and work continues on the preparation of the computerized catalogue for distribution in CD-ROM. Two publications will be released this year which deal with Israeli film history.

With the Archive on a sound financial footing, numerous projects are planned for the near future which will enlarge the collection, make it more accessible, and promote the history of cinema in Israel.

Law Building, Box 65, The Hebrew University
Mt. Scopus, Jerusalem, Israel
Telephone: 02-882513, 812061
Telex: Jewish Film Archive 26458
Fax: 972-2-322545
Bitnet: MSWENDY AT PLUTO.MSCC.HUJI.AC.IL

בנין המשפטים, ת.ד. 65, האוניברסיטה העברית
הר הצופים, ירושלים, 91905
טל: 882513, 02-812061
טלקס: ארכיון הסרטים 26458
פקסימיליה: 972-2-322545
ביטנט: MSWENDY AT PLUTO.MSCC.HUJI.AC.IL

København

DET DANSKE FILMMUSEUM

Report for 1994

Acquisitions of the year

The Danish Film Museum received 632 prints and negatives in all formats. Most of the films came from Danish producers and distributors, a lesser part of the films were acquired from private sources and foreign film archives.

The library has acquired 1.395 books and is subscribing to 393 periodicals. It has been visited by 5.089 guests and 15.001 books/periodicals have been lent out.

The stills department has acquired 7.853 stills and the poster collection now holds 17.661 posters (of which 1.117 are for Danish produced films).

Progress in the field of preservation

The museum continued its restoration and preservation work. 17.400 meters of nitrate stock were transferred to safety stock. 22.888 meter of safety film were proceeded. 330.997 meters of 35mm and 16mm film were cleansed by ultrasonic method.

21 early silent films, among them Pathé-films, a British and an American film, which did not exist in the national film archives, were restored for the museum by Svenska Filminstitutet/FilmTeknik.

Film showings- exhibitions- publications

239 feature films and 16 short films were presented to the members of the museum in the museum's own 150-seat cinema

in Copenhagen and 61 films were shown in the museum's branch in Århus. 17.543 spectators at 533 screenings saw the films.

Among the series presented were retrospectives of Fellini, Renoir, Marlon Brando, Carl Mayer, Sidney Lumet, Leni Riefenstahl and series on Nouvelle Vague, Great Cameramen, Low Budget films, forbidden films from the former DDR and series on actors like Harvey Keitel, Dirk Bogarde, Jean-Louis Barrault and Vincent Price.

The museum did not mount any exhibitions at its own premises but contributed with material to an exhibition "The Dream Palace", on the Danish cinemas, and with photos for the exhibition "Carl Th. Dreyer, le captif et l'aviateur" in Maison du Geste et de l'Image in Paris in November-December.

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

In collaboration with Dansk BiblioteksCenter was published "Filmsæsonen 93-94", a yearbook with filmographic facts about the feature films released in Denmark from mid-1993 to mid-1994. The yearbook has explanations in English.

International Relations (FIAF and others)

The Museum participated with Carl Th. Dreyer-films for a retrospective at "7' Festival du Cinéma Nordique" in Rouen, France in March.

The Museum contributed to the UCLA Preservation Festival in Los Angeles in April with two Tom Mix-films, "The Texan" and "Taking a Chance".

The museum's print of "La Passion de Jeanne d'Arc" was presented in December in Tokyo with a musical accompaniment at the "Silent Film Renaissance"-festival.

Among the foreign guests at the museum were Paolo Cherchi Usai and Peter von Bagh. The latter studied Danish silent cinema at the museum.

In connection with a series of the forbidden films from the former DDR the museum had Erika Richter from Berlin as a guest.

Ib Monty visited in April "Museum of the Moving Image" and Leslie Hardcastle in London, participated in the FIAF-congress in Bologna in April/May and attended "Giornate del Cinema Muto" in Pordenone in October.

February 1995

La Paz

1994 ACTIVITIES REPORT

1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 8
- Foreign short films 5
- Foreign Feature Films 15

This totalized 93 new reels added to our film collection

- Video Casettes 109

Including all above mentioned acquisition our archive actually counts with:

- 5.641 Film Tittles
- 8.270 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

174 reels were inspected and cleaned, and urgent restoration, mainly of dammaged film perforation was done.

Still, as mentioned in our past reports, our main concern is the transfer to acetate of very old nitrate Bolivian films rescued during the last years. But now we have very advanced negotiations with some embassys, and we hope it wil be possible to settle this matter during this year.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 63 book titles
- 131 periodical tittles
- 349 posters
- 68 stills
- 22 shooting scripts
- 2.419 paper clipings

The data storage in our computing system has ben frequently continued

892 researchers, mainly students requested our services

4.- FILM SHOWINGS

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

Most of these filoms were grouped in the following series:

- The Best of 1993 (10 Films)
- Dont Die in silence
- Young Mexican Filmmakers (6 Films)
- Qamasan Warmi/ Martín de las Crujías
- Love that Kills (10 Films)
- Recent Chilean Films (4 Films)
- The femenine mystery (5 títulos)

- The overture of XXth century (12 titulos)
- The War and After (5 Films)
- Great European Films (8 Films)
- Mew Spanish Films (7 Films)
- Truffaut: Ten Years After (9 Films)
- Glauber Rocha (15 Films)
- Neo-Baroque-1th Part. (5 Films)
- Tribute to Konrad Wolf (8 Films)
- Neo-Baroque-2nd Part (5 Films)
- Alain Delon, Police or Thief_(5 Films)
- Marginalism (2 Films)
- The Best Last Argentinian productions (6 Films)
- Rebels
- Reinard Hauff Retrospective (8 Films)
- To see and to Read (3 Films)
- Buñuel, His Mexican Work (8 titulos)
- Sanjinés (5 Films)
- Swiss Films (12 Films)
- Rough guys of the 90ies (5 Films)
- From Marlene to Herzog (6 Films)

52.375 spectators assisted to these screenings
We also had 61 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

For the 14th time a complete statistic about film exhibition in Bolivia during the previous year has been published.
We published 32 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our main concern during 1994, continued to be the construction of the new building for the Cinemateque. There habe been several important advances on the matter. We now are definitive owners and took possesion of the 1.390 square meters, donated to us by the government. The competitive examination of pre-projects took place with participation of 32 architects. The selected pre-project es in final stage of detailed execution, including al engineering aspects. We hope to start construction within the next three months.
All this has been possible, disregarding a severe economical contraction on every field which resulted in deterioration of conditions for film activities.
Altough we have found good disposition an will in help for the Cinemateque, within the new governments, we also suffered by the exasperating slowness of bureaucracy in the taking of decisions.

7.- INTERNATIONAL RELATIONS

The magnitude of the project to succeed in the construction of our building has prevented us from maintaining personal relations with colleagues from other archives. But we keep a very fluent correspondence and very good relations, specifically with the archives of our neighbour countries.

Durante 1994 recibimos la visita de Isaac León Frías, Director of Filmoteca de Lima; Jorge Durán and Ricardo Larraín chilean filmmakers, Gloria Munchmnayer chilean actress; Richard Dindo swiss filmmaker.

PEDRO SUSZ K.
DIRECTOR

Lausanne

CINEMATHEQUE SUISSE
LAUSANNE

RAPPORT D'ACTIVITE POUR 1994

Activité normale: trois séances par jour, sept jours par semaine. Collaborations diverses avec les Universités (notamment celle de Lausanne), avec les Ecoles d'art, les écoles ou groupements de spectateurs de toute la Suisse. Relations avec les cinémathèques étrangères. Travaux de conservation et de restauration. Tirages de films suisses de nitrate sur acétate grâce, notamment, à l'appui financier de la Commission Jauslin. Collaboration avec les théâtres, les Cies de ballets, les Festivals.

Janvier: Suite de l'intégrale Federico Fellini - Hommage à Vincent Price - Cinéma retrouvé - Films sur le Tibet - Plans Fixes.

Février: Evocation d'Alexandre Trauner - Peter Brook à l'occasion de son séjour au Théâtre de Vidy - Salutation de Lou Castel (en sa présence) - Les cinéastes non-professionnels (présentations de Pierre Barde, colloque) - Echos du Festival de Fribourg (17 films).

Mars: Hommage à Marlon Brando (22 films), à Philippe Garrel (10 films), à Roland Topor (4 films, en sa présence), aux Suisses Alexander J. Seiler et June Kovach (10 films) en leur présence.

Avril: Séminaire avec la chaire de cinéma de l'Université de Lausanne: Cinéma et littérature en URSS 1933-1952, avec première suisse des Enfants illégitimes d'Anton Webern de Lilia Olivier. Et communications de François Albera, Valerie Posener, Oksna Bulgakova, Richard Taylor, Ewa Berard-Zarycko, Grigori Fajman, Leonid Heller, Antoine Baudin, Maïa Tourovskaïa. Colloque (24 films) - Collaboration avec l'ONU (année de la famille) et la Croix-Rouge suisse (37 films) - Premières des portraits filmés de Corinna Bille et Georges Borgeaud - Première de L'homme des casernes de Jacqueline Veuve - Hommage à Radu Gabrea (5 films) qui présente la première de Rosen Emil.

Mai: Intégrale Robert Bresson (15 films) - 30 ans de la Cinémathèque québécoise (20 films) - 14 mai: Décès de notre Président, M. Jean Pierre Dubied.

Juin: Billy Wilder (24 titres) - Présence de Johann van der Keuken (2 titres) - Première de Le Ciel et la Boue de Frédéric Gonset.

Juillet: 80 films pour l'été.

Août: Au Festival de Locarno: Collaboration à la rétrospective Frank Tashlin, et présentation de la copie restaurée de Frauennot-Frauenglück de Tissé.

Septembre: Reprise de la rétrospective Tashlin (23 films) dont un long week end sous le titre de "Mini-CICI" - Fête du cinéma: Marilyn Monroe (13 films) - Début hommage à Jean Renoir (12 titres) - Présentation du portrait filmé de Charles-Henri Favrod.

Octobre: Suite de l'hommage à Renoir (26 films) - Les tziganes (8 films) - La peste avec colloque au CHUV (6 films) - Jazz (8 films). Hommage à Smoktounovski, à Manoel de Oliveira. Signalons que M. Georges Bartels, responsable des archives du Ciné-journal suisse est parti, le 1er octobre, à la retraite et qu'il ne sera pas remplacé: l'un de nos actuels collaborateurs, M. Michel Dind, s'est initié à ce travail relatif au seul stock sur lequel nous possédons tous les droits.

Novembre: F.F. Coppola (23 films) - Hommage à Asta Nielsen (11 titres) - La Corée du Sud (11 films) - Intégrale Edgardo Cozarinsky, en collab. avec Le Jeu de Paume (Paris) (11 films) - Nocturnes de v.o. sans s.-tit. les vendredis et samedis - Intégrale Luc Moullet, en sa présence (22 films).

Décembre: Début rétrospective Hitchcock - Francesca Bertini, Lyda Borelli, Pina Menichelli - 50 films de fêtes.

En 1994, nous avons reçu plus de 11'000 bobines (dont l'inventaire, non terminé, fut parfois difficile à dresser, car les producteurs ont réduit leurs dépôts dans les laboratoires qui, dès lors, nous ont confié de nombreux négatifs pas toujours en bon ordre). Nous avons ainsi classé, en cours d'année, 920 titres de longs métrages et 850 titres de courts métrages, ce qui porte, au 31 décembre 1994, nos collections de films à 19'870 titres de longs métrages et 17'690 titres de courts métrages (+ les collections d'actualités anciennes et l'ensemble des numéros hebdomadaires du Ciné Journal suisse, édité de 1940 à 1975).

Au cours de la même année, notre bibliothèque s'est enrichie de 516 livres, de 64 scénarios, de 108 nouveaux titres de périodiques et annuaires + env. 400 numéros de revues, ce qui porte l'ensemble à env. 16'100 livres (+ revues, catalogues, dossiers de presse, etc.).

Nous avons classé pendant l'année 4'000 photos et 200 affiches (et avons commencé la prise sur disque d'env. 2'000) de notre collection qui compte env. 33'700 affiches et 864'000 photos classées. En outre nous avons reçu 3 appareils anciens. Notre collection en compte 313.

Pour 1994, les subventions furent de Fr. 1'247'400.- (+ Fr. 144'000.- pour tirages des nouveaux films suisses primés) de la Confédération, Fr. 400'000.- du Canton de Vaud et Fr. 320'000.- (+ Fr. 140'000.- sous forme de loyers) de la Ville de Lausanne.

Nombre de spectateurs à nos séances de projections: 53'382.

CINEMATHEQUE SUISSE

Le Directeur:

Freddy Buache

Lausanne, le 4 janvier 1995

Lima

FILMOTHEQUE DE LIMA

RAPPORT 1994

I. ACQUISITIONS DE FILMS

En 1994 la Filmothèque de Lima a acquis 77 films longs métrages en 35 mm, dont 8 péruviens. De plus, elle a reçu en donation 25 films de longs métrages en 16 mm. De la même manière, un précieux dépôt de 11 longs métrages des années 30, dont un muet, a été remis aux Archives. Au cours des premiers mois de 1995, la remise de ces films, dont les copies au Nitrate doivent passer en copies en Acetate, se fera officiellement.

II. EQUIPEMENT

Un nouveau projecteur (Marque Philips) de 16 mm, comportant une seule bobine, deux vitesses, une lampe Xenon, un son optique et magnétique sera installé sous feu. En 1993 avaient été mis en place 2 nouveaux projecteurs de 35 mm avec lampe Xenon. Le prochain pas sera l'incorporation d'un system de son Dolby-Stereo. D'un autre côté, la Filmothèque a acquis un ordinateur Apple Macintosh Quada G10, doté de 2 microprocesseurs parallèles fonctionnant comme une IBM PC 486. Sont inclus également un Modem , un Scanner, une imprimante laser à couleurs et un CD ROM, ce qui facilitera les travaux d'enregistrement informatique du matériel filmique ou autre, l'élaboration du progemma mensuel et l'intégration de la Cinémathèque au Réseau de Communication des Cinémathèques d'Amérique Latine par courrier éléctronique.

III. ARCHIVES

Par la deuxième fois, nous avons reçu la visite de M. Harald Brandes, expert chargé de l'entretien des Archives de Koblenz avec qui ont été élaborées les bases d'un projet de construction d'une voûte susceptible de garantir les meilleurs conditions de stockage, la sécurité et la protection des copies d'acétate et de nitrate ainsi que les processus de restauration et de conservation. L'Institut Goethe et l'Ambassade d'Allemagne se sont engagés à appuyer ce projet.

La voûte de stockage sera construite dans les environs de Lima, dans un endroit où le climat et la température favorisent les conditions de stockage et de préservation nécessaires. Toujours en 1994, la Filmothèque a aménagé un nouveau dépôt, plus vaste et adéquat, au Musée d'Art, sous l'assistance technique de M. Brandes.

IV. PROGRAMMATION

Une fois de plus, la Filmothèque a offert la meilleure et la plus vaste programmation du pays, avec des films venus de 5 continents. Elle a aussi réalisé le VIème Festival de l'Union Européenne où furent présentés, entre autres, des films d'Allemagne, du Chili, de l'Espagne, de Grande-Bretagne, de France, de Corée, d'Inde, de République Populaire de Chine, d'Israël, du Japon, de Suisse, etc.

Plus de 20 films sortis dernièrement, appartenant aux Archives de la Filmothèque, ont été présentés pour la première fois à Lima: « My Beautiful Laundrette », « The Belly of an Architect », « The Whales of August », « Crónica de una muerte anunciada », « The Year of the Dragoon », « Il diavolo in corpo », « The Moderns », etc.

Au cours de l'année 1994 la Filmothèque a enregistré l'assistance de 85.000 spectateurs.

V. CAMPAGNE D'EXPANSION CULTURELLE

Pour la deuxième fois, a été réalisé une Campagne d'expansion Culturelle cinématographique.

150 séances de 2 projections-video, chacune pour 50 institutions,ont été faites, pour un public de 120.000 personnes des quartiers pauvres ou périphériques de Lima. A cet effet, 150 nouveaux titres en cassettes-video ont été acquis.

VI. RELATIONS INTERNATIONALES

La Filmothèque n'a pu être présente lors du Congrès de la FIAF réalisé à Bologne, mais il est dans ses intentions d'assister au Congrès de Los Angeles en avril 1995.

Mlle. Norma Rivera, Coordinatrice Exécutive a assisté en mars à un atelier de Documentation à Caracas (Venezuela). d'autre part, les relations avec la FIAF et plus particulièrement avec les cinémathèques d'Amérique Latine, ont conservé leur fluidité et l'échange d'informations qu'elles ont toujours eu. M. Isaac León Frías, Directeur de la Filmothèque de Lima, a visité la Filmothèque de la UNAM, la Cinémathèque Nationale de Mexico, la Cinémathèque bolivienne et les Archives du Patrimoine Filmique de Colombie.

Lisboa

S. R.

SECRETARIA DE ESTADO DA CULTURA
CINEMATECA PORTUGUESA

CINEMATECA PORTUGUESA

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1994

Le principal évènement de l'année 1994, pour la CINEMATECA PORTUGUESA, a été le commencement de la **construction de la deuxième phase de l'ANIM (Archive National des Images en Mouvement)** dont l'inauguration est prévue pour 1995.

De cette nouvelle Archive on parlera plus en détail à la rubrique ARCHIVE, mais nous tenons à souligner, au commencement de ce Rapport, ce qu'elle réprésentera pour la Cinémathèque, permettant, finalement, de réunir, dans un seule ensemble, et avec les meilleures conditions techniques, toute la collection de la CINEMATECA PORTUGUESA (8.000 longs-metrages, 16.000 court-métrages) jusqu'ici dispersée par plusieurs locaux.

Sur le même terrain, où, en 1995, on aura des vastes dépôts pour l'acétat et pour les nouveaux supports, un Centre Technique, un Laboratoire et un Centre d'Acceuil, **on a terminé l'aménagement du Dépôt pour le nitrate**, où sont déjà reunis tous nos matériaux sur ce support.

Si, donc, dans le chapitre de la **préservation** on a fait un pas capital pendant l'année 1994, il faut aussi souligner **la grande augmentation de public pour nos scéances** dans une année oú la CINEMATECA PORTUGUESA a placé sa programmation sous le signe du cinéma européen, Lisbonne étant en 1994 la Capital Européenne de la Culture. La CINEMATECA PORTUGUESA a étroitement collaboré avec la Societé LISBOA 94 (responsable pour l'événement) et s'est associée à elle pour la programmation de cinéma, la Sous-Directrice, Madame ANA COSTA ALMEIDA, étant aussi Administratrice de LISBOA 94.

II - ARCHIVE

1. Introduction. Points de repère.

Les aspects les plus marquants de l´activité de l´archive en 1994 se sont placés au niveau de la création de nouvelles structures de travail, de la découverte de materiaux de films portugais parmi les plus recherchés de l´histoire de notre cinéma, du travail de restauration dans le cadre du Projet LUMIÈRE, et de la confirmation

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d´une politique de dépôt, après l´exploitation commerciale, de la part des grands distributeurs portugais.

Pendant 1994 on a commencé la construction du nouveau centre de conservation (l´ANIM - Archive National des Images en Mouvement), à Freixial, aux alentours de Lisboa, comprenant les dépôts des films d´acetat, les services de préservation et restauration, le laboratoire, les archives de photos et d´affiches, le département video, le centre d´accueil aux chercheurs, **dans un total de 6800 m2**. Cette nouvelle structure de travail représente **le changement le plus important de l´activité de conservation au Portugal depuis la création des premiers dépôts de films, aux années 50**, et constitue l´amorce de toute une nouvelle étape de l´histoire de la Cinémathèque. Les travaux termineront Juin 1995, à l´occasion des célebrations du centenaire du cinéma. À cette date, on inaugurera formellement l'ANIM et ses deux grands dépôts (nitrate et acétat). **Le côut total de l´ensemble de nouveaux édifices a été de 6 785 000 USD**, ce que représente le plus grand investissement financier jamais fait depuis le début de l´activité de la Cinemateca Portuguesa en 1957. La nouvelle Archive sera une des plus modernes et des plus vastes Archives européennes.

Dans le domaine du patrimoine on doit relever la découverte du plus important des films muets portugais consideré perdu, OS FAROLEIROS, tourné par Maurice Mariaud en 1922. On doit relever, aussi, la découverte de la version complète (image et son) de VENDAVAL MARAVILHOSO, de Leitão de Barros, 1949 (duquel on avait seulement la bande image), un des deux ou trois plus importants "missing films" de la période sonore. Le négatif originel et la copie tintée qu´on a découvert du premier et la copie synchrone du deuxième sont **les plus importantes découvertes concernant le patrimoine filmique portugais faites pendant les dernières années.**

Dans le contexte du travail de préservation et restauration de l´année, on doit relever la restauration de AMOR DE PERDIÇÃO de G. Pallu (1921), bien comme les restaurations de trois autres longs métrages et onze court metrages portugaises de la periode nitrate, toutes faites dans le cadre des collaborations européennes soutenues par le Projet LUMIÈRE, du Programme MEDIA (avec le National Film and Television Archive et la Cineteca del Comune di Bologna).

Finalement, on doit relever la confirmation des accords de dépôt avec les grands distributeurs portugais d´une partie importante des films distribués aux Portugal pendant les dernières années.

2. Acquisitions.

Pendant 1994, nous avons reçu en dépôt 460 longs métrages délivrées par les grands distributeurs portugais, après la periode d´exploitation commerciale. Plus qu´un acte de dépôt important - faisant suite aux 800 films déposés l´année antérieure - on doit souligner qu´il s´agit avant tout de la confirmation d´une nouvelle politique de dépôt volontaire qui répresente une inflexion des tendances passées et la réussite des efforts de la Cinémathèque dans cette direction.

Au total, **on a acquis 516 nouveaux films de long métrage, 33 courts et 6 collections de matériel non identifié, et encore 165 titres vidéo**.

Nous avons aussi acquis **646 nouvelles affiches et 10 785 nouvelles photos de cinéma.**

3. Préservation.

On doit mentionner d'une part les restaurations faites dans le cadre de la collaboration internationale soutenue par le Projet LUMIÈRE et d'autre les travaux de préservation faits à Lisboa dans le programme annuel de la Cinémathèque.

Dans le cadre LUMIÈRE on a restauré les longs métrages AMOR DE PERDIÇÃO, de G. Pallu, 1921 (le projet le plus important, à presenter pendant 1995 aux celébrations du centenaire), A CANÇÃO DE LISBOA , de Cottinelli Telmo, de 1933, O PAI TIRANO, de Lopes Ribeiro, de 1941, SETTI GIORNI DI GLORIA **(version intégrale unique au monde du documentaire sur la visite de Hitler en Italie en 1938)** et les court metrages:

ABAIXO AS AMAS, MAS VIVA A MAMADEIRA
A CADEIRA ELÉCRICA
CHEGADA DOS CONGRESSISTAS
A CIDADE DO PORTO
DRAMA NO ORIENTE
TRABALHOS FINAIS NA ESCOLA DE INFANTARIA
A VIDA DOS PEIXES E DOS CRUSTÁCEOS
PORTUGAL E BRASIL MAIS UMA VEZ UNIDOS
TRASLADAÇÃO DOS RESTOS MORTAIS DOS EX- IMPERADORES DO BRASIL
UMA VÍTIMA DA CONCORRÊNCIA
VISITA DO REI À ESQUADRA

Le programme de préservation de 1994 a compris:

longs métrages VENDAVAL MARAVILHOSO, Leitão de Barros, 1949 (première partie des travaux de restauration au niveau du son faits à partir d'une copie découverte au Brésil)

court metrages
ALMADRABA ATUNEIRA
VINHOS DE PORTUGAL
O JARDIM ZOOLÓGICO DE LISBOA
IMAGENS DE PORTUGAL, nºs 23 à 75
JORNAL PORTUGUÊS nº 5 et 19
UMA EXCURSÃO EM LISBOA E ARREDORES
TENTATIVA DE RAID LISBOA-RIO DE JANEIRO
MAR PORTUGUÊS
OS FUNERAIS DE SIDÓNIO PAIS
MOCIDADE VITORIOSA
A FABRICAÇÃO DOS FÓSFOROS
HIDRÁULICA AGRÍCOLA
IMAGENS DA TERRA PORTUGUESA Nº1
BELEZAS DE MOÇAMBIQUE Nº1 ET 2
ALFAMA , A VELHA LISBOA
CAMPEÕES DO MUNDO
CAMINHOS DO AR Nº3
PISCINA DA GRANJA
FESTAS DO TRABALHO EM GUIMARÂES
UM DIA NA PÓVOA DO VARZIM
OBRAS PÚBLICAS EM ANGOLA
OS AVIADORES PORTUGUESES EM S. PAULO

Finalement, on été tirés des nouveaux materiaux des filmes suivants:

longs métrages
GADO BRAVO, A. Lopes Ribeiro, 1934
ANIKI-BÓBÓ, Manoel de Oliveira, 1942
BRANDOS COSTUMES , A.Seixas Santos, 1974
TRÁS-OS-MONTES, António Reis, 1976
FRANCESCO, GIULLARE DE DIO, R.Rossellini, 1950

court métrages
DOURO, FAINA FLUVIAL, M. de Oliveira, 1931
JAIME, António Reis, 1974

4. Catalogage

Au niveau du catalogage, on a achevé le catalogue informatisée de longues métrages (lequel est maintenant et constamment actualisé, pour utilisation interne), et on a poursuivi les travaux d´ identification et catalogage des courts métrages.

Pendant l´année de 1994 on a encore amélioré le sistème concernant les données techniques des materiaux archivés, toujours en liaison avec le changement progressif des métodes de verification et contrôle technique.

5. Accès

Ce qui relève de l´activité de 1994 **c´est l´augmentation constante et très sensible des demandes de collaboration de l´exterieur**. Le département d´archive a répondu positivement à 150 demandes, quelques unes concernant un grand nombre de films, demandés pour des initiatives de longue portée sur le cinéma portugais.

Collaboration avec d´autres Cinémathèques:

Nous avons prêtés 27 films à la Filmoteca Española et 10 filmes à la Cinémathèque Française (ceux ci dans le cadre d´une Carte Blanche au Directeur de la Cinemateca Portuguesa, João Bénard da Costa).

Festivals, Rencontres et prêts , à niveau national et international:

Festival International de La Rochelle (1 film)
Festival International du Film de Strasbourg (3 films)
Festival "Tous Courts" à Aix-en-Provence (19 films)
Festival de Cinéma Jeune à Valencia (1 film)
Festival de Cinema de Boticas (Brésil) (3 films)
V Recontres du Cinéma Documentaire, Malaposta, Lisboa (8 films)
Festival de Curtas Metragens de Vila do Conde (1)

"La Ville Européenne", Centre G.Pompidou, Paris (3 films)
Quinzaine du Cinéma Portugais, Strasbourg (3 films)
Semaine Franco-Portugaise du Roman Policier et du Film Noir (4 films)
Cinéma portugais au "Cinéma Xenix", Zurich (4 films)
Centenaire de Almada Negreiros, Casa das Artes, Porto (5 films)

Centro Galego das Artes da Imaxe (5 films)

Ambassade du Portugal au Brésil (1 film)
Centro Cultural de Viseu (2 films)
Cineclube do Porto (7 films)
Cineclube de Guimarães (6 films)
Cineclube de Vila do Conde (4 films)
Amascultura, Lisboa (2 films)

Appui à la production de nouveaux films:

Madragoa Filmes .Production du film LISBOA MONOGATARI, de W.Wenders (5 films)
Fábrica de Imagens . Production du film AFIRMA PEREIRA, de Roberto Faenza (9 films)
Produções M.G.N. .Production du film SINAIS DE FOGO , de L.F.Rocha (3 films)
Zebra Filmes. Production d´un documentaire sur José Saramago (10 films)
Rosa Filmes. Production du programme LISBOA NO CINEMA (12 films)
Valentim de Carvalho Televisão. Production de UMA ESTRANHA FORMA DE VIDA, de Bruno Almeida (6 films)
Sociedade "Lisboa 94". Video pour l´exposition LISBOA EM MOVIMENTO (6 films)
Museu de Etnologia. Video pour l´exposition sur le fado (28 films)
Productions Iles de paix/Ralph Thoms (5 films)
Videoteca de Lisboa (6 films)
Universidade Aberta. Productions didactiques (5 films)
Instituto do Livro e da Biblioteca Nacional. Video pour l´exposition sur Lisboa (7 films)
Instituto de Apoio às Pequenas e Médias Empresas. Video pour formation professionelle (1film)
RTP (Television portugaise, 1ère chaine) (1film)
RDP (Radio portugaise) (1 enregistrement de la bande sonore)
Expo 98. Video de promotion (4 films)
Publicis (1 film)
Câmara Municipal do Seixal (2 films)
Ministério da Agricultura (6 films)
Laura Baptista Rosa / Fernando Lopes (1 film)
Autres productions : 3 films

Appui à la diffusion vidéo:
18 films

Appui à la recherche:

56 films on été montrés à 13 collectivités ou chercheurs individuels, dont 5 institutions academiques (la majorité appartenant à l´université de Lisbonne), 5 institutions culturelles et 3 projets de recherche individuelle (Kazuya Shirashi, Prof. Borges de Macedo, Eng. Rodrigues Tomé).

III - PROJECTIONS

Du point de vue de la Programmation, 1994 a été une année faste pour la Cinemateca Portuguesa. En effet, pendant les commémorations de Lisbonne comme Capitale Européenne de la Culture, la Cinemateca Portuguesa a co-organisé avec Lisboa 94 toutes les manifestations liées au cinéma. Ainsi, toute la Programmation comprise entre les mois de Mars et Décembre a été aussi la programmation de Lisbonne, Capitale Culturelle de l'Europe, sous l'entière responsabilité de la Cinemateca Portuguesa. Pour cette programmation, la Cinemateca a utilisé non seulement sa salle, mais aussi le Cinéma Tivoli, une grande salle des années 20. On a ainsi pu bénéficier d'un public plus vaste.

Pour la première fois, tous les films muets ont été accompagnés au piano et pour la première fois les séances ont eu lieu tous les jours de la semaine, y compris le Dimanche. Ont collaboré avec nous les pianistes portugais Mário Laginha, Vitorino de Almeida, João Paulo Esteves da Silva, João Maurilio, ainsi que Nicholas McNair (britannique, installé au Portugal) et Joachim Bärenz, collaborateur du Filmuseum de Munich, venu expréssement d'Allemagne pour deux séances.

433 séances ont été organisés à la salle de la Cinemateca (200 places), et 108 séances au Cinéma Tivoli (1100 places), **soit un total de 541 séances.**

Au total, ont été programmés en 1994, 557 films, qui ont été vus par 76.115 spectateurs, ce qui signifie une augmentation du nombre de spectateurs de l'ordre de 80% par rapport à l'année précédente.

Dans la programmation, il faut attirer l'attention sur cinq cycles: **une intégrale de l'oeuvre de Sacha Guitry** (Février); **un vaste cycle de cinéma européen, intitulé "100 Jours, 100 Films"** (Mars, Avril, Mai) au cours duquel ont été montrés 178 films, choisis à la suite d'une enquête adressée à 180 personnalités (archivistes, historiens du cinéma, etc); trois séances de **Films Muets Avec Orchestre** (Juin), avec la participation de Carl Davis, Gillian Anderson et Gabriel Thibaudeau (présentations de INTOLERANCE, THE PHANTOM OF THE OPERA, THE THIEF OF BAGDAD, grâce à la coopération du MOMA et de la GEORGE EASTMAN HOUSE, qui ont permis le prenier festival de ce genre au Portugal); **Lisbonne au Cinéma**, avec des oeuvres de fiction portugaises (Juin), européennes et américaines (Octobre); **une intégrale Jean Renoir** (Novembre), avec tous les films réalisés par lui et quinze autres films: ceux auquels il a participé d'une façon ou d'une autre, ceux qui lui sont consacrés et les deux "remakes" de Fritz Lang.

Pendant l'année 1994, ont également été programmées au Cinéma Tivoli, les Dimanche après-midi, des matinées destinées aux enfants, avec un total de 30 séances.

Voici les autres manifestations du calendrier annuel:

JANVIER: Centennaire de l'acteur Erico Braga; Mary Meerson (conclusion du cycle entamé en Décembre 1993); Avant-Premières; La Modernité au Cinéma: l'année 1954 vue de 1994; Souvenir de Fellini; Frederick Wiseman.

FÉVRIER: Intégrale Sacha Guitry; Mel Brooks; Hommages aux disparus: Don Ameche, Joseph Cotten, River Phoenix, Alexander Trauner.

MARS: "100 Jours, 100 Films".

AVRIL: "100 Jours, 100 Films".

MAI: "100 Jours, 100 Films".

JUIN: Hommage à Andrzej Wajda, à l'occasion de sa présence à Lisbonne; une séance spéciale pour les "Amis de la Cinemateca"; Courts-Métrages du II Festival International de Vila do Conde; "Une Semaine de Vacances en Amérique"; Lisbonne au Cinéma (films portugais); Films Muets Avec Orchestre.

SEPTEMBRE: Semaine du Cinéma Hongrois (oeuvres récentes).

OCTOBRE: Lisbonne au Cinéma (films européens et américains); Carmen Miranda; Trésors de la Cinemateca Française; Hommage à Humberto Solás; Hommages aux disparus: Vincent Price, Tom Ewell, Terence Young, Jessica Tandy.

NOVEMBRE: Intégrale Jean Renoir; Rencontres Internationales du Cinéma Documentaire.

DECEMBRE: Les Choix du Public (films européens uniquement, à la suite d'une enquête réalisée au mois de Mai); Images de l'Inconscient; Hommages à Marcello Mastroianni, Catherine Deneuve et John Malkovitch, à l'occasion de leur présence au Portugal.

Pendant l'année 1994, la Cinemateca Portuguesa a reçu la visite d'importantes personnalités du monde du cinéma: Marceline Loridan, Pál Erdóss, Zuzanna Justman, David Coeser, Delaine Michaels, Catherine Deneuve, Marcello Mastroianni, Frederick Wiseman, Wim Wenders, Andrzej Wajda, Etsuko Takano.

La Cinemateca Portuguesa a également reçu la visite de nos collègues Angelo Libertini, directeur de la Cineteca Nazionale (Rome), Frieda et Enno Patalas, du Münchner Filmuseum (Munich) et Bernard Martinand, de la Cinémathèque Française.

IV - ÉDITIONS

Ont été publiés les ouvrages suivants:

1. **SACHA GUITRY** (153 pages)
2. **100 JOURS 100 FILMS** (400 pages)
3. **CINÉMA HONGROIS** (44 pages)
4. **JEAN RENOIR** (445 pages)

L'ouvrage sur Guitry est la traduction intégrale du livre de Noël Simsolo, publié originalement par les Editions de l'Étoile, à Paris. Il faut souligner l'importance des **deux vastes et beaux catalogues 100 Jours 100 Films** et **Jean Renoir**, abondamment illustrés. La Cinemateca Portuguesa a également, et pour la première fois, publié un agenda pour l'année 1995.

V - ENQUÊTE AUPRÈS DU PUBLIC

Nous avons procedé, pour la première fois, à une enquête auprès du public, avec un total de 271 réponses. De cette enquête, s'est dégagé le profil de nos spectateurs.

La grande majorité est âgée de 20-25 ans, a un niveau universitaire.

Viennent ensuite, en ordre décroissant, les tranches d'âge 25/30 ans, 30/40 ans, 40/50 ans et plus de 50 ans.

Ces spectateurs sont pour la plupart des "fidèles", puisque la majorité fréquente la salle de la Cinemateca plus d'une fois par mois, suivie de près par ceux qui la fréquentent plus d'une fois par semaine. La plupart déclarent venir voir un film précis, indépendamment du contexte dans lequel il est montré, bien que notre programmation soit toujours organisée par cycles.

La plupart des enquêtés estiment que la Cinemateca devrait montrer davantage de films indépendants, d'abord américains, ensuite européens, ce qui semble correspondre à une attente de voir des films récents, aussi bien que des classiques. À chacune de ses séances, la Cinemateca distribue un texte original sur le film programmé: la majorité écrasante des enquêtés considère cette pratique comme "très importante".

La grande majorité des enquêtés n'a jamais été empêchée de venir à la Cinemateca par le fait qu'un film ne soit pas sous-titré en portugais (nous ne programmons des films sans sous-titres que s'ils sont parlés en anglais, en français, en italien ou en espagnol).

Finalement, au cours de cette enquête, nous avons demandé aux spectateurs quels films européens ils désiraient vois le plus, et les réponses ont fourni la base de notre programmation de Décembre ("Les Choix du Public").

VI - INFORMATISATION DES SERVICES

Dans les années précedents nous avons commencé un projet d'informatisation notamment dans le service admnistratif, la documentation et la programmation. Cette année ce projet a été développé sourtout dans ce qui concerne les deux derniers domaines:

.Un important investiment a été fait dans le domaine de la documentation non seulement par l'acquisition de nouveaux micro-ordinateurs mais sourtout par le developpement de tout un systéme qui permet la récolte informatique d'images et de coupûres de presse.

. On a terminé l'informatisation de toutes les procédures du service de programmation par l'acquisition de plusieurs micro-ordinateurs et par la mise en marche d'un réseau de liaison parmi touts les postes de travail.On a developpé aussi, par l'informatique, la production de matériel graphique adressé au public.

VII - COLLECTION-MUSÉE

Pour la collection-musée nous avons acquis deux belles machines de projection "Zeiss Iron" qui appartenaient à une ancienne salle de cinéma.

VIII - CENTRE DE DOCUMENTATION

En ce qui concerne l'informatisation du Centre de Documentation, on a continué le travail d'introduction retrospective des fiches auparavant indexées: le "input" du fichier des films sortis au Portugal et du fichier d'indexation d'articles de revues par personnalités est désormais complet. On a, en plus, commencé l'informatisation des coupures de presse et continué, bien sûr, à indexer directement pour l'ordinateur, les nouveaux livres et revues arrivés à la bibliothèque pendant l'année.

La Bibliothèque a acquis, par achat, donnation ou interchange, **310 nouveaux livres, 235 titres de publications périodiques, 303 scénarios de films**, et bien aussi "press-sheets" et programmes des Cycles et des Festivals au Portugal et à l'étranger; des programmes des cinémas au Portugal.

La lecture publique a régistré un total de 2.191 lecteurs qui consultérent 10.230 oeuvres et ont demandé 22.471 photocopies.

La lecture interne a eu un total de 385 réquisitions.

IX - RAPPORTS INTERNATIONAUX

La CINEMATECA PORTUGUESA a maintenu sa présence au sein des associations qui rassemblent les Archives Cinématographiques de l'Europe Communautaire: l'ACCE (Association des Cinémathèques de la Communauté Européenne) et l'Association LUMIÈRE, co-financé par la Programme MEDIA de la communauté Européenne. Le siège de ces deux associations est, comme on le sait, à Lisbonne et le Président est M. JOSÉ MANUEL COSTA, Chef de Division de notre Archive Filmique et Président de la Comission Instalatrice de l'ANIM.

Pendant l'année, soit le Directeur de la CINEMATECA, JOÃO BÉNARD DA COSTA soit JOSÉ MANUEL COSTA ont participé à plusieurs réunions de la FIAF (dont JOSÉ MANUEL COSTA est membre du Comité Directeur), de la Commission de Programmation et d'Accés aux Collections de la FIAF (dont JOÃO BÉNARD DA COSTA est le Président) et des Associations Européennes.

D'autre part la CINEMATECA PORTUGUESA a poursuivi sa collaboration privilégiée avec la FILMOTECA ESPAÑOLA. Au delá de nombreuses échanges de copies entre les deux Archives, on a co-organisé les rétrospectives intégrales SACHA GUITRY et JEAN RENOIR.

La CINEMATECA PORTUGUESA a été répresentée aux Festivals de Berlin. Bologne, Cannes, San Sebastian et Pordenone et a présenté, à Budapest, pendant le mois "Lisbonne à Budapest" une semaine de cinéma portugais.

Une "Carte Blanche à la Cinemateca Portuguesa" a été organisée à Paris, par la Cinemateca Française, avec dix films de notre collection, présentés par notre Directeur, João Bénard da Costa.

Filipe Boavida - membre de la Commission d´Instalation de l´ANIM - a entrepris plusieurs travaux de restauration à Berkhamsted (NFTVA) et Bologna (L´Immagine Ritrovate).

Pour sa programmation, la Cinemateca Portuguesa a reçu des copies en prêt des archives suivantes:
CINÉMATHÈQUE FRANÇAISE, NATIONAL FILM AND TELEVISION ARCHIVE, FILMOTECA ESPAÑOLA, OESTEREICHISCHES FILMUSEUM, CINEMATHÈQUE ROYALE/KONINKLIJK FILMARCHIEF, NARODNI FILMOVY ARCHIV, SUOMEN ELOKUVA-ARKISTO, ARCHIVES DU FILM DU CENTRE NATIONAL DE LA CINÉMATOGRAPHIE, CINÉMATHÈQUE DE TOULOUSE, STIFTUNG DEUTSCHE KINEMATEK, BUNDESARCHIV-FILMARCHIV, DEUTSCHES INSTITUT FÜR FILMKUNDE, CINETECA DEL COMMUNE DI BOLOGNA, CENTRO SPERIMENTALE DI CINEMATOGRAFIA/CINETECA NAZIONALE, MUSEO NAZIONALE DEL CINEMA, CINÉMATHÈQUE MUNICIPALE DE LUXEMBOURG, NEDERLANDS FILMUSEUM, SVENSKA FILMINSTITUTET, IMPERIAL WAR MUSEUM, MOMA, GEORGE EASTMAN HOUSE, FILMUSEUM-MÜENCHNER STADTUSEUM, DANSKE FILMUSEUM.

Ljubljana

Annual Report of the Slovene Film Archives for 1994

1.Acquisitions of the year

In 1994 the Slovene Film Archives (hereinafter SFA) acquired the following films on the basis of the Natural and Cultural Heritage Act providing that producers are obliged to transfer 2 copies of each film to the SFA six months after its production:

- The producers Viba Film and Studio 37 transferred 29 films i.e. 6 feature films (33 cans) and 23 short films (23 cans).

- Slovene Theatre and Film Museum transferred 38 films i.e. 29 feature films and 9 short ones (total 314 cans).

- We acquired 11 films (13 cans) from private persons.

2.Progress in the field of preservation

The SFA preserves the film material in air-conditioned stacks at the seat of the institution. The stacks are equipped with fire and burglary detectors. A stack with 410 linear meters of shelving was equipped anew. This stack is situated in an unpopulated area, where we already preserve films on 510 linear meters of shelving. The stacks are isolated, air-conditioned and equipped with fire and burglary detectors as well as under permanent supervision. The films were systematically rewound, viewed, and damages established. Damaged films were restored. 17 reels of damaged nitro film were destroyed.

3.Cataloguing, documentation, research

Prior to transfer into the SFA all films were professionally viewed, technically equipped, described, and documented.
On the basis of viewing 114 feature and documentary films were processed and established adequate data on producers, time of shooting, contents and authors. They will be later on presented in an inventory.

4.Film showings, exhibitions, publications

On the basis of an agreement on the cinematheque activity between the SFA and the Slovene Theatre and Film Museum, the former loaned 62 films, which were shown in 21 projections.

Already in 1994 preparations have started (choice of the designer of the exhibition, preparation of stills) for the exhibition, which is planned to honour the centenary of film in 1995. Stills from several Slovene films were prepared and within the framework of UNESCO on the occasion of the centenary of film exhibited in Paris in January 1995.
The SFA published an inventory: Filmi Metoda in Milke Badjura 1926-1969, compiled by Ivan Nemanič.

5.Budgetary matters, relations with governmental authorities

Over the past as well as now, producers and private persons transfer negatives of their films, without copies, to the SFA. The SFA has gradually films copied, but unfortunately there are limited budgetary resources, which prevents the SFA from screening all its films. There is also a lack of foreign cinematheque films. Financial resources for their purchase are insufficient.
The SFA at the Archives of the Republic of Slovenia is administratively dependent on the Ministry of Culture.

6.International relations

Ivan Nemanič and Alja Ljubič participated in the FIAF congress in Bologna in May 1994.
The Archives maintained relations with Croatian cinematheque. Their representatives visited the SFA, where discussions were held concerning film preservation in both countries.
Ivan Nemanič and Vladimir Sunčič attended the silent film festival in Pordenone.

7.Miscellaneous

A new Act on Archival Materials will be adopted soon, of which a chapter treats preservation of film material.
The SFA preserves mostly films of national production. The purchase of foreign films includes financial problems, as they have to be bought abroad. In October 1993 Slovene Cinematheque was founded. According to an agreement between the SFA and the Slovene Theatre and Film Museum the latter is in charge of the cinematheque programme.
In 1995 the adaptation of former barracks will be started and the SFA will be able to move its offices and stacks to the new premises in about 3 or 4 years.

London

DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM LONDON

ANNUAL REPORT 1994

Acquisitions

Once again in 1994, the most numerically significant additions to the Imperial War Museum's film archive have resulted from the transfer of large quantities of officially produced record film from government sources, while many of the more interesting individual acquisitions have been gifts of original 8mm and other "home movie" gauge film shot by gifted amateur cameramen and women placed by circumstance in interesting contexts. Neither of these categories of film fits easily into the more conventional pattern of acquisitions anticipated in the statistical framework provided by FIAF. This suggests to us that additional categories should be added to that framework to reflect the different priorities of non-fiction archives: even our acquisitions in the world of television include not only finished programmes but also complete interviews recorded by television companies in the course of preparing those programmes. In our terms (even if the fact is not too apparent from the statistics that do fit into the standard form of summary report), it has been a very satisfactory year for the Department and specifically for Kay Gladstone, who is mainly responsible for acquisitions.

Significant major transfers of film from official sources have included approximately 2,000 reels of 35mm and 16mm film and U-matic video tapes covering events in the period 1950-1990 from elements of the Royal Navy, and a further 400 reels of mainly 16mm film from Farnborough to complete the transfer reported last year. Another welcome addition to the archive was the gift of 73 16mm prints from the Canadian High Commission in London following the closure of the Canada House Film Library.

Amateur record film acquired during the year included several examples of film recording the experience of the Second World War in different parts of Britain, including some material filmed clandestinely in the Channel Islands during the period of German occupation and footage of the Norwegian exile community in England, and the life of members of the armed services on overseas postings in the 1930s.

"Conventional" acquisitions in 1994 included *Liberation*, a feature-length documentary originated on 35mm film, directed by Arnold Schwartzman for the Simon Wiesenthal Center. Television and video acquisitions included *Black Poppies* (a BBC programme on the role of British black servicemen and women during the Second World war) and copies of the interviews conducted by Channel 9 Australia for the programme *Amiens Jail Break*. At the same time as these most up-to-the-minute examples of current moving-image production were entering our collection, it is worth recording that we were also able to acquire three new items of 35mm nitrate film from the First World War period.

Last but by no means least, we record our gratitude to our colleagues in Canberra, from whom we, like other FIAF archives, received a quantity of 35mm nitrate material through their "repatriation" programme. Thanks are also due to our colleagues in Buenos Aires, who helped provide us with examples of the *British Olympic News* newsreel. This is the second year running in which we have recorded our gratitude to fellow members of the Federation for helping us trace British information and propaganda films lost in their country of origin, and we take the opportunity to remind other

colleagues of our interest to hear of any similar material which may survive in their collections.

Preservation

After the disruptions reported last year, in 1994 the Department's preservation section, under its head Terry Watson and his deputy David Walsh, was able not only to resume normal levels of work but also to catch up on some of the shortfall caused by last year's problems. (Until the completion of remedial work begun there at the end of the year, however, preservation staff required to enter the nitrate vaults are still obliged to observe the special procedures instituted after the discovery of traces of asbestos in the building).

During 1994, work was carried out on some 489 reels of nitrate film, approximately 120,000 metres. 289 reels, or 72,000 metres, of safety film have also been processed. Details of the screening of a restoration of *Western Approaches* are included under 'Public Services' below.

The Museum received for expenditure during financial year 1994/95 the third and final instalment of the grant which the National Heritage Memorial Fund has agreed to make for the preservation of the film of the Second World War work of the London Fire Brigade - a very welcome measure of support mentioned in the last two annual reports.

Cataloguing

By far the outstanding event in the area of cataloguing for the year was the publication in November 1994, through Flicks Books of Trowbridge, Wiltshire, of the work which we have confidently entitled *The Imperial War Museum Film Catalogue Volume One: The First World War Archive*. This book, which runs to 600 pages, covers some 1,200 titles, including all those transferred to the Museum immediately after the First World War, the continuous care of which we consider justifies our claims to have been active film archivists for 75 years. The book appears with an introduction by Stephen Badsey, now a lecturer at the Royal Military Academy, Sandhurst, who was, in the early 1980s, the cataloguer responsible for the bulk of the entries. The Department looks forward to meeting the challenge we have implicitly given ourselves in naming this first volume, and to producing further published catalogues in the future.

Although the Department's staff complement remains one cataloguing post short of its formal establishment, we have during 1994 continued to add to the database which we hold on INMAGIC+ software: the addition of some 400 new titles means the database now holds information on almost 13,000 films. During the year, we introduced into our reference area two computer terminals running a reduced-facility version of the software called SEARCHMAGIC, so that our users are now able for the first time to have direct on-line access to our film catalogue data.

We were also able during 1994 to implement in our preservation offices at Hayes the in-house system (based on dBASE IV software) for the processing of data relating to the technical and preservation records of the archive that has been developed for us over the last few years by the Museum's Information Systems Office.

Publications

In addition to the *Catalogue* described in the previous section, some other publications are worth noting. At the risk of upsetting our more purist colleagues, we shall mention a video project which the Museum co-produced with Flashback Television Ltd. This was the production of a programme entitled *Voices From the Western Front* which brings together a visual impression of life in the First World War battlefield drawn from film in the archive and an aural impression compiled from extracts taken from oral history interviews with veterans conducted by our colleagues in the Museum's Department of Sound Records. The result, in our opinion, transcends the original educational ambitions of the project and has value and merit as a free-standing documentary which the level of available resources would not have enabled us to realise in film.

A video-related textual publication was that of a 'Viewing Guide' to the films *The Battle of the Somme* (1916) and *The Battle of the Ancre and the Advance of the Tanks* (1917) released on cassette through DD Video last year: the Viewing Guide was published in February by the distributor.

Mention should also be made of two film-related articles by members of the Department included in Issue number 9 of the annual publication *Imperial War Museum Review*. Roger Smither and David Walsh co-wrote an article called 'Unknown Pioneer: Edward Foxen Cooper and the Imperial War Museum Film Archive, 1919-1934' which looked at the enigmatic figure of the first custodian of the Museum's film collection and examined the ways in which (over a decade before the normally-recognised birth of the breed) his interests and priorities prefigured those of the modern film archivist. Kay Gladstone, in an article entitled 'Film as Allied Assistance: Captain Bromhead's Mission to Russia 1916-1917' looked at an interesting early attempt to use the medium of film for official propaganda purposes.

Film Showings

During 1994, the Museum embarked on a programme of refurbishment of the 200-seat cinema/auditorium in the Museum's main building. As this space is used by the Museum for a number of functions in addition to film screenings (including conferences, live performances etc) not all the changes have resulted in the ideal solution from a strictly cinematic perspective, but the general result is a very welcome overhaul of a facility that had not been significantly changed since the 1960s.

Among a number of very definite benefits of the work, which will not be completed until some months into 1995, will be the complete redecoration of the projection box, the replacement of the seating in the auditorium, the installation of a new screen (to be mounted closer to the audience than in the former configuration where its position at the back of a stage had the effect - quite literally - of distancing the viewer from the film), an improved sound system, and an enhanced video projector for use when showing television material etc. Structural changes around the auditorium itself will also result in an enlarged foyer, in which it is hoped to mount a new and better version of the exhibition described in last year's report.

The works just noted have resulted in prolonged periods of closure in the Cinema, which have been timed to minimise disruption to the Museum's educational activities, and have therefore had the most concentrated effect

on the Museum's public showings, the responsibility of Brad King, who handles programming and loans for the Department. We have only been open to the public for about half the number of days in a normal year, though the projection of a large number of short programmes means that the total number of performances continues to look impressive. 259 public screenings were arranged and a total of 19 titles screened. The average audience numbered 63 - about one third of the capacity of our 200-seat cinema.

To compliment exhibitions in the Museum's galleries, Cinema screenings had three main themes. Two programmes of relevant Second World War instructional films were shown in parallel with an exhibition entitled *The Wartime Kitchen and Garden*. A programme on the campaign in Italy included *The Battle of San Pietro* (John Huston, 1945). Programmes marking the 50th anniversary of the allied landings in Normandy and contemporary events in Britain included such Army Film Unit documentaries as *A Harbour Goes to France*, *Left of the Line* and *Eve of Battle* (all produced by David Macdonald, 1944), as well as *The Air Plan* (1945), and *The Eighty Days* (Humphrey Jennings, 1944). The 'D-Day' programme also included screenings of the film *Overlord* (Stuart Cooper, 1975), a rarely seen feature in the production of which the Museum was directly involved.

Public Services

In a period including the fiftieth anniversaries of so many significant events in the final stages of the Second World War, it comes as no surprise to record that material from the archive has been in extremely heavy demand for television and video documentary programmes. Material was supplied to more than 500 productions world-wide (it is a symptom of just how busy the Department has been that it has not been possible to produce precise statistics in all areas of public service).

In addition to researchers working on behalf of television productions, the Department is also consulted by historians, other students and members of the public. In all, the Department was visited by over 1,600 researchers during 1994, over 1,100 of whom viewed film. Over 6,000 enquiries by letter, telephone and fax were answered.

The work of dealing with enquiries and researchers - both amateur and professional - falls most heavily on Paul Sargent, Deputy Head of the Department, and Jane Fish who shares with him the running of the Department's Production Office. It also, of course, results in considerable extra work for many members of the Department, especially the vault keepers and the cutting room and projectionist staff who make sure the right film is provided at the right time for the right researchers. In what has been a very busy year, we feel it is important to record the ways in which the whole staff contributes to the success of the Department.

Film screenings form a prominent part of the Museum's regular education programme for school-age children, with the Cinema in use every day during school terms. Film shows are occasionally complemented by lectures, either by outside speakers or by members of Museum staff: during 1994, Film Department staff helped with two such events with the general title *Looking at Film*, and provided a "film" element in other more specific events such as one devoted to "cartoons and war".

The Department continues its "Loan Scheme" which makes available 16mm prints of a range of films (with some titles also available on video) to educational establishments. In addition, the Department makes a number of loans each year to other organisations (local history or film study groups, service or veterans' associations, etc). Members of the Department's staff occasionally present programmes in person to such organisations. During 1994, we lent a total of 176 films and 42 videos; there were 129 loans to colleges, societies and other bodies and 47 to service organisations.

The Department was proud to furnish a new print of its restoration (from the original Technicolor separations) of the 1944 film *Western Approaches* for inclusion in the "archive restorations" section of the London Film Festival. The film was screened twice, with the director Pat Jackson and cinematographer Jack Cardiff both present on the first occasion.

Among other specific events in Britain for which the Department provided film may be mentioned the International Documentary Festival in Sheffield in March, the Lindgren Lecture given by Jerry Kuehl at the National Film Theatre in April, the Leeds International 1914-1918 Commemoration in September, and the exhibition *A Bitter Truth* (the British version of the Berlin exhibition mentioned below) at the Barbican Gallery in London.

Kay Gladstone and Toby Haggith of the Department facilitated the organisation in April of a meeting at the Museum of the Greater London Archives Network (GLAN) on the topic of *The Importance of Film Archives Relating to London*. This meeting formed part of a continuing GLAN initiative to raise the awareness in local libraries and archives in London of the special needs of film, and to encourage cooperation between such local collections and the national archives in safeguarding this important part of London's heritage.

International Relations

The Department was represented at the FIAF Congress in Bologna by the Keeper, Roger Smither, who is also a member of the Federation's Executive Committee. In the latter capacity, he attended the EC meeting held in Tunis in November. He also attended a meeting of the Cataloguing Commission held (with the help of the Secretariat) at the English Convent in Bruges in November.

Several First World War films were provided for screening at the Zeughaus Kino of the Deutsches Historisches Museum in Berlin in the film programme scheduled to accompany the major exhibition *Die Letzte Tage der Menschheit*. Roger Smither was invited to Berlin to present two programmes in early July.

Kay Gladstone attended the annual meeting of Inédits, the European amateur film association, held in Brest in May. While in France he was also able to visit and view film at the archives of the Centre Nationale de la Cinématographie at Bois d'Arcy. Later in the year, during a private visit to Mexico in December, he was able to visit the Filmoteca de la UNAM.

The Department has during 1994 been pleased to receive visits from colleagues in several FIAF archives, including those in Canberra, New York, Seoul, Washington and Wellington.

Roger Smither, February 1995.

London

FIAF ACTIVITIES REPORT 1994
NATIONAL FILM AND TELEVISION ARCHIVE - LONDON

1. ACQUISITIONS OF THE YEAR

After a year when budgetary exigencies had forced us to reduce the acquisition budgets to zero, in 1994 it was possible to reinstate a very modest budget to all three acquisition sections (feature, documentary and television), thus restoring some operational flexibility, but the ability to purchase film copies remained extremely limited and donation remained the main method of acquisition. This meant that while donations from the mainstream continued unabated, acquisitions from the independent sector, where companies often cannot afford to donate material, remained highly selective, particularly as far as current production is concerned.

1.1 Feature and Fiction Films

Around 2,000 titles were selected/identified, formally acquired and fully documented during the year. Particularly rewarding were the acquisition of all the remaining nitrate positives held by Lumiere Pictures; a repatriated collection of nitrate material from our colleagues at the National Film and Sound Archive in Canberra, including two previously missing British features, VICTORY (1928) and MUTINY OF THE ELSINORE (1937); and an interesting collection of early nitrate reels from the Scottish Film Archive in Glasgow.

Our "360 Classic Feature Film" initiative has benefitted from the acquisition of further high-quality prints this year, including a 70mm copy of LAWRENCE OF ARABIA (1962/88),
NEOBYCHAINIYE PRIKLUCHENIYA MISTERA VESTA V STRANYE BOLSHEVIKOV (1924), INVASION OF THE BODYSNATCHERS (1955),
LE FEU FOLLET/FUOCO FATUO (1963), A PROPOS DE NICE (1930), ORPHÉE (1950), L'ANNÉE DERNIÈRE À MARIENBAD/L'ANNO SCORSO A MARIENBAD (1961), THE MAN FROM LARAMIE (1957), THE TALL T (1957) and THE THIRD MAN (1949).

1.2 Documentary and Non-Fiction Films

The continuing difficult economic conditions in the country allied to the move away from film and towards videotape as a distribution medium has meant that collections have continued to be offered to the NFTVA in

abundance throughout 1994.

Of these, of particular note and importance was the collection of all the negative and intermediate material from the BP (British Petroleum) Film Library for which we completed acquisition in the early months. Other collections of significance came from Ace Productions, on the history of the British nuclear industry; from the National Trust, a collection of material that had belonged to Winston Churchill; and the continuing transfer of material from Rank Film Laboratories. Our total formal acquisition figure was some 1,841 titles from 81 different donors.

1.3 Television

A total of 19,224 television programmes were acquired during 1994, an increase of 32.7% on the previous year's figure. Of these, 6,854 were acquired by direct recording off-air, an increase of 4.5%. Over 29% of the output of ITV and about 25% of Channel 4 was recorded, including a complete day's output from the latter every month. In addition, 533 BBC programmes were recorded for preservation as well as the entire output of both BBC channels for access purposes.

12,370 titles were acquired by donation, an increase of 61.1% on 1993. The main reason for this was the large number of 2" master tapes donated by the BBC after they had been transferred to D3, together with VHS copies for access purposes. 2" material also continued to be donated from the Independent Television companies. Other collections acquired were the complete first year of the now defunct breakfast TV station TV-AM and the experimental recordings of the proceedings of the House of Lords.

The Archive decided during 1994 to begin the transition to a new video format for off-air recording and preservation, and chose the digital D3 format, purchasing three new machines as the first stage in this operation.

2. PRESERVATION

2.1 Administration The year began with publication of the report of the National Audit Office, which highlighted the scale of the nitrate preservation problem facing the NFTVA - something we have, of course, long been conscious of. It therefore recommended that the NFTVA's annual target figures for duplication of its nitrate collection should be raised to 3 million feet, and increased funding from the Department of National Heritage was made available in the 1994/95 financial

year to make this possible. Publication of the NAO report coincided with completion of the BFI's own internal staffing review of the Conservation Centre. The Review was carried out by a team of senior managers advised by an external management consultant, and made a number of recommendations. Most importantly it recognised that even with increased productivity brought about by efficiency savings and flexibility in working practices, it would be necessary to increase staffing levels at the Centre. The BFI's Management Board accepted the Review's key recommendations and recruitment of the additonal staff needed to achieve the new 3 million feet duplication target began in April.

2.2 Film Preservation

Needless to say, one of the NFTVA's main preoccupations for most of this year has therefore been the attainment of the new duplication target level, placing a severe strain on resources, but with achievement in sight. The target figure comprises not only black and white duplication but also early colour material, including both stencil colour and tinted and toned footage. One of the more interesting titles completed in this category was CHANG (1927).

Colour consultant Paul de Burgh continued work on the NFTVA's holdings of Technicolor features, completing the restoration of Herbert Wilcox's ELIZABETH OF LADYMEAD (1948), and began work on Alexander Korda's AN IDEAL HUSBAND (1947), which will be completed in time for the centenary of Oscar Wilde's trial in 1995. A satisfactory new print was also produced for the Technicolor documentary DRUMS FOR A HOLIDAY. Time was also spent endeavouring to restore the Carol Reed film A KID FOR TWO FARTHINGS (1954), a problematic early Eastmancolor title, the negative of which is in poor and neglected condition.

As previously reported, the NFTVA has also been exploring the possibilities of improving the quality of damaged soundtracks, particularly for presentation purposes, by using digital re-recording techniques. A new print of THE THIRD MAN (funded by film director Michael Winner) was produced using these digital techniques and successfully presented at the NFT in October. We were pleased enough with the results to decide to apply the same technique to producing a new track for the Powell/Pressburger title GONE TO EARTH, a new print of which should be available early in 1995.

After long negotiation, we have also finally taken into archival care and maintenance (partly through the assistance of David Gill of Photoplay Productions Ltd)

an extremely important and endangered collection of nitrate Chaplin outtakes previously held for many years at Bucks Laboratories in less than perfect conditions. Discussions about its permanent preservation are proceeding.

Preservation film copying statistics for 1994 are as follows:

Nitrate duplication: 2,490,980 feet
Safety film copied: 1,675,438 feet

2.3 Video

There were increased demands on the Video Unit throughout the year, as access requests from television companies continued to rise. The staff of the Video Section designed and built a mini duplication unit which makes it possible to make up to six VHS videocassettes from most video master formats, and two digital (D-3) VTRs were also bought for access work and linked to the Archive's 1 inch and and 2 inch machines.

The need to direct attention to video preservation was recognised through the appointment of Brian Jenkinson as Video Preservation and Engineering Manager in September, and his long experience with videotape will be invaluable to the NFTVA. It was also recognised that a video engineering workshop to adjoin the existing off-air operation was an essential requirement: this has been created in the old video stores using our own engineering staff.

The Archive's Telecine Unit continued to provide user-access to previously inaccessible film master material. We lost our telecine engineer in November, however, and it immediately became clear how much we had come to rely on this facility. Unfortunately, it is also clear that to attract an engineer with the necessary qualifications, it is necessary to pay substantially more than we are able to offer through the BFI's salary constraints.

3. CATALOGUING

3.1 Statistics This year saw another marked increase in the numbers of people using the Cataloguing Section, with a 79.4% growth in telephone enquiries, and a 29% increase in researchers visiting the section. The number of written enquiries remained constant.

3.2 Publications In 1994, two monographs researched and edited by staff in the Cataloguing Section were

published: A for Andromeda to Zoo Time: The TV Holdings of the National Film and Television Archive 1936-79 and Walking Shadows: Shakespeare in the National Film and Television Archive.

Detailed filmographies of Archive holdings of material included Antarctica, Africa and Imperialism, and Clowns in Early European Cinema. Dossiers to accompany research and restoration work included The GREAT WHITE SILENCE (1924), AS YOU LIKE IT (1936), KING JOHN (1899) and the Dufay-Chromex films of Humphrey Jennings.

3.3 Cataloguing In addition to supporting the programming initiatives described below, cataloguing again concentrated on identifying, shotlisting and indexing the Archive's pre-1920 titles, including the Joye collection (which is now ready for publication if funds can be found) and the Schultze collections of 70mm Biograph and Mutoscope titles.

4. ACCESS AND PROGRAMMING

4.1 Access

As always, the three sections which handle access to the collection had a demanding year. The Viewing Service supplied a total of 5,628 titles, the majority for research viewings on Archive premises, but a substantial number loaned for public screenings, including 786 to the National Film Theatre and MOMI; 57 titles for the Made in London seasons at the Museum of London, jointly programmed by the Museum and the NFTVA; and, of course, 483 titles to FIAF colleagues. These figures are a substantial increase over all previous years. The Production Library supplied material or provided support for 148 film or television productions despite staffing difficulties. The Donor Access section, which has a contractual obligation to supply material back to donors, rights holders and authorised third parties, continued to come under heavy pressure, particularly from television companies, and supplied material on a total of 970 titles, including several prints for FIAF colleagues as part of the exchange scheme.

4.2 Programming

In addition to the many films supplied to the National Film Theatre via the Viewing Service during the year, the Archive continued to programme two British feature films from its collection every month in its own regular NFT slot, "The Archive Presents", alongside its monthly documentary programme "In Fact".

Linked to the publication of the 'Walking Shadows' monograph, a year-long season of Shakespeare on film and television was launched at the National Film Theatre in April, the Cataloguing Section undertaking the programming and accompanying documentation. The section was also responsible for planning, programming and presenting a short season of opera rarities at the NFT.

The annual Ernest Lindgren Memorial Lecture was given by Jerry Kuehl, documentary film producer and historian, whose credits include Thames Television's ground-breaking series THE WORLD AT WAR. His theme was 'Looking at History', and his lecture explored the different ways the visual historian approaches moving image material, and how he or she uses and sometimes abuses it. The lecture drew on a wide range of material from both the NFTVa and the IWM to illustrate these points. The intense debate the lecture stimulated at the reception which followed is a measure of its success.

The Archive made its usual contribution to the London Film Festival, the main focus this year being on restoration work carried out by FIAF colleagues. Among these was the Imperial War Museum's restoration of WESTERN APPROACHES (1944), which was attended by its director Pat Jackson and cinematogrpaher Jack Cardiff, supreme among exponents of British Technicolor. Peter Williamson presented the Museum of Modern Art's restoration of Lou Bunin's ALICE IN WONDERLAND (1949), a screening also attended by Carol Marsh, the film's star. The Cinémathèque Royale presented its restoration of Abel Gance's MATER DOLOROSA (1917), achieved with funding from the European Union's Media 95 LUMIERE project. The NFTVA also continued its tradition of saluting a key figure from the British film industry during the LFF by screening a new print of BRIEF ENCOUNTER in tribute to Sir Anthony Havelock-Allan, doyen of British film producers.

Other highlights of the year included the presentation of our newly restored print of THE THIRD MAN at the NFT, introduced by Michael Winner, who had generously agreed to pay for the print; and the outstanding marathon lecture "A Century of Sound", presented by Bob Gitt of the UCLA Film and Television Archive.

Finally, as part of the BFI's run-up to the Centenary, Luke McKernan also presented and acted as interlocutor for three screenings of the Archive's collection of pre-1900 films at the NFT in November/December.

5. BUDGETARY MATTERS

This year saw an improvement in the NFTVA's overall budgetary position. The Department of National Heritage honoured its commitment to provide an increase in the NFTVa's funding for preservation, and the BFI supplied additional funding to cover recruitment of additional staff at the Conservation Centre. It was also possible to reinstate small acquisitions and viewing copy expenditure budgets. This respite has, however, been short-lived and next year will see these small budgets zeroed again in order to protect the preservation and staffing budgets.

The year also saw an important development in capital funding for the arts in Britain, with the arrival of the National Lottery. The first bids will be considered in April 1995 and the NFTVA will be making sizeable applications for funding (in co-ordination with the BFI), with a particular eye on storage building expansion and purchase of new technology.

6. INTERNATIONAL RELATIONS

6.1 FIAF

Clyde Jeavons, Henning Schou and Anne Fleming attended the FIAF Congress held in Bologna in May. As Treasurer, CJ presented the report on FIAF's financial position, while Henning Schou reported on the activities of the newly named Technical Commission of which he is chair. Clyde Jeavons, assisted by Anne Fleming, also presented a day-long symposium on Legal Deposit during the Congress.

Interviews were held in Brussels in September to appoint a full- time Senior Administrator, CJ being a member of the FIAF interview panel. This was followed immediately by the FIAF Executive Meeting in Tunis, attended by CJ and Henning Schou.

In October, CJ accepted an invitation from UCLA to present Archive-restored films at the return-match BFI/UCLA historical symposium (Hitchcock's UNDER CAPRICORN) and at the UK/LA Arts Festival (Ronald Neame's THE CARD).

In December, Anne Fleming joined Vladimir Opela in representing FIAF at a two-day UNESCO workshop on legal deposit.

FIAT

Steve Bryant, the Archive's Keeper of Television,

attended the FIAT General Assembly in Bogensee, where he was elected Secretary General of the Executive Committee. Clyde Jeavons and Henning Schou also attended the joint FIAT/IASA symposium held to coincide with the Symposium.

6.3 EUROPE

Once again Clyde Jeavons played an active part on the Executive Committee of LUMIERE throughout the year, attending all the meetings held to decide which film restoration projects should receive funding. Among the LUMIERE projects in which the NFTVA was actively involved during the year were the restoration of films of the Scott and Shackleton Polar expeditions early in the century in collaboration with the Nederlands Filmmuseum; work on ARANYEMBER (THE GOLD MAN) (1918) in collaboration with the Magyar Filmarchivium; and JOHN HERRIOT'S WIFE (1920) with the Cinema Museum (UK) and the Nederlands Filmmuseum.

A.F.
February 1994

Los Angeles

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Annual Activities Report to FIAF: 1994

ACQUISITIONS

Motion Pictures: Despite suspended acquisition activity in the early months of the year due to the January 17 earthquake, 1994 yielded a number of valuable 16mm and 35mm film contributions for the UCLA Film and Television Archive.

Orion Pictures deposited 35mm prints of recent releases of the controversial BOXING HELENA (Jennifer Chambers Lynch, 1993), George Romero's THE DARK HALF (1993), Jonathan Kaplan's LOVE FIELD (1992), Arthur Hiller's MARRIED TO IT (1993), Dan Curtis' ME & THE KID (1993) and Fred Decker's ROBOCOP 3 (1993). Twentieth Century-Fox also maintained a close relationship with UCLA by depositing 35mm prints of THE GOOD SON (Joseph Ruben, 1993), RISING SUN (Philip Kaufman, 1993), ROBIN HOOD: MEN IN TIGHTS (Mel Brooks, 1993), ROOKIE OF THE YEAR (Daniel Stern, 1993), MRS. DOUBTFIRE (Chris Columbus, 1993), BAD GIRLS (Jonathan Kaplan, 1994), THE BEVERLY HILLBILLIES (Penelope Spheeris, 1993) and SUGAR HILL (Leon Ichaso, 1994). Kit Parker Films deposited SEVEN BEAUTIES (Lina Wertmuller, 1976), PROVIDENCE (Alain Resnais, 1977) and ONE SINGS, THE OTHER DOESN'T (Agnes Varda, 1977). Columbia-TriStar continued its ongoing support with deposits of dozens of 16mm acetate projection prints of popular releases including KRAMER VS. KRAMER (Robert Benton, 1979), MISERY (Rob Reiner, 1990), PLACES IN THE HEART (Robert Benton, 1984), THE PRINCE OF TIDES (Barbra Streisand, 1991) and A RIVER RUNS THROUGH IT (Robert Redford, 1992).

A rather unusual collection was received from Republic Pictures in the form of some 250 animated cartoons from premiere animators Max Fleischer and George Pal. The animated works include installments of Betty Boop, Koko the Clown, Puppetoons and Screen Songs, featuring the famous "bouncing ball." Many of these shorts originated in black and white, and were then rephotographed in color in the late 1960s and early 1970s. The cartoons, most of which are at least 50 years old, were "colorized" for distribution to the television market.

Australian director Peter Weir donated 35mm prints of his 1983 THE YEAR OF LIVING DANGEROUSLY, THE MOSQUITO COAST (1986) and the original Australian release of his first feature, THE CARS THAT ATE PARIS (1974). From other sources the Archive received 35mm prints of LITTLE BIG MAN (Arthur Penn, 1970), THX-1138 (George Lucas, 1971), WISH YOU WERE HERE (David Leland, 1987), DONOVAN'S REEF (John Ford, 1963), KISS ME DEADLY (Robert Aldrich, 1955), THE WILD BUNCH (Sam Peckinpah, 1969), BLUE THUNDER (John Badham, 1983), THE

JOKERS (Michael Winner, 1966), P. J. (John Guillermin, 1968), PRIMe CUT (Michael Ritchie, 1972), RIOT (Buzz Kulik, 1969) and THE MAGIC CLOAK OF OZ (1914). Contributions of 16mm prints included World War II documentaries and propaganda shorts, Soundies musical shorts and vintage features such as A MESSAGE TO GARCIA (George Marshall, 1936), THE GIRL FROM MONTEREY (Wallace Fox, 1943), SUMMER STORM (Douglas Sirk, 1944), LA DOLCE VITA (Federico Fellini, 1960), SHE HAD TO EAT (Malcolm St. Clair, 1937) and UMBRELLAS OF CHERBOURG (Jaqcues Demy, 1964).

Additional acquisitions of note came from producer/director Gene Nelson who donated excerpts of an unidentified film featuring the songwriting team of Richard Rodgers and Lorenz Hart, circa 1930 (the only footage of Hart in the collection). Evelyn Williams-Jones (formerly Mrs. Carl Foreman) donated a print of THE GUNS OF NAVARONE (J. Lee Thompson, 1961) and, in conjunction, J. LEE THOMPSON: DIRECTOR (David MacDougall, 1967), one of four student films sponsored by Columbia Pictures and Carl Foreman during the making of MACKENNA'S GOLD. She also donated a print of THE VICTORS, directed by her late husband in 1963.

A unique donation from the Academy of Television Arts and Sciences/Peter Muglar collection gives some insight into the kind of fare available to owners of home movie projectors in the 1920s. This acquisition offers brief excerpts from feature films and short subjects which could be rented or purchased from Kodak dealers between 1923 and 1927.

Television: The television collection continued to expand with contributions from previous and new donors:

The Academy of Television Arts and Sciences, in continuation with is partnership with UCLA, contributed the 46th Annual Primetime Emmy nominees and winners (165 programs, 3/4"), the 46th Los Angeles Area Emmy nominees and winners (193 programs, 3/4" and Betacam) and the 20th Annual Daytime Emmy nominees and winners (120 programs, 1/2" VHS).

The Academy of Motion Picture Arts and Sciences gave 16mm prints of THE GEORGE BURNS AND GRACIE ALLEN SHOW (9 programs, 1953-57) and individual episodes of THE RIFLEMAN (1961) and 'WAY OUT (1961).

Frank and Arlene Goodman Associates continued its association with UCLA by adding to the Archive's collection of MASTERPIECE THEATRE and MYSTERY programs. Included were 89 MYSTERY programs, including episodes of CAMPION, SHERLOCK HOLMES, AGATHA CHRISTIE'S POIROT and INSPECTOR MORSE; and 63 MASTERPIECE THEATRE programs, including episodes of UPSTAIRS, DOWNSTAIRS and HEDDA GABLER.

Hallmark Cards, Inc. continued its long association with UCLA by providing D2 copies of three movies made for television: BREATHING LESSONS (1994), TO DANCE WITH THE WHITE DOG (1993) and A PLACE FOR ANNIE (1994).

The International Student Center at UCLA provided 16mm prints of 21 programs, including installments of CBS REPORTS (1968), NET JOURNAL (1968), THE LOUIS LOMAX SHOW (1967) and THE LES CRANE SHOW (1967).

The Museum of Broadcast Communications provided 3/4" copies of STUD'S PLACE (3 programs, 1950-51) and episodes of THE DING DONG SCHOOL (1953) and DON McNEIL'S BREAKFAST CLUB (1953).

KCET, Los Angeles continued its assocation with UCLA by contributing 2" videotapes of six episodes of MEETING OF MINDS (1977-81).

The Paul Kohner Agency donated 16mm and 35mm prints of 39 programs, including episodes of THE ALCOA HOUR (1956), DEATH VALLEY DAYS (1960), THE DEFENDERS (1962), GUNSMOKE (1956), THE MILLIONAIRE (1958) and PLAYHOUSE 90 (1957).

Von Zerneck-Sertner Films continued its long association with UCLA by donating 3/4" copies of movies it made for television during 1993 and 1994: BEYOND SUSPICION, FRENCH SILK, THE BROKEN CHAIN, THE CORPSE HAD A FAMILIAR FACE, TAKE ME HOME AGAIN and ROBIN COOK'S MORTAL FEAR.

The Charles/Burrows/Charles Company donated a 3/4" copy of the final episode of the long-running comedy series CHEERS (1993).

Blackside, Inc. donated a VHS copy of its documentary MALCOLM X: MAKE IT PLAIN (1994).

Fine Cut Productions provided a 3/4" copy of THE AMERICAN EXPERIENCE program "America and the Holocaust: Deceit and Indifference" (1994).

David Grubin Productions donated a 3/4" copy of THE AMERICAN EXPERIENCE program "FDR" (1994).

HBO Productions provided a 3/4" copy of the TV movie FATHERLAND (1994).

TBS Productions provided a 3/4" copy of MOONSHOT (1994), its two-part documentary on the history of America's space program.

Commercial producers Goodby, Silverstein & Partners donated videotapes copies of 38 commercials, including the highly acclaimed

"Got Milk" spots produced for the California Milk Advisory Board.

Director Oliver Stone's Ixtlan Productions provided 3/4" tapes of the mini-series WILD PALMS (1993).

Producer Jimmie Baker continued his long association with UCLA by donating 16mm prints of JAZZ SCENE, USA (17 programs), a 1962 series featuring top jazz musicians, among them Les McCann, Lou Rawls, Pete Fountain, Shelley Manne and Cannonball Adderly.

Director Lamont Johnson gave a 35mm print of the "Thomas Hart Benton" episode of PROFILES IN COURAGE (1964), along with a 16mm print of THE AMERICAN SHORT STORY production of Willa Cather's story "Paul's Case" (1980) and 3/4" cassettes of an episode of FAERIE TALE THEATRE (1983) and three movies made for television, including CRISIS AT CENTRAL HIGH (1981).

Writer Arnold Schulman donated videotape copies of the OMNIBUS productions of Ernest Hemingway's "The Capital of the World," (1953, directed by Yul Brynner and starring Sal Mineo and Anne Bancroft) and the Respighi's opera "Sleeping Beauty in the Wood" (1954).

Director Delbert Mann continued his long association with UCLA by providing videotape copies of two PRODUCER'S SHOWCASE broadcasts: "Tonight at 8:30" (1954, directed by Otto Preminger) and "Festival of Magic" (1957, hosted by Ernie Kovacs.)

Dancer/director Gene Nelson gave 16mm kinescopes of 9 programs, including installments of THE COLGATE COMEDY HOUR (1953), THE BOB HOPE SHOW (1953) and SHOWER OF STARS (1954-55).

Producer Alan Manings donated 3/4" copies of 47 programs, including BUSTIN' LOOSE (1987), ONE DAY AT A TIME (1975) and GOOD TIMES (1974-79).

Entertainer Shari Lewis donated 16mm kinescopes of ten programs in which she starred, including SHARILAND (1957), THE CHEVY SHOW (1959), THE PAT BOONE SHOW (1959), YOUR HIT PARADE (1959) and TONIGHT! AMERICA AFTER DARK (1957).

Mrs. Carl Foreman gave a 2" videotape of a 1967 public television broadcast entitled, AFTER FILM SCHOOL...WHAT?, featuring a conversation between her late husband, producer Carl Foreman, and four film students, among them George Lucas.

Other programs received include a 16mm print of the TV movie A GREAT AMERICAN TRAGEDY (1972) donated by Ronald Shedlo; 16mm prints of 10 episodes of THE MARY TYLER MOORE SHOW (1970-77) and episodes

of PAPER DOLLS (1984), BROKEN ARROW (1958) and GUNSMOKE (1970) donated by Aubrey Solomon; 16mm prints of THE ADVENTURES OF OZZIE & HARRIET, THE LONE RANGER, THE RUGGLES, LIFE WITH LUIGI, PETER GUNN, THE REBEL and WHERE THE ACTION IS, donated by Richard Allard; a 16mm kinescope of THE OSCAR LEVANT SHOW (1958, with Hedda Hopper) donated by Ben Browdy; 3/4" videotape copies of episodes of ALICE (1983-84), FLO (1980) and MR. PRESIDENT (1987-88) donated by Emily Daniels; and a 16mm kinescope of the STUDIO ONE production of "Dino" (1956) donated by Bob Kay.

PRESERVATION

Motion Pictures: Short subjects and feature films copied by the Archive from nitrate onto safety stock during 1994 included:

THE CRIME DOCTOR (An RKO Radio Picture, 1934) d. John Robertson. With Otto Kruger, Karen Morley, Nils Asther, William Frawley, Donald Crisp, J. Farrell MacDonald; 8 reels.

Preserved from a 35mm nitrate print. The Archive has made a 35mm duplicate picture negative, a re-recorded track negative and a reference print.

EMPTY HEARTS (A Banner Production, 1924) d. Al Santell. With John Bowers, Charles Murray, Lillian Rich, Clara Bow, John Miljan; 7 reels.

Preserved from a tinted 35mm nitrate print. The Archive has made a 35mm duplicate picture negative and a reference print with recreated tints.

THE 500 HATS OF BARTHOLOMEW CUBBINS (George Pal Productions, Inc., Paramount Pictures, 1943) d. George Pal. Based upon a story by Dr. Suess.

Preserved from the original sequential Technicolor picture negative and 35mm nitrate Technicolor print. The Archive has made a sequential black-and-white master positive, an Eastmancolor internegative, a re-recorded track negative and a reference print.

HUSBANDS (A Faces Music, Inc. Picture, 1970) d. John Cassavetes. With Ben Gazzara, Peter Falk, John Cassavetes, Jenny Runacre, Jenny Lee Wright; 18 reels.

Restored from the 35mm Eastmancolor original camera negative and original track negative, and black-and-white separation master positives. The Archive has made internegative sections

to replace damaged shots in the original negative, an Eastmancolor interpositive, a track positive and a reference print.

LUCKY BOY (A Tiffany Stahl Production, 1929) d. Norman Taurog, Charles C. Wilson, Rudolph Flothow. With George Jessel, Rosa Rosanova, William K. Strauss, Margaret Quimby, Richard Tucker, Gwen Lee, Gayne Whitman, Mary Doran; 10 reels.

Restored from two 35mm tinted nitrate prints provided to us by The New Zealand Film Archive and The National Film Archive (London). The Archive has made a duplicate picture negative, a re-recorded track negative and a reference print with recreated tints.

MY DARLING CLEMENTINE (20th Century-Fox, 1946) d. John Ford. With Henry Fonda, Victure Mature, Linda Darnell, Walter Brennan, Cathy Downs, Tim Holt, Ward Bond, Alan Mowbray, John Ireland, Jane Darwell; 10 reels.

Special preview version restored from a 35mm nitrate print and a nitrate fine grain master positive. The Archive has made a duplicate picture negative, a re-recorded track negative and a reference print.

THE SEA HAWK (A First National Picture, 1924) d. Frank Lloyd. With Milton Sills, Enid Bennett, Lloyd Hughes, Wallace Beery; 13 reels.

Restored in cooperation with The Library of Congress from 35mm nitrate tinted and black-and-white prints. The Archive has made a duplicate picture negative, a track negative of a newly recorded organ score, and a reference print.

THIS DAY AND AGE (A Paramount Picture, 1933) d. Cecil B. DeMille. With Charles Bickford, Judith Allen, Richard Cromwell, Harry Green, Eddie Nugent, Ben Alexander; 9 reels

Preserved from a 35mm nitrate print. The Archive has made a duplicate picture negative, a re-recorded track negative and a reference print.

TOO MUCH HARMONY (A Paramount Picture, 1934) d. Edward Sutherland. With Bing Crosby, Jack Oakie, Grace Bradley, Judith Allen, Lilyan Tashman, Ned Sparks; 8 reels.

Preserved from a 35mm nitrate print. The Archive has made a duplicate picture negative, a re-recorded track negative and a reference print.

UNION PACIFIC (A Paramount Picture, 1939) d. Cecil B. DeMille. With Joel McCrea, Barbara Stanwyck, Robert Preston, Anthony Quinn, Akim Tamiroff, Brian Donlevy, Evelyn Keyes; 14 reels.

Preserved from a 35mm nitrate print. The Archive has made a duplicate picture negative, a re-recorded track negative and a reference print with a recreated tint section.

WHAT HAPPENED TO JONES (A Universal Picture, 1926) d. William A. Seiter. With Reginald Denny, Marian Nixon, Melbourne MacDowell, Frances Raymond, Otis Harlan, Emily Fitzroy, Margaret Quimby; 7 reels.

Preserved in cooperation with the Museum of Modern Art (New York) from a 35mm tinted nitrate print and a 16mm diacetate print. The Archive has made a 35mm duplicate picture negative and a reference print with recreated tints.

VITAPHONE SHORTS:

BABY ROSE MARIE, THE CHILD WONDER (Vitaphone #809, 1929)

Preserved from a 35mm acetate full aperture fine grain master positive and the Vitaphone disc. The Archive has made a reduced aperture duplicate picture negative, re-recorded track negative and a reference print.

TRIXIE FRIGANZA IN MY BAG O'TRIX (Vitaphone #2791, 1929)

Preserved from the original nitrate picture negative and Vitaphone disc. The Archive has made a fine grain master positive, a reduced aperture duplicate picture negative, a re-recorded track negative and a reference print.

BEN BERNIE AND HIS ORCHESTRA (Vitaphone #958, 1930)

Preserved from the original nitrate picture negative and Vitaphone disc. The Archive has made a fine grain master positive, a reduced aperture duplicate picture negative, a re-recorded track negative and a reference print.

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1994. Funding was received from the Joseph P. Drown Foundation and the National Endowment for the Humanities. The NEH project, entitled "The 1930s: Prelude to War," deals with national and international events leading up to World War II. Among the complete newsreels which were preserved and restored this year were issues containing

stories on Congressman LaGuardia advocating the repeal of Prohibition; Al Capone going to prison; Amelia Earhart's flight across the Atlantic and the election of Franklin Roosevelt. Unreleased vault material preserved in 1994 included footage from the Russo-Finnish "Winter War," Italian invasion of Ethiopia, the Japanese invasion of China and Colonial India.

Television: Television preservation projects continued on early color videotape programming, notably through a collaborative project between UCLA and the Library of Congress: the preservation of the July 24, 1959 "Kitchen Debate" between Vice President Richard Nixon and Soviet Premier Nikita Khrushchev, which took place in front of the Ampex exhibit in the United States Exhibition Hall at the International Trade Exposition in Moscow. 1" and 3/4" copies, along with a D2 video master, were produced from the original master 2" tape.

Other early color videotape preservation projects included THE GENE KELLY SHOW (1959), starring Kelly, Donald O'Connor and Carol Lawrence and the HALLMARK HALL OF FAME production of "The Fantasticks" (1964) starring Ricardo Montalban and John Davidson. In addition, protection D2 masters of AN EVENING WITH FRED ASTAIRE (1958), ANOTHER EVENING WITH FRED ASTAIRE (1959) and ASTAIRE TIME (1960), broadcasts previously preserved by UCLA, were produced from UCLA's existing D2 masters which dated from 1987.

Other 2" videotapes preserved during 1994 were the HOLLYWOOD TELEVISION THEATRE productions of "Nourish The Beast" (1975) and "Winesburg, Ohio (1973, starring Jean Peters and Timothy Bottoms), three programs from the long-running COLLEGE BOWL series (1961, 1962 and 1963), THE BELLE OF AMHERST (1976, starring Julie Harris), the 28th annual EMMY AWARDS (1976), three programs from the 1959-60 ON THE GO series and an installment of the KCET series OFFRAMP (1967) featuring controversial UCLA art history professor Kurt von Meier.

In addition, a new 16mm print of UCLA's kinescope of the ROBERT MONTGOMERY PRESENTS production of "Harvest" (1953) starring James Dean and Dorothy Gish was produced and screened during the Archive's Festival of Preservation and a 35mm print of the JANE WYMAN THEATRE production of "The Bamboo Cross" (1955, directed by John Ford) was struck from the 35mm original picture and track negative and screened as part of the Archive's John Ford retrospective.

CATALOGING

The Archive has all of its film and television holdings in ORION, the UCLA Libraries' on-line information system. As of January 1995, the Archive had 95,703 USMARC format records for titles, including 42,003 motion picture titles and 53,700 television titles, in its private file on ORION. Many of these entries are full cataloging records, but most are "minimal level" inventory records; however, most inventory records for feature films have been enhanced to add full credits, and to do authority work on the director. These credits are now all searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes about 38,000 USMARC format authority records for names and titles, and about 38,000 USMARC format authority records for subject headings. The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the fruits of our cataloging work are shared with other archives and library systems around the country. ORION itself is available online to anyone who wishes to open an account with the Office of Academic Computing at UCLA. This year, we loaded all of our records into MELVYL, the University of California's online union catalog, which is available free over the Internet (telnet to melvyl.ucop.edu or to 192.35.222.222).

RESEARCH AND STUDY

The Archive Research and Study Center (ARSC) is open to faculty, students and staff of UCLA as well as non-university clients conducting a variety of film and television research. ARSC provides viewing of 16mm and 35mm film formats, 1/2" and 3/4" videotape and laserdisc video formats. In every year since it opened, ARSC has increased access to the collections. Before the Center was developed, approximately 800 viewing appointments were handled each year. In 1993, 4,403 individual viewing appointments were held for clients viewing 13,830 titles--a substantial increase over the previous year.

ARSC serves an international constituency of researchers in academic and production fields. In 1994, international researchers traveled from Australia, Canada, France, Germany, Hong Kong, India, Israel, Italy, the Netherlands, Russia, South Africa and the United Kingdom. The Center also provided viewing services to a wide range of American universities including many campuses of the University of California system.

During the summer, Steven Ricci organized the most complete retrospective to date of Frank Tashlin films. The program was held at the Locarno International Film Festival and included a roundtable conference on the director's work and influence on contemporary cinema.

In collaboration with the British Film Institute and the Academy of Motion Picture Arts and Sciences, the Archive organized an international conference on the relationship between Europe and Hollywood cinemas in the post-war period. As a follow-up to a working conference held the previous year in London, scholarly papers were delivered by Jean-Pierre Jeancolas, Janet Bergstrom, Colin MacCable, Geoffrey Nowell-Smith, Peter Wollen, Laura Mulvey, Ian Jarvie, Tino Balio, Victoria DeGrazia and Roger Maltby. A selection of the papers will be edited by Geoffrey Nowell-Smith and Steven Ricci for publication by the BFI.

ARSC Assistant Manager Andrea Kalas, in conjunction with the Archive's programming department, organized a major retrospective and conference on the dual topic of the representation of women in American horror film and the horrific representation of women across American film genres. Entitled "Scary Women," the event also included a scholarly conference on the topic where original research papers were delivered by leading film scholars including Vivian Sobchack, Rhona Berenstein, Janet Bergstrom, Linda Williams, Barbara Creed and Allison McKee. Sobchack and Berenstein are currently editing an expanded volume of essays as part of the UCLA Film and Television Archive's Studies in History, Theory and Criticism.

ARSC organized the three-day meeting of the Advisory Committee for "The 1930s: Prelude to War" newsreel preservation and access project. Building upon the preserved and restored newsreels, we are also developing a prototype multimedia application which draws together newsfilm footage with historical essays, chronologies and maps. The first installment will focus on the Spanish Civil War.

ARSC also helped coordinated the Festival of Preservation held at the Palazzo delle Esposizioni, the preeminent film and cultural center in Rome, Italy. Funded solely by the city's cultural affairs department, this Festival showcased the best of the Archive's preservation work over the years.

INDUSTRY ACCESS

During 1994, the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News Collection to over 530 productions in a wide array of broadcast, theatrical

and educational media. The income derived from license fees and service charges is used to augment support for the Archive's preservation and access programs.

Archival newsreel footage has been seen regularly on a number of network and syndicated television shows such as "Dateline," "Eye to Eye with Connie Chung," "Entertainment Tonight," "Frontline," "Hard Copy," "Now" and "Unsolved Mysteries" among others. Hearst footage was used in various productions on the 50th anniversary of D-Day, the 25th anniversaries of the Manson murders and the moon landing, and the deaths of Jacqueline Kennedy Onassis and Richard Nixon. The biggest user of footage was Ken Burns' nine-part PBS series, "Baseball," which aired in Fall 1994.

Current theatrical features containing Hearst footage include "Forrest Gump," "Curse of the Starving Class" and "Natural Born Killers."

PUBLIC PROGRAMMING

During 1994, the Archive continued to present public screenings of film and television in the three principal areas of classical/ archival, independent/community-related and international.

The Archive began 1994 with programs on new Chinese and Italian cinema, followed by "Heimat II." "Scary Women: Female Monsters and Fiends in American Film" completed the winter's programming. The spring saw the Archive's annual Festival of Preservation, with UCLA restorations sharing the screen this year with "A Tribute to the Library of Congress" and "American Films Saved Overseas." The annual Los Angeles Asian Pacific Film and Video Festival in late May focused on both Asian-American and Asian film and videomakers. During the summer UCLA presented major retrospectives on John Ford, Jean Renoir and Ingmar Bergman. In the fall the Archive showed "Gaumont Presents: A Century of French Films," and participated in the "UK/LA Festival" with a series devoted to Scottish film and another on British filmmakers of Afro-Caribbean descent. A second installment of "New Italian Cinema" films rounded out the season.

INTERNATIONAL RELATIONS

In February, the Archive's Head of Research and Study Steven Ricci delivered a paper on John Ford at the John Ford Conference, presented by Palazzo delle Esposizioni in Rome. In April, Archive Director Robert Rosen and Steven Ricci, along with Assistant Film Preservationist Eric Aijala attended the 1994 International Federation of Film Archives Congress in Bologna, Italy. Rosen

subsequently spent several weeks teaching film in Hanoi, Vietnam. In early August, Steven Ricci accompanied the Archive program on Frank Tashlin at the Locarno International Film Festival. From September 16-October 3, the Archive's preservation work was showcased at the Palazzo delle Esposizioni, the preeminent film and cultural center in Rome. Preservation Officer Robert Gitt participated in a panel discussion there with director Sidney Lumet and other figures. Gitt presented "A Century of Sound" at the National Film Theatre of the British Film Institute in London on October 27. Finally, Steven Ricci represented the Archive at the FIAF Executive Committee meeting in Tunis, Tunisia this November.

Madrid

FILMOTECA ESPAÑOLA
Madrid

RAPPORT D'ACTIVITES POUR 1994

1.ACQUISITIONS DE FILMS

218 titres de longs métrages espagnols en 35mm, dont
54 provenant du "Dépôt Obligatoire" pour les nouveaux films subventionnés
137 positifs usagés reçus en don ou en dépôt d'une vingtaine de sociétés
27 positifs et négatifs par voie de tirage
272 courts métrages espagnols en 35 et 16mm dont,
80 copies neuves 35mm du Dépôt Obligatoire pour les nouveaux films
160 copies usagées reçues en dépôt (57 en 35mm et 103 en 16mm)
32 positifs et négatifs 35mm par voie de tirage
743 titres de longs métrages étrangers dont,
460 copies 35mm usagées déposées par des distributeurs
264 copies 16mm usagées déposées par une ambassade européenne
19 copies acquises majoritairement à l'occasion du cycle William Dieterle
276 titres de courts métrages étrangers (196 en 35m et 80 en 16mm) en dépôt

Par ailleurs, nous avons acheté 201 copies 9,5mm à un particulier.
Pour raisons de conservation et de référence, nous avons acquis en vidéo:
91 cassettes BETACAM SP
350 cassettes VHS , environ

2. PROGRES DANS LE DOMAINE DE LA CONSERVATION DES FILM

Métrage de films nitrate copiés sur acétate:	14.000m.
Métrage de films acétate 35mm recopiés:	95.000 m.
Métrage de films transférés sur support vidéo:	225.000 m.
Métrage de films nettoyés à notre site:	310.000 m.
Métrage de pellicule sonore recopiée:	4.000 m.

Nouvel entrepôt pour le fonds nitrate : Les travaux de construction et aménagement ont été conclus pendant l'été et tout le stock nitrate (7.000 bobines , 2100 matériaux, 1.500.000 m.) a été déplacé à la Ciudad de la Imagen au cours du dernier trimestre et occupe désormais 17 cellules toutes climatisées avec 50% HR et 10º C . Environ 1000 de ces bobines appartiennent à la Filmoteca de Zaragoza, et environ 200 à la Filmoteca de Valencia. Les travaux de révision et d'informatisation de ces fonds ont été également conclus au cours de l'année.

Projet nouveau siège: L'architecte Javier Feduchi (auteur de la reconstruction du Cine Doré) a remis le projet définitif de notre futur site, qui sera aussi fixé à la Ciudad de la Imagen, sur un terrain de 8.000m² qui nous fut cédé en 1992. La superficie construite prévue est de 14.640m², dont 5.645m² seront destinés aux dépôts film. La superficie du terrain occupée sera de 4.395m².
L'exécution des travaux de construction est prévue pour 24 mois mais les restrictions budgetaires actuelles pourraient en retarder la mise en marche .

Récupérations-Reconstructions-Restaurations:

Cette année encore, nous avons réussi à retrouver d'importants longs métrages espagnols considérés perdus ou en danger de disparition, en possession de particuliers: et dont nous avons assuré la sauvegarde en 1994:

-EL MISTERIO DE LA PUERTA DE SOL (Francisco Elías, 1929) Premier long métrage sonore , réalisé avec le système "Phonofilm" inventé par Lee De Forest.
-EL CORREO DE INDIAS (Edgar Neville, 1942)
-ROJO Y NEGRO (Carlos Arévalo, 1942)
-AVENTURA (Jerónimo Mihura, 1942)
-LA TEMPESTAD (Javier de Rivera, 1943)

Mis à part quelques primitifs italiens (IL DIAVOLO ZOPPO (1909) restaurés en couleur par la Cineteca di Bologna et les 24m. du SATANAS de Murnau restaurés avec la Filmoteca de Zaragoza, la plupart des travaux de restauration se sont concentrés sur des films espagnols d'origine diverse:

-LAS MASCARAS NEGRAS (J.M. Codina,1919) A partir du nitrate du SODRE (2978m.)
-LA HIJA DEL MESTRE (C.L. Monzón,1926) Avec la Filmoteca Canaria.(1548m) couleur
-EL LADRON DE LOS GUANTES BLANCOS (1926) . " " ".Egalement en couleurs
-LAS MARAVILLOSAS CURAS DEL DR. ASUERO (N. Sobrevila,1929) 320m; intertitres
-EL NEGRO QUE TENIA EL ALMA BLANCA (B.Perojo,1934)Reconstruction image et son.

Environ 2.000m. de documentaires des années 20 ont été restaurés en collaboration avec des cinémathèques régionales (Baléares, Canaries, Andalousie)
Près de 1.000 d'éléments nitrate d'actualités ESPAÑA AL DIA(Laya,1936-39) ont été restaurés à partir du fonds des Affaires Etrangères.
Dans le cadre du Projet Lumiere, avec le Nederlands Filmmuseum, a été achevée la restauration couleur du premier film de Raquel Meller LA GITANA BLANCA (Ricardo de Baños, 1919).

Reconstruction du FAUST (1926) de F.W.Murnau: c'est également avec le soutien du Projet Lumière que nous avons entrepris en 1993 les travaux de recherche concernant les 5 différentes versions du film, sous la direction de l'historien Luciano Berriatúa, auteur des deux volumes publiés par la F.E. en 1992. En 1994, nous avons comparé les copies positives et les éléments de tirage conservés principalement au Danske Filmmuseum (première version allemande), au Nederlands Filmmuseum (deuxième version allemande), au Bundesarchiv de Berlin (troisième version allemande et versions américaine et française), au Bundesarchiv de Koblenz (troisième version allemande provenant du Gosfilmofond) et chez Turner Entertainment (version américaine) et nous avons produit à notre site (département vidéo) un montage en Betacam SP de 54 minutes en 2 versions "Los 5 "Faustos" de Murnau"/"The Five Fausts of Murnau" qui fut présenté aux Festivals de Bologna et San Sebastián avec succès. Parallèlement, nous commencions la reconstruction des accompagnements musicaux d'origine en rassemblant les pièces utilisées pour les deux premières versions allemandes.

Le Département Vidéo: Outre la production en Betacam "Los 5 Faustos de Murnau" mentionné ci-dessus, ce service a proportionné environ 30.000 m. d'actualités No-Do en Betacam SP pour des cessions TV. Environ 100 heures de pellicule 35mm ont été transférées pour raison de conservation et référence. La salle d'édition a incorporé une imprimeuse vidéo Sony UP-5200 MDP qui permet d'obtenir des photographies couleur et n/b très rapidement de n'importe quel signal vidéo en 3 formats différents.

Recherche sur la conservation des supports tri-acétate: un nouveau contrat a été signé avec l'Institut des Polymères du Conseil Supérieur des Recherches Scientifiques (CSIC) pour entreprendre de nouveaux tests de vieillissement de pellicule de toute origine , soumise à des humidités et températures diverses, dans le but de nous aider à établir les conditions d'entreposage idéales de nos dépôts futurs.

3. CATALOGAGE DES COLLECTIONS FILM

L'équipe engagée pour l'informatisation de nos fonds a introduit les données de 2.090 copies provenant de nouveaux dépôts ou du fonds provisoire. Cette même équipe a révisé et visionné 907 éléments dans le fonds provisoire desquels 253 ont été rejetés. Le fonds provisoire était porté à 9.136 titres (13.011 éléments) et les totaux de titres conservés portaient à la fin 94 sur ` 24.771 titres pour 40.120 copies , toutefois sans compter les 6.000 titres d'actualités NO-DO (66.577 bobines).

4.COLLECTIONS MUSEE

Les collections se sont enrichies de 110 objets par voie d'achat et de don , parmi lesquels nous pouvons signaler un physionotraze , 17 dessins originaux du générique du film "Nueve cartas a Berta", différents accessoires Pathé Baby et la maquette du bateau utilisé dans le film "Correo de Indias", reçue en dépôt.

Le catalogage et l'informatisation des fonds (plus de 20.000 pièces au total) se sont poursuivis. Le département a collaboré avec diverses institutions, en particulier avec la Ville de Gerona qui projette la construction du Musée "Tomas Mallol" dont elle vient d'acquérir l'importante collection.

5.DOCUMENTATION

Acquisitions bibliothèque

717 livres (dont 221 provenant de dons)
641 périodiques par voie d'abonnement
1237 périodiques reçus en don
556 revues anciennes achetées à des particuliers
525 brochures aprox.
95 scenarii
150 disques vinyle
La partition originale de la musique de "La revoltosa" (Florian Rey, 1922)

Acquisitions photothèque

2500 photographies positives aprox.
600 diapositives aprox.
550 négatifs aprox.
700 photos cartonnées aprox.
450 photochromos
1000 affiches (80 titres)
750 press-books aprox.

Informatisation: Un contrat a été renouvellé avec la société chargée de la base de données des fonds bibliographiques et graphiques et la microfilmation des coupures de presse s'est poursuivie.Une connexion à Internet est à l'étude.

Filmographie espagnole/ Filmographie européenne: la confection de la filmographie espagnole a progressé et sera intégrée dans la filmographie européenne du projet Lumière . La publication des décades années 40 est prévue pour 1995 et celles des années 30 et 50 pour 1996.

Documentation sur le cinéma latino-américain: sous l'expertise de Teresa Toledo, la Base de Données Bibliographie a été prioritaire et elle comprend à présent 546 livres et 207 périodiques. Parallèlement, on a perfectionné et enrichi les deux autres bases de données (films et réalisateurs). D'autre part, 589 dossiers de films, thèmes et personnalités ont été confectionnés.

Accès public: La salle de lecture a accueilli un nombre sans cesse croissant de visiteurs, plus de 2.000 lecteurs ont consulté plus de 9.000 documents . En outre, nous avons répondu à plus de 3.000 demandes téléphoniques et plus de 200 par courrier , dont un grand nombre provenant d'institutions étrangères.
Le laboratoire photographique a fourni 1439 photographies noir/blanc (les 2/3 pour usage interne) et 742 diapositives (dont 321 pour le public).

6. ACCES AUX COLLECTIONS FILM

181 chercheurs ont visionné sur place 1343 films sur table, vidéo ou en projection privée.
Le département de Coopération a répondu à plus de mille demandes de renseignements divers par téléphone ou par courrier.
Prêts et sorties temporaires de films: 513 copies ont été prêtées,
141 , à la demande des ayants-droits pour usage TV, vidéo, etc...
106 , aux Cinémathèques des Communautés Autonomes: Barcelona, Valencia, Córdoba, Zaragoza, Salamanca, Canarias, San Sebastián, Galicia...
199 à des festivals nationaux et autres organismes culturels
67 à des Festivals (Rennes,Pesaro,La Serena, Taormina, Pordenone, Figueira da Foz, Trieste, Montpellier) étrangers et à des membres FIAF (40).
Cessions de droits: 124 contrats de cessions de droits pour l'utilisation de 14.000 mètres . de film ont été souscrits avec 61 programmes de télévision en Espagne et 3 à l'étranger ainsi qu'avec 6 institutions publiques ou universitaires.

7. PROJECTIONS PUBLIQUES:

Toutes les séances ont eu lieu au Cine Doré, dans les 2 salles (capacité de 300 et 110 places respectivement) et en plein air sur la terrasse (100 chaises) du 1er Juillet au 11 Septembre. Le pourcentage moyen de remplissage est respectivement de 50%, 70% et 95% pour les 3 salles. La moyenne d'assistance par séance a augmenté de 27,6% par rapport à celle de 1993. Nous avons équipé les salles d' un display relié à un ordinateur dans la cabine qui nous permet depuis Octobre de présenter tous les films en v.o. avec sous-titres électroniques. Ce système a substitué positivement la pénible traduction simultanée avec écouteurs que nous utilisions depuis dix ans.

Nombre de séances..... 1.139
Nombre de spectateurs.....140.371
Moyenne d'assistance par séance.....123,24
Nombre de titres présentés..... .711 (37 cycles)
Nombre de séances avec traduction simultanée.....265
Nombre de séances avec sous-titrage électronique.....156
Nombre de copies provenant de nos collections.....167 (23,5%)

MOIS	CYCLES PRINCIPAUX	SÉANCES	FILMS	SPECTATEURS	MOYENNE
1-3	ARCHITECTURE ET CINEMA	92	55	14.600	158
1-12	AMERIQUE LATINE	55	31	6.349	115
1-12	COURTS METRAGES ESPAGNOLS	18	10 prog.	2.387	132
1	CESAR F: ARDAVIN	11	5	671	61
1	SEMAINE CINEMA ROUMAIN	10	5	756	75
2-3	SACHA GUITRY	51	26	2.044	40
3	TOMAS GUTIERREZ ALEA	22	14	3.992	181
2	TONINO GUERRA	10	6	1.405	140
2	FEDERICO FELLINI	19	11	4.509	237
3-6	SCIENCE FICTION ANNEES 50	44	22	4.791	108
3-4	CINEMA ESPAGNOL ANNEES 50	24	20	3.089	128
4	IZZA GENINI	8	4	860	107
4-6	OTTO PREMINGER	68	36	6.887	101
4-6	WIM WENDERS	34	17	4.644	136
5	CINEMA ISRAELIEN AN. 90	7	7	538	76
5	DIE ZWEITE HEIMAT	16	13	867	54
5-7	FERNANDO REY	33	26	2.486	75
6	CINEMA CHINOIS AN.70-80	9	5	914	101
7	RETAURATIONS FILMOTECA ESP.	10	10	907	90
7-9	FILMS DE REPERTOIRE	114	72	22.756	158
9	HOMMAGE A J.L. GUARNER	39	36	6.978	178
9	PRIX AEC	5	5	1.062	212
9	BERLINALE 94	4	4	467	116
9-10	BENITO PEROJO	15	10	860	57
10	LA CINEMATHEQUE FRANÇAISE	14	8	684	48
10	CINEMA HOLLANDAIS RECENT	16	9	1.262	78
10-11	WILLIAM DIETERLE	67	33	7.051	105
11	X FESTIVAL DE FEMMES	18	17	3.516	195
11	CINEMA EGYPTIEN AN. 70	4	3	531	132
11-12	JEAN RENOIR	76	42	10.253	134
11-12	PRIX GOYA 1994	27	27	6.041	223
10-12 ...	FERNANDO FERNAN GOMEZ	17	17	1.288	75
12 ...	RAINER W. FASSBINDER	29	15	3.664	126

IN MEMORIAM 1994: Grande Otelo, Don Ameche, Myrna Loy, Rit Macedo, Joseph Cotten, Derek Jarman, Ricardo Blasco, Rafael Durán, Samuel Bronston, Alfonso Balcázar, A. Mackendrick, Cesar Romero, T. Abuladze, Melina Mercouri, Guilietta Masina, Mai Zetterling, Alain Cuny, Ignacio F. Iquino, Arturo Ruiz Castillo, Christian-Jaque, Rafael Díaz, Lindsay Anderson, Alberto Cosas, Peter Cushing, Conchita Montes.....

Les personnalités suivantes ont présenté des séances et/ou participé à des colloques et/ou des tables rondes:

ESPAGNE : Carlos F. Heredero, Pablo Llorca, Pedro Almodovar, Maria Cañadas, José F. Aguayo, Augusto M. Torres, Diego Galán, Francisco Regueiro, Francisco Rabal, Jaime de Armiñan, Juan A. Bardem, Maribel Verdu, Gerardo Herrero, Luciano Berriatúa, Vicente Aranda, Victor Erice, Jordi Grau, Esteve Riambau, Jos Oliver, Eduardo Ducay , Ricardo Muñoz Suay, Román Gubern, Julio P. Perucha

AMERIQUE LATINE: Leonardo Favio, Marcelo Cespedes (Argentina);Beatriz Flores Silva, Maria Cañadas (Uruguay); Ana Rodriguez, Tomás Gutierrez Alea, Mirta Ibarra, Juan Padrón, Norma Martinez, Daniel Díaz Torres et Julio G. Espinosa (Cuba).

USA : Bob Rafelson, Roger Corman, William Friedkin, Arthur Penn

ALLEMAGNE : Edgar Reitz, Wolf Donner

FRANCE: Izza Genini, Fédéric Strauss

ITALIE: Tonino Guerra

DANMARK: Gabriel Axel

CROATIE: Krsto Papic

ISRAEL: Eitan Green

8. PUBLICATIONS

Outre les programmes mensuels (12 numéros) et les feuilles informatives distribuées pour certaines séances au public, ce Département a coordonné les éditions suivantes:

-BENITO PEROJO. PIONERISMO Y SUPERVIVENCIA, de Román Gubern. Près de 500 pages et 600 illustrations composent une étude bio-filmographique sur un des pionniers du cinéma espagnol qui prolongea sa carrière jusqu'aux années 60.

-WILLIAM DIETERLE. ANTIFASCISMO Y COMPROMISO ROMANTICO, d'Hervé Dumont. Co-édité avec le Festival de San Sebastián, il s'agit d'un excellent texte original de l'historien suisse qui éclaire la vie , l'oeuvre et l'environnement politico-culturel de Dieterle. Aprox. 300 pages et 170 photographies.

En co-édition avec la Filmoteca de la Generalitat Valenciana et dans leur collection "Documentos", a été publié:

- LAS HUELLAS DEL TIEMPO. CINE ESPAÑOL 1951-1961,de Carlos F. Heredero. Analyse exhaustive de la cinématographie espagnole au fil d'une décade de transition .

En co-édition avec le Festival de Cine de Alcalá de Henares, a été publié:

-EL LENGUAJE DE LA LUZ, de Carlos F. Heredero . Il s'agit d'un recueil d'entretiens en profondeur avec 14 professionnels de la photographie du cinéma espagnol.

La Filmoteca Española a collaboré avec diverses participations aux éditions de:

- JOSÉ LUIS GUARNER. AUTORRETRATO DEL CRONISTA (Editions Anagrama). Un parcours au travers des écrits du critique cinématographique J.L.G, récemment disparu,qui ont influencé plusieurs générations de cinéphiles.

- NEMESIO SOBREVILA O EL ENIGMA SIN FIN , de Luis Fernández Colorado. Editée la Filmoteca Vasca, cette étude de 60 pages se concentre sur le court métrage documentaire "La maravillosas curas del doctor Asuero" (1929), restauré par la Filmoteca Española et attribué à Nemesio Sobrevila, réalisateur du fameux "El sexto sentido".

Projets mis en marche dans le cadre du Centenaire du cinéma:

Nous sommes intervenu de très près dans toutes les réunions préparatoires pour la Commémoration du Premier Centenaire du Cinéma. La Commission du Centenaire, crée en Novembre 1993 et présidée par le Ministre de la Culture, regroupe toutes les organisations liées au cinéma. La Filmoteca Española a reçu, en outre, la mission de coordonner, avec l'Association Espagnole des Historiens du Cinéma, les projets de recherche et les publications du Centenaire. Ont été mis en marche en 1994:

-MEMOIRE AUDIOVISUELLE DU CINEMA ESPAGNOL : confection d'une base de données des documents audiovisuels concernant les professionnels du cinéma espagnol conservés par différentes archives(télévisions, filmotecas, etc.)

-THEORIE ET CRITIQUE CINEMATOGRAPHIQUE EN ESPAGNE: confection d'une base de données concernant la presse cinématographique espagnole .

-ANTHOLOGIE CRITIQUE DU CINEMA ESPAGNOL: édition d'une anthologie de 300 films prévue pour la fin de 1995,qui propose une révision actualisée du cinéma espagnol, sous la coordination de l'Association des historiens de cinéma.

9. ADMINISTRATION ET BUDGET

Personnel en 1994: 83 fonctionnaires et employés permanents (dont 20 au Cine Doré)
Pendant les 2 derniers mois, 22 chômeurs avec des contrats de stagiaires.

Dépenses pour 1994 :

(en milliers de dollars U.S.)
$ 1 = 130₧

CONSTRUCTION ENTREPOT NITRATE	43.-
PROJET ARCHITECTE CIUDAD IMAGEN	282.-
ACQUISITIONS ET TIRAGES DE FILMS	417.-
EQUIPEMENT TECHNIQUE	8.-
RECHERCHE POUR LA CONSERVATION FILM	81.-
INFORMATISATION	94.-
APPAREILS ANCIENS /MUSEE	6.-
DOCUMENTATION	32.-
PROJECTIONS & RELATIONS EXTERIEURES	173.-
PUBLICATIONS & RECHERCHES CINEMA ESPAGNOL	194.-
FRAIS GENERAUX	835.-
SALAIRES	1492.-
Total.....	3.657.-USD

Par rapport à l'an dernier, le budget a été sérieusement réduit, sauf en ce qui concerne les salaires (gelés depuis deux ans) . Les dépenses 1994 (en excluant le poste salaires) furent inférieures de près de 24% par rapport à 1994.

10.RELATIONS INTERNATIONALES

Quelques échanges de films en prêt illimité se sont réalisés avec nos collègues de Bologna, Bruxelles et Munich. Nous avons envoyé une quarantaine de films en prêt temporaire à nos collègues de Lisbonne, Bruxelles, Helsinki, Londres (BFI) et Paris (CF). Par contre, la générosité de nos collègues nous a permis de compléter plusieurs cycles, en particulier ceux de S. Guitry (co-réalisé avec Lisbonne), Tonino Guerra, Preminger, Dieterle et Renoir (co-réalisé avec Lisbonne), et nous remercions tout spécialement nos collègues de Berlin (Bundesarchiv), Bruxelles, Helsinki, Lausanne, Lisbonne, Londres(NFTVA), New York(MOMA), Paris (CF et SAF), Roma. Munich et Toulouse.

Dans le cadre du Projet Lumière des projets de restaurations ont été initiés avec le Bundesarchiv et la Cineteca di Bologna,et notre technicien Cecilio Vega a assisté à une réunion du projet Kaleidoscope au laboratoire de Bologne.

Outre les personnalités mentionnéesà l'occasion des projections, nous avons reçu la visite de plusieurschercheurs étrangers et de collègues dont Peter von Bagh et Robert Daudelin.

José Maria Prado a participé au Congrès de Bologna et à la réunion du Comité Directeur de Tunis ; il a également assisté aux Festivals de Rotterdam, Berlin, Guadalajara, Cannes, Arcachon,Taormina, Venise, Montpellier et Londres.

Catherine Gautier a aussi participé au Congrès de Bologna, à la réunion de la Commission de Programmation de Paris, et aux réunions du Comité Lumière pendant le Festival de Berlin , à Lisboa et à Paris. Elle assista à nouveau au Festival de Pordenone.

Valeria Ciompi , responsable des publications et des projets Centenaire, a représenté l'I.C.A.A. aux réunions du Conseil de l'Europe de Strasbourg en Février et en Novembre.

Elena Cervera, responsable des collections Musée a assisté au Symposium de Bologne sur le Pre-cinéma.

Managua

CINEMATECA NACIONAL DE NICARAGUA
FIAF REPORT 1994

INTRODUCTION

The Cinemateca Nacional de Nicaragua, as an institution ascribed to the " Instituto Nicaragüense de Cultura ". The Nicaraguan state has been profoundly affected by the economic measures implemented in our country. The effects of economic adjustments has been felt in all the projects we developed during the year of 1994 and the present.

We pretend to seek economical financing to develop plans and projects that will help to increase our technical system, as well as to guarantee the conservation of Nicaraguan Films heritage.

1. FILM ARCHIVE

1.1 Acquisitions

- 150 Full - length films (35mm/ color)
- 26 INCINE newsreels (16mm/ black & white)

1.2 Preservation

- Cleaning and restoring of 989,400 feet of film (16mm)
- Recycling of 1,691,900 feet of film.

2. CENTER OF DOCUMENTATION

2.1 Acquired and Revised Documents :

- 45 Films posters
- 34 Magazines
- 17 Books
- 16 Programs
- 13 Brochures
- 7 Catalogues
- 124 Stills

2.2 Service to the public

During the year we attended more than 150 requirements on behalf of students, professors and intellectuals.

2.3 Cataloging

More than 137 documents, between books, photographs, magazines, etc, were cataloged.

2.4 Archives (Files)

678 documents, consisting of newspaper articles, films programs, and films criticisms from national newspaper were filed.

3. EXHIBITION

3.1 Films Cycles :

The Cinemateca Nacional de Nicaragua organized a total of 4 films cycles during the year of 1994:

- **Argentine Film Cycle**
- **Peruan Film Cycle**
- **Holland Film Cycle**
- **Colombian Film Cycle**

3.2 Homages and Tributes " 100 AÑOS DE CINE " 1895 - 1995

- **" Homage to José Coronel Urtecho "** : projection of **" Una canción de amor para el otoño ".**

- **" Homage to Charles Chaplin "** : projection of **"El gran dictador"**

- **" Homage to Hermanos Marx** : projection of **"Sopa de Ganso"**

3.3 Films Festivals

The Cinemateca Nacional of Nicaragua organized a total of 4 films Festivals during the year of 1994:

- **Latinoamerican Film Festival**

- **Iberoamerican Film Festival**

- **Spanish Film Festival**

- **Mexican Film Festival**

3.6 Special Presentations :

- **" Orfeo Negro " with France Embassy and Brazil Embassy**

-**" El 6 de julio por la madrugada"** and **" Después de la guerra "**. In commemoration of **50th anniversary of "D" day with France Embassy**

3.5 Films as Art

Films of the highest qualities were projected during the year of 1994:

- 43 Films were projected in normal showings
- 24 Films were projected in children matinees

3.7 Educational Programs

The Cinemateca Nacional de Nicaragua had a total of 1,180 regular showings during the year. 120 presentations were organized with differents high schools. Among the films screened for the students and teachers were : **" Otelo ", " Mañana loraré ", "El Rey Lear", " Maria ", " El Señor Presidente ", " Los Hermanos Karamasov ", " Hamlet ", " El Acorazado Potemkin " ," Una canción de amor para el Otoño ", "Tupac Amaru", " Cria cuervos ", " Juliana "** And **" Tiempos Modernos "**.

3.8 The Cinemateca in the Rest of Nicaragua

In 1992 was iniciated a special program destined to promote the knowledge and enjoyment of films outside capital city is grow up in the cities of Leon and Granada.

3.9 Public Attendance

During the year of 1994 more than 48,400 persons visited our installations (both in Managua, Leon and Granada) to view our different film programs.

Manchester



NORTH WEST FILM ARCHIVE (NWFA) ENGLAND

Activities Report covering the period 1 April 1993 to 31 March 1994.

1 Acquisitions of the Year

Film Acquisition

- The North West Film Archive accepted 443 reels of film (including nitrate-based titles) for deposit assessment during April 1993 - March 1994. This represents an increase of 10% over last year. A monthly handling rate of 37 titles is calculated.

Videotape Acquisition

- 49 videotape productions were acquired.

- The NWFA video commission was awarded to XIIIth State Media Associates (topic - ethnic community contribution to the textile industry).

- A retrieval initiative was launched on the subject of housing/homelessness and resulted in the acquisition of 6 titles.

- Collaborative work was undertaken with the Central Manchester Development Corporation to record developments at the Castlefield Outdoor Events Area and the Manchester International Concert Hall.

Television Programme Acquisition

This represents the first full year when a systematic off-air television recording programme was undertaken as the designated agent of the National Film and Television Archive. 289 broadcasts were recorded during the period 1 April 1993 to 31 March 1994.



2 Progress in the Field of Preservation

Nitrate based film copying programme

- All cellulose nitrate stock acquired during the year was copied with the kind co-operation of the National Film and Television Archive and the Imperial War Museum.

Work on cellulose acetate based films

- The first phase of the 16mm film copying programme (funded by the National Heritage Memorial Fund) was successfully completed (125 titles). This related to fragile/unstable material and the programme will conclude next year (total number of titles to be copies 169).

- The preservation programme on the Manchester Ship Canal Company's collection of 186 was completed.

- The NWFA's Technical Officer, Mark Bodner, worked closely with colleagues at the Centre for Archival Polymeric Materials (also based at the Manchester Metropolitan University), contributing carefully selected examples of film at different stages of vinegar syndrome degradation for experimentation. The special relationship established between this Archive and the Centre enabled the NWFA to function as the test bed for the molecular sieve trials. Testing for the effect of splicing/repair tape on the chemical stability of film was also undertaken.

- As a result of the considerable attention given to the 16mm master film collection, the Technical Officer identified a pattern of instability (vinegar-syndrome proneness) in Kodachrome A print stock (colour and sound) produced in 1949 and 1950.

- The NWFA hosted the second in its annual series of Technical Symposia (for technical colleagues from British national and regional film archives) on 21 September 1993.





3 Cataloguing - Documentation - Research

- The entire Manchester Ship Canal collection was accessioned, catalogued, shotlisted and indexed. Computer entries were made onto the collection database.

- Plans to publish the second edition of the NWFA holdings catalogue were shelved pending the results of research into a CD-ROM version.

- Special research was undertaken by staff on 36 titles from the NWFA collection

4 Film Showings

- 17 presentations were made to both public and professional audiences including -

14 June 1993	The Manchester Literary and Philosophical Society
9 July 1993	Library Association annual conference
20 September 1993	Business Archives annual conference
20 October 1993	HRH Princess Diana at Hulme Regeneration Project
14 November 1993	Cornerhouse Arts Centre, Manchester (Football Shorts event)
2 February 1994	The British Kinematograph, Sound and Television Society

5 Budgetary Matters

Financial performance was broadly in line with expectations contained in the NWFA Three Year Business Plan (1992/95). The level of support from the Archive's parent body and six revenue funders (local authorities, regional arts board and television industry) was maintained. Special project funding was attracted from bodies including Granada Television, the National Heritage Memorial Fund and the Manchester Ship Canal Company.

6 International Relations

- Visits were received from colleagues from the Prague Film Archive (4 June 1993) and from the Turkish Film Archive (22 March 1994).

- The NWFA continued to work with colleagues at the Scottish Film Archive and the Wales Film and Television Archive on matters of mutual interest.



7 Special Events - Miscellaneous

- The NWFA's status as the professional public custodian of the region's filmed heritage was officially recognised when it achieved separate charitable registration in December 1993 (no 1030912).

- While many successes (in terms of acquisition, preservation, access and attraction of funding) characterised the year, concern over the storage conditions for the collection dominated the Archive's agenda. I am pleased to report that the Archive's parent body (the Manchester Metropolitan University) has agreed to provide (on-site) 4 purpose-built vaults (expected to be in operation Summer 1995).

Maryann Gomes
Curator
NORTH WEST FILM ARCHIVE



México

CINETECA NACIONAL

SECRETARIA DE GOBERNACION
DIRECCION GENERAL DE RADIO, TELEVISION Y CINEMATOGRAFIA
DIRECCION DE CINEMATOGRAFIA, MEXICO

MIEMBRO EFECTIVO DE LA FEDERACION INTERNACIONAL DE ARCHIVOS DEL FILM (FIAF)

CINETECA NACIONAL DE MEXICO

ACTIVITIES IN 1994

NEW ACQUISITIONS

1.- During 1994, 350 new titles, including several short-films, were acquired; non of them in nitrate. 217 feature films and the rest are shor-films.

The National Files Archives and CEPROPIE, as part of an agreement, gave to the Cineteca Nacional more than 10 000 videos of the President's activities between 1988-1994. The formats are:
1 inch video, 3/4 inch video, Betacam and VHS.
During the year, 870 videos entered under legal disposition and 57 under donation terms. All this makes a total of 10 200 videos.

PRESERVATION ACTIVITIES

2.- The activities in this field during 1994 include the copying of 16 films in 35 mm., among them are "Cuartelazo", "Distinto Amanecer", "La Perla" y "Ensayo de un Crimen". Some foreign films like "Sanjuro".

From our collection, 1 671 films were verified.
155 technical data were elaborated, it makes a total of 1 350.
During the process, we achieved an advance of 1200 featuring a total of 2 200 technical data.

3.- CATALOGUING- DOCUMENTATION- RESEARCH.

This area, includes library, graphics collection and research. 640 services for users were provided.
During 1994, we acquired 3 614 new materials including books, journals, posters, stills, etc.

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CINETECA NACIONAL

SECRETARIA DE GOBERNACION
DIRECCION GENERAL DE RADIO, TELEVISION Y CINEMATOGRAFIA
DIRECCION DE CINEMATOGRAFIA, MEXICO

MIEMBRO EFECTIVO DE LA FEDERACION INTERNACIONAL DE ARCHIVOS DEL FILM (FIAF)

Acquisitions by the library and graphic collection:

1994		TOTAL IN STOCK	
71	Books	10,609	
0	Scripts	6,315	*1
175	Periodical Publications	12,078	
562	Posters	8,595	
2805	Stills and Posters	14,800	

RESEARCH ARCHIVES

1994		TOTAL STOCK	
175	Files on National Productions	5 204	*2
0	Files on Foreign Productions	8 578	
0	Files on personalities	5 452	
16	Press books	1 042	

During 1994, the computer area were indexing 1 820 files of national films, which makes a total of 2 370. 1 189 files of personalities were also inndexed, making a total of 1 816.
The computer indexing in the area of scripts and press-books were concluded.

The documentation department provided 31 services abroad, among them : Cinemathèque de la Dance, Paris, France.; University of New Mexico, USA.; Study Centre of Tel Aviv University, Israel.

1* Includes duplicate.
2* Includes video productions.

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FILM SHOWINGS- PUBLICATIONS- EXHIBITIONS

During 1994, we showed more than 800 films, aproximately 15 daily exhibitions.

In this period, the Cineteca Nacional presented more than 45 double features on retrospectives, dedicated to several personalities and countries, among them:

-Forbiden Films from DEFA.
-America's Film Festival.
-New Dutch Cinema.
-The Films from Canada (fiction, documentary and animation).
-Classics of the Expressionism.
-Mexican Cinema from the 70's and 80's.

The Cineteca Nacional organized as every year, the International Forum, as well as the International Muestra (non- competitve). Both of them are regarded by critics and public, as the main film events in Mexico City.

Among the films at the Forum were: Reservoir Dogs; So Far, So Close; Lektionen in Finsternis; The Hudsucker Proxy. At the Muestra: Germinal; Short-Cuts; Madadayo; Three Colors: Blue; Three Colors: White; Fiorile.

MONTHLY PROGRAM

12 monthly programs were printed as well as a special dossier and a poster for the Muestra. The same for the Forum.

SPECIAL EVENTS

Hommage to: Rita Macedo (actress); Matilde Landeta (director); José Bolaños (director); Vicente Rojo (painter); Rock Demers (producer); Konrad Wolf (director); Fritz Lang (director); Manuel Barbachano (producer).

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DIRECCION DE CINEMATOGRAFIA, MEXICO

MIEMBRO EFECTIVO DE LA FEDERACION INTERNACIONAL DE ARCHIVOS DEL FILM (FIAF)

Yearly, in the Ariel Awards, there is a special recognition by the Cineteca, to the important career of a person in the movie industry in Mexico.
In this ocasion, it was given to Gunther Gerzso, who was an important production designer in more than 120 films.

The Art Galery was inaugurated on March the 1st., with José Luis Cuevas exhibition. Continued by Gunther Gerzso, Vicente Rojo and Francisco Toledo; four of the most celebrate painters of our country.

PUBLICATIONS

Two books were edited: "Los Mundos del Nuevo Mundo" (research of all the films concerning the Conquest of the New World).
"El Premio Ariel" (The Ariel Awards).
Both co-edited with the Mexican Institute of Cinematography.

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UNAM FILM ARCHIVE

ANNUAL REPORT OF ACTIVITIES, 1994

1. Acquisitions, 1994

1.1 Films

Similarly to last year our archive was increased by about 10% in 1994, which in absolute and relative terms is very great. The reasons for this increase were basically two:

a. A state owned TV chain with national coverage, on being privatized donated to the UNAM Film Archive all the material it had in 16 mm, including both full length and short films, of both domestic and foreign extraction.

b. We are still receiving copies from the most important distributor of national movies which although no longer in operation has deposited with us all the material in its possession for an undefined length of time.

1.2 Videos

The Mexican government in an effort to combat fraudulent production and sales of video confiscates the material donating part of it to the UNAM Film Archive. Fortunaletely, the greater part of the films donated are Mexican.

1.3 Books

Due to the scarcity of books on cinema published in Sapanish the majority of books we have acquired are in English, although we also have some in French.

2. Conservation

Here we wisth to report the purchase of an optical copier of 35 mm brand "Research" which besides having Acme cameras of 35 and 16 mm also has a movement to handle film which has shrunk. This copier will allow us to duplicate a good number of films whose perforations are out of place such as the important collection of films on the Mexican Revolution we have in the Archive.

We managed to repatriate a film made by the major Mexican film maker, Fernando de Fuentes, bringing from the Library of the United States Congress the film called "Cruz Diablo" (Devil Cross) made in 1934 on nitrate which we have nos transferred to acetate.

3. Cataloguing/Documentation/Research

3.1 Mentioned in a previous Annual Report was the publication of our "Indice Cronológico del Cine Nacional" (Chronological Index of Mexican Cinema) comprising over 8,000 titles in the period 1896 to 1992. We now report the actualization of this Index to 1994 increasing the amount of data contained in each record to up to 14 points and including information on the source such as newspapers, specialized magazines, books, posters and scripts. We plan to publish a new edition of this National Filmography since the present one is almost out of print.

We are also pleased to report our participation in the edition of a CD ROM containing the CIMEX database which has been produced in collaboration with other institutions and contains all national full length films up until 1993 with basic technical records, synopsis of the most important productions, a section on personalities with biography / filmography, and key sequences of classic Mexican films.

3.1 Documentation

In our library which is one of two specialized in cinematography in Mexico City we have received 1,981 users seeking mainly books but also information, stills and posters.

3.2 Research

We have 60 researchers at work looking at films. We are trying to increase the number of Mexican films on video available for reference purposes in our library.

We have now installed optical fibre wiring in our network, we have installed the "server" and two stations for testing pusposes, correcting a fault which had been found, and the whole network will be in operation this year, allowing us control over our archives, the programming of our public film theaters, budgeting, administration, etc.

4. Film showings/Exhibitions/Publications

4.1 Film Showings

As a way of to make the cinema an integral spectacle, we did several film showings on differents subjects among this we can put a mark in: the magic of the light; precinematographer aparatus, zootropes, praxinoscopes, etc.
Retrospectives exhibitions with stills, posters of Fritz Lang, Edwige Feillieve, Fassbinder, Zarajevo filmmakers in Mexico, Peter Lilienthal.

Finnally as an old tradition in Mexico we did the annual "Ofrenda" because of the death's day dedicated to the most important Mexican director Fernando de Fuentes in the 100 years anniversary of his birthday.

4.2 Exhibitions

The UNAM Film Archive has seven film theaters of proyection rooms, located both within the University Campus and in other places, thus allowing for a wide range of spectators, not just from the university itself.

Programes are also very varied, targeted at all ages, covering the universal classics which are, however, new to the younger generations. as well as new films from all over the world. Thus we have shown samples of contemporary Iranian cinema, Young Spanish Films and Video, a series of films called The Canadian Identity as Shown through its Cinema, the Forbidden Films of DEFA, Films from Sarajevo, Experimental Movies from the 80s, Retrospectives of Peter Lilienthal and Bertrand Tavernier, eight chapters of The Second Homeland of Edgar Reitz, Retrospectives of The Bohr, adn of Charles Chaplin on his 105th Birthday, finally the 27th International Film Review comprinsing over 25 samples of prize winning films from all over the world.

We have given continous, weekly showings of silent films, accompanied by a pianist.

4.3 Publications

We publicated 3 books:
Una nueva Cultura de la Imagen, by Manuel Michel. (A new culture of image)
Raúl Kamffer, soñador del cine de autor, by Armando Partida. (Raúl Kamffer, dreamer of author's film)
Filmografía del Cine Mudo Mexicano Vol. 2 1920-1924, by Aurelio de los Reyes. (Filmography of the silent Mexican Film, Vol. 2 1920-1924.

5. Budgetary Matters

It can be said that contrary to the general tendency in Mexico our budget has remained stable since although the budget was increased by 8.5% this was compensated by a slightly higher inflation rate. Total headcount is 148, plus 16 temporary employees.

6. International Relations

6.1 Visits by Overseas Personalities

We were visited by Marilyn Koolik of the Steven Spielberg Archive in Jerusalem, Kay Gladstone of the Imperial War Museum of Great Britain, Silvia Oroz of the Museum of Modern Art, Río de Janeiro, Brazil, Maxine Fleckner Ducey of the Wisconsin Center for Film and Theater Research, Pat Loughney of The Library of Congress, Washington and William Murphy of the National Archives of the USA.

6.2 Visits to Institutions and Events Abroad

Iván Trujillo, our Director, together with the Assitant Director Francisco Ohem, attended the FIAF Congress in Bologna, Italy. Iván Trujillo attended the meeting of the FIAF Executive Committee in Tunis. Iván Trujillo was also present at the REDARIM meeting in Venezuela, as well as at a meeting at the Film Archive of Lima,Peru. Francisco Gaytán attended the II Festival of Silent Film at Serena, Chile and also travelled to the Quebec Film Institute in Canada to visit its acclimatized film store-rooms; and attended the meeting of AMIA in Boston, MA.

7. Special Events

Having moved four times in its 35 years of existence, the UNAM Film Archive announces the construction of its own buildings, designed specifically for its needs. This will be carried out in two stages, the first being the construction of acclimatized

storage rooms with controlled relative humidity and temperature to house our material on acetate comprising approximately 150,000 reels of film as well as space for restoration workshops. This first stage should be completed by September, 1995 and in January 1996 the second stage will be initiated which will include the construction of the rest of the buildings in the project.

México

Fundación Carmen Toscano I.A.P.

ARCHIVO HISTORICO CINEMATOGRAFICO

ACTIVITIES REPORT 1994

1. ACQUISITIONS OF THE YEAR

a) The deposit of the Tafoya Collection: 21 reels of nitrate film, some of them Ambrosio, Gaumont and Pathé productions, black and white with some colourings used in the silents; fiction and documentary materials with intertitles in Spanish, distributed and exhibited in Mexico probably between 1910 and 1920.

b) The deposit of the original negative of the restored version of LA DECENA TRAGICA EN MEXICO 1913 (THE TRAGIC TEN DAYS IN MEXICO 1913). This production was distinguished with the Paul Coremans Prize by Mexico's National Institute of Anthropology and History (INAH) in 1987.

2. PROGRESS IN THE FIELD OF PRESERVATION

The facilities of our vault are in progress with new equipment, and his installation will be concluded in 1995.

3. CATALOGUING - DOCUMENTATION - RESEARCH

Petitions from several associations and companies were attended: ZDF (Germany), Arqueología Cinematográfica, A.C., Cine Film and Televisa (Mexico), TV3 (Russia) and BBC, International Network Television and Teliesyn (United Kingdom).

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

The main event was the Retrospective SARAJEVO EN MEXICO (may-june), with presence of film and video makers, and his diffusion of the tragic situation of war in the ex-Jugoslavia. The Retrospective was in collaboration with Cineteca Nacional and Dirección General de Actividades Cinematográficas (UNAM), the film schools Centro de Capacitación Cinematográfica (CCC) and Centro Universitario de Estudios Cinematográficos (UNAM), between others institutions as the Universidad de Guadalajara, Instituto Mexicano de Cinematografía and Saga-Sarajevo Productions. The Retrospective was in three programmes with 18 titles, some of them CONFESIONES DE UN MONSTRUO (Confessions of a monster), LAS VACACIONES DE AMELA (Amela's vacations), DIARIO DE UN CINEASTA (Diary of a filmmaker) and GODOT-SARAJEVO.

5. BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

We are waiting restrictions in our budget for 1995, after the unespected devaluation of our money in december (about 50% in relation with the U.S. dollar). The relations with governmental authorities were O.K., in the line of institutional collaboration, with special mention of the Secretaría de Relaciones Exteriores (Ministry of Foreign Affairs) by the continuity of an agreement between us since the last decade.

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ARCHIVO HISTORICO CINEMATOGRAFICO

ACTIVITIES REPORT 1994

6. INTERNATIONAL RELATIONS

In representation of our Archivo Histórico Cinematográfico, the film conservationist Mr. Fernando del Moral González was in the FIAF Congress in Bologna (april-may) for our application as an Associate Member of the Federation. Mr. Del Moral also was in the DOMITOR Meeting of New York, "Cinema Turns 100" (june). As author of the historical monography EL RESCATE DE UN CAMAROGRAFO: LAS IMAGENES PERDIDAS DE EUSTASIO MONTOYA (RESCUE OF A CAMERAMAN: THE LOST IMAGES OF EUSTASIO MONTOYA), a co-edition by Arqueología Cinematográfica, A.C. and the Archivo General de la Nación (1994), this publication was distributed by himself to all delegates at the FIAF Congress in Bologna, and reviewed by Mr. Paolo Cherchi Usai, FIAF editor, in the Journal of Film Preservation 49 (1994).

FERNANDO DEL MORAL GONZALEZ
Technical Advisor

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Junta de Asistencia Privada

Milano

CINETECA ITALIANA

Presidente Onorario: Alberto Lattuada

ARCHIVIO STORICO DEL FILM
Filmoteca, Laboratorio restauro
Milano Greco

MUSEO DEL CINEMA
Collezioni di storia del cinema
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FIAF REPORT 1994

Acquisition and progress in the field of preservation

Also in 1994 the Archive was increased by the acquisition of new prints of films of recent production, besides several silent films found all over Italy and which are still being identified. The increase may be reckoned as amounting to more or less 2,100,000 feet of new films.

The year 1994 was also devoted to the restoration of PINOCCHIO, shot in 1911 by Giulio Antamoro, with the interpretation of the comic actor Polidor (Ferdinand Guillaume). The restoration of PINOCCHIO was realized thanks to the cooperation with the Cineteca Nazionale of Rome, and carried out at the "Studio Cine" Laboratory of Rome.

Any trace of the original edition having long disappeared, the only surviving incomplete prints were kept at the Milan and Rome Archives. In the course of the year, during a periodical check of the stock, the Cineteca Italiana found the original nitrate negative of the film. The restoration operations started by having the negative rolls printed and the existing positive prints countertyped; then the completeness of the scenes was verified by an accurate general check. The colour reference was based on the Cineteca Italiana nitrate print.

Thanks to the combined efforts of the two Italian film archives, this small masterpiece produced by "Cines" was revived almost intact to be enjoyed by today's public. The film was shown with great success at the Pordenone Silent Film Festival in October.

PINOCCHIO was also chosen by UNESCO to represent Italy at the oncoming festival on film restoration (Paris, January 1995).

In the course of 1994 the Cineteca Italiana has restored another film of the "mute" period, namely IL LEONE DI VENEZIA by Luigi Maggi, produced by the Ambrosio firm in 1914. In this case too we started from an original nitrate positive to get a new colour print. The restoration was partially financed by the Washington National Gallery of Art, where the film will be shown in February 1995 on the occasion of an Italian silent cinema exhibition.

Film showings - Exhibitions

From March 1994 on the Cineteca Italiana has been working on a screening program in a new 200 seat cinema in Milan. The activity, which began with a cycle of films by Fellini, was carried on until June and taken up again in September with a special program dedicated to Krystof Kieslowski. There was a good audience also to a silent cinema cycle set up in cooperation with the Cineteca Comunale of Bologna, where the restored print of DAS KABINET DES DR. CALIGARI was screened.

In the course of the year there were several screenings, all over Italy, of ASSUNTA SPINA by Gustavo Serena, starring Francesca Bertini (1914) in a new restored color edition drawn from the original negative rescued and kept by the Cineteca Italiana. The restoraton was made by the laboratory L'Immagine Ritrovata of Bologna.

In April, the Cineteca Italiana organized a successful series entitled JAZZ CLUB 2 in a milanese municipal cinema. Several documentaries and feature films on jazz were projected, and one special evening was devoted to Dizzy Gillespie. The exhibition was opened by a live concert of the Quartet of saxophonist Carlo Alli.

In the month of October the Cineteca Italiana participated in the national demonstrations which took place in Turin for the 50th anniversary of the Liberation. Feature films and rare documentary material on the partisan war were screened.

On the international level, it is worth mentioning the contribution to the exhibition "Napoletana Images of a City" (New York MOMA, November) with some films of Neapolitan background. The Cineteca Italiana had also lent some of its films preceding 1900 to "Domitor 94: cinema turns 100", a program set up too by MOMA (June).

During the FIAF meeting in Bologna, the Cineteca Italiana took part in the retrospective "Il cinema ritrovato" with, among others, some shorts of Italian directors of the '30s and '40s which were reprinted from their original copies.

To conclude, we would like to mention a cooperation with the "Teatro alla Scala" of Milan. In December, on the occasion of a concert conducted by Riccardo Muti and dedicated to the music of Serghei Prokofiev, the Cineteca Italiana set up a special screening of IVAN IL TERRIBILE.

Film Museum

The "Museo del Cinema", opened since 1985 in Palazzo Dugnani in Milan, has carried on its intense cultural activity comprehensive of screenings of classics of film history, guided tours for school-children, meetings with authors and press conferences. On February 22 in the Museum premises there has been an important meeting before representatives of the municipality and the press to introduce the oncoming activities. These were illustrated by Gianni Comencini, Curator, and by Marzio Castagnedi, the newly appointed Head of the Press Office and member of the Board of Directors of the Cineteca Italiana.

Miscellaneous

This year saw the stipulation of an agreement between the Cineteca Italiana and the Cineteca del Comune di Bologna, providing for a close cooperation aiming at enabling the access of Italian and foreign scholars and researchers to the film stocks of both archives, within the limits of the respetive technical and legal powers.

A mutual restoration plan has also been laid out, providing for the reconstruction and print of a new copy of I TOPI GRIGI by Emilio Ghione, of which the Cineteca Italiana holds the whole original nitrate negative footage about 27,850 feet long. Also the films DER GOLEM and LA NAVE are expected to be restored in the next future.

Milan, February 1994

Montevideo

SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

ARCHIVO NACIONAL DE LA IMAGEN - SODRE

MONTEVIDEO

1994 ACTIVITIES REPORT

1 Acquisitions of the year

During 1994, there were no titles added to our vaults.

2 Progress in the field of preservation

A promising step was accomplished in this area when the two uruguayan archives (Cinemateca Uruguaya & Archivo Nacional de la Imagen), encouraged by Unesco initiatives and in order to commemorate the centenary of cinema, organized a Commission together with the Bank of Boston Foundation and several outstanding personalities of our culture. Soon after we asked Unesco for financial assistante to preserve some nitrate films of national interest, we received support from the Commission for the National Historic Heritage. This action allowed us to transfer into safety film, materials about the province of Tacuarembó and one of the former Presidents of Uruguay: Luis Batlle Berres, to mention some of them.

In what regards our Photo Department, a service that holds around 100,000 items of historical value (most of them glass photonegatives), is being transferred to paper so that they can be scanned and kept in optical disks.

3 Cataloguing-Documentation-Research

The cataloguing task has been almost interrumpted until we solve different problems arisen from the adoption of CDS/ISIS. Our clipping collection has been thoroughly revised and it will help us to avoid some of the mistakes one can find in a press-cutting file although transliteration and language problems still worries, as this applies to the rest of the materials.

4 Film showings-exhibitions-publications

No film screenings were made in 1994, we had to move our projection equipment to the SODRE's new theater.
Our free loan film service (800 16 mm films), devoted to cultural institutions, registered 350 loans from all over the country.

5 Budgetary matters

ANI, within SODRE, depends on the Ministry of Culture and thus faces the same budgetary problems of our public administration. In March 1st it will assume the new Goverment elected last November to whom we expect to find support for our projects.

6 International relations

Although financial matters avoid us to participate of FIAF Congress in Bologna, we hope to travel to Los Angeles and then keep in contact with our colleagues.
Our librarian, Ms Graciela Dacosta, attended a course in Aberystwyth, University of Wales. The course, funded by the British Council, covered new developments in multimedia, computer systems and Internet.

7 Special events-miscellaneous

A new Institute related to cinema was created in 1994: INA (Audiovisual National Institute) which is ruled by a Director and a Board of Members representing different areas related to cinema (TV, film distributors, exhibition companies, film critics, Cinemateca Uruguaya and SODRE). I take part in it on behalf of SODRE.
As both archives join INA, we try to foster film preservation as part of the work of the Institute.

Juan José Mugni
Director

Montevideo

CINEMATECA URUGUAYA

F I A F R E P O R T 1 9 9 4

Cinemateca Uruguaya arrived in 1994 at its 42 years of life. The institution's general policy looks for a balance between cultural aims and the archive and preservation functions. Due to the institution's characteristics, which manages itself with resources generated from its own activity and practically without any economic support from the State, programming occupies an important place in its activities (using for it four film-theatres in Montevideo) and has developed strategies for acquisition of films. These peculiarities also determine above all the financial and economic limitations. In spite of it, documentation has achieved an important degree of development. And the film archive has more than nine thousand titles, a great part of them in more than one print, some of them in negative and, unfortunately, a low percentage of restored titles. Nevertheless, the majority of Uruguayan films have been restored thanks to a complementation agreement with the Archivo Nacional de la Imagen.

1. 1994 Acquisitions

238 feature films have been purchased (seven more than in 1993). The most important thing, though, has been an agreement with one of the main TV-chains in the country (Saeta TV), which delivered to Cinemateca Uruguaya the total amount of Uruguayan films from the channel's archive, made for the daily news Subrayado, which makes around 1.200 reels, with an average length of 15 to 20 minutes, containing over 20 years' register of Uruguayan events. This material is at present under cataloguing. This is a very relevant fact, because it also implies the first total agreement achieved by Cinemateca Uruguay with one of the country's TV-chains. At this moment a similar agreement is being discussed with the second chain, Monte Carlo de Televisión.

2. Preservation, Restoration

At the beginning of 1994, Cinemateca Uruguaya and the Archivo Nacional de la Imagen renewed their agreements of joint work, and both archives worked out a programme for preservation and restoration of still unpreserved Uruguayan films. This programme to be done in several stages was presented for its financing to ministerial authorities, to the National Commission for Patrimony and to the Unesco National Commission. Till now, only minimal and insignificant, absolutely insufficient resources have been obtained. In spite of this, some documents of considerable historical and documentary value have been preserved and in some cases restored.

Unfortunately, an agreement of both film archives for the acquisition of the only commercial laboratory in process of closing could not be realized due to the lack of concrete support from the authorities as well as from Unesco.

Nevertheless, we consider that 1995 can be more favourable, as a consequence of the change concerning national and municipal authorities, presumably more sensitive to the preservation of the national patrimony of moving images.

3. Cataloguing, Documentation

In 1994, 455 new books, 548 periodical publications, 916 black and white and 55 color photographs, 227 standard posters, 519 press-books, 157 color slides, 72 film dialogue lists and around 2.000 press clippings entered the Centro de Documentación Cinematográfica (Film Documentation Center).

Eduardo Correa, Documentation Head, participated at specialised courses and seminars in São Paulo and Bogotá. The Cinemateca's cataloguing programmes are being improved and coordinated with those of the Cinemateca Brasileira in São Paulo.

4. Screenings and Publications

The number of spectators that attended during the year the Cinemateca's screenings in all four film-theatres amounts to practically the same as in previous years, with 257.712 persons, which points at a stabilization of the audience.

The number of programmes screened in open shows to Cinemateca members as well as to normal audience was of 1.265, that is 90 less than in 1993. There was a total of 4.271 film shows. An important amount of these programmes was devoted to newly premiered feature films.

The programmaing consisted of different shows, retrospectives, monographics, weeks, periods, filmmakers, etc., including of course the 12th edition of the International Film Festival of Uruguay and the 4th edition of the International Film Festival for Children and Young People.

Moreover, twelve monthly bulletins, five catalogues and two issues of Cinemateca Revista were published.

5. International Relations

There were 53 visitors, including filmmakers, critics, archive-people, script-writers, actors and actresses. The list is quite long.

Cinemateca Uruguaya was represented at several international meetings, such as the FIAF Congress, plus several regional and international festivals, seminars and workshops.

The VII Festival Internacional de Cine de Viña del Mar (Chile) paid homage to Manuel Martínez-Carril for his contribution to Latin American Film.

6. Administration and Budget

The year 1994 closed with an important deficit which has been transferred to the 1995 financial exercise, causing some administration alarm. Restrictions for the following months have been foreseen.

7. Various

Some other activities carried out by Cinemateca Uruguaya:

- Escuela de Cinematografía (Film School) which, based on the experience of several years' courses, will start operating in March 1995, with a three year study and practice plan, and a fourth year to get a diploma.

- Cultural Extension, oriented to the audiovisual approach and appreciation of secondary and university students.

- Cinemateca Video, which publishes the collection of The Hundred Films under subscription, and other single titles, keeping up an intense activity with several thousands of subscribers.

- Two art galleries with all the year round changing exhibitions.

- The Directive Board of Cinemateca Uruguaya is composed by the following members: Israel Lublinerman, María del Rosario Moyano, Eloy Yerle, Luis Elbert, Eugenio Hintz, Mario Maglia, Olga Pareja, Nelson Pita, Carlos Rehermann. Manuel Martínez-Carril is Director/Coordinator.

Montréal

CINÉMATHÈQUE QUÉBÉCOISE
Musée du cinéma

1. ACQUISITIONS DE L'ANNÉE

Films:	125	longs métrages
	505	courts métrages
	7	séries de télévision
Vidéos :	317	bandes maîtresses
	844	copies

La Société Radio-Canada a déposé à la Cinémathèque les éléments de tirage (5 360 bobines) de 22 séries de télévision tournées sur film.

Nous avons également reçu en dépôt les chutes négatives de 7 documentaires québécois de production récente.

Des échanges en prêt illimité ont été conclus avec les archives de Budapest, Bois D'Arcy, Londres (NFTA), Moscou et Washington.

Photos et affiches: 4 600 photos et 700 affiches ont été acquises.

Appareils anciens: Très peu d'appareils anciens ont été acquis en 1994. Au total 24, essentiellement du matériel amateur 8 et 16 mm. À noter toutefois deux 35 mm datant des années vingt : un projecteur DeVry EU et une caméra Debrie Sept, ainsi qu'une lanterne magique Bing avec plaques.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Un important accord a été conclu au cours de cette année avec la Société Radio-Canada, la chaîne d'État de radio et télévision. Suite à cet accord, quelque 30 000 bobines d'éléments de tirage 16mm seront déposées à la Cinémathèque. C'est une partie importante de la production (en langue française) sur film de la télévision d'état qui s'intègre ainsi à nos collections.

La question de l'élagage est plus que jamais à l'ordre du jour. La nécessité de rationaliser les dépôts, notamment des films étrangers, s'impose par la force des choses: il faut faire des économies d'espace, aussi bien que de personnel et éviter un accroissement ingérable de l'arrérage — tout en maintenant la qualité de nos services! (Cet exercice nous a obligés à repenser une fois de plus la question des "chutes" (out takes): plusieurs milliers de mètres de ces éléments ont été détruits, avec l'accord des déposants).

L'informatisation de la collection d'animation s'est poursuivie tout au long de l'année; il en va de même avec les collections d'appareils anciens et de costumes et autres objets.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le Centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h les lundis et vendredis, et de 12h30 à 20h30 les mardis, mercredis et jeudis. Il est aussi ouvert une dizaine de samedis dans l'après-midi, pendant les périodes de fin de session scolaire, en mars et novembre.

En 1994, nous avons accueilli plus de 4 900 visiteurs. 2 900 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que quelque 1 040 recherches ont été effectuées pour des clients demeurant à l'extérieur de la région de Montréal, et même à l'extérieur du pays. Signalons parmi les visiteurs venant de l'extérieur, des chercheurs universitaires de Stirling (Écosse), Paris, Georgetown, Washington, Carleton (Royaume-Uni), Bologne.

La vidéothèque de consultation a été utilisée par 440 visiteurs.

Les acquisitions pour l'année 1994 se présentent comme suit :

- 620 livres (achats en librairie, échanges et dons)
- 59 nouveaux abonnements à des périodiques (comprenant les échanges et les dons)
- 1 446 nouveaux dossiers de coupures de journaux.

Deux acquisitions plus particulièrement importantes sont à signaler cette année : l'achat de plusieurs dizaines de thèses et mémoires de maîtrise canadiens ainsi que l'achat en microfilms de la revue américaine Moving Picture World publiée dans les années 1910. Cette dernière acquisition est abondamment utilisée par un groupe de recherche québécois sur le cinéma des premiers temps ainsi que par plusieurs étudiants qui doivent analyser la réception critique des films muets à partir des documents de l'époque.

Nous avons reçu en don au cours de la même période 83 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les doubles, et dont toute cinémathèque peut profiter pour compléter ses collections.

1 057 monographies ont été cataloguées en 1994. 143 numéros de périodiques ont été indexés pour le PIP et 331 pour nos propres besoins. Les notices des numéros indexés pour le PIP sont toujours extraites directement de notre base de données bibliographiques.

L'année 1994 a marqué le début du tranfert massif des fiches cartonnées dans la base de données. Tout le personnel s'est mis de la partie en ajoutant trois heures de saisie aux tâches qu'il effectue hebdomadairement. L'opération, échelonnée sur deux ans, devrait être terminée à l'automne 1995.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

L'année 1994 constitue un record dans l'histoire de la Cinémathèque en termes de séances programmées et de fréquentation. En effet, 568 séances ont été présentées dans le cadre des projections publiques régulières et plus de 41 000 personnes y ont assisté (voir tableau).

Tableau statistique des projections régulières en 1994

Mois	Cycle principal	Séances	Spectateurs	Moyenne
01/94	Cinéma psychotronique	52	4 034	78
02/94	Théâtre / Cinéma	35	1 799	51
03/94	Cinéma mexicain	45	3 560	79
04/94	Cinéma mexicain	43	3 217	75
05/94	Cinéma mexicain	44	2 382	54
06/94	Films interdits / Trauner	54	3 466	64
07/94	Road movies	36	3 087	90
08/94	Road movies	51	4 476	88
09/94	Raymond Depardon	56	3 897	70
10/94	... années 40	57	4 330	76
11/94	Gaumont : un siècle de cinéma	53	4 343	82
12/94	Gaumont : un siècle de cinéma	42	2 961	71
		568	**41 552**	**73**

Les Amis de la Cinémathèque constituaient 40% de ces spectateurs: l'augmentation de 5 960 visiteurs par rapport à l'année précédente (hausse de 17 %) leur est directement attribuable. En mars 1994, la Cinémathèque a recruté son 500e ami.

Le taux d'occupation de la salle Claude-Jutra (i.e. le nombre d'entrées réelles par rapport aux nombres d'entrées offertes en une année) est de 38 %. À titre d'information, mentionnons que le taux d'occupation des salles commerciales au Québec était de 16 % en 1993.

Plusieurs dizaines de milliers de personnes ont également fréquenté la Cinémathèque à l'occasion des événements suivants : les 12e Rendez-vous du cinéma québécois (février 1994), le Festival international du film sur l'art (mars 1994), le festival Silence, elles tournent (avril 1994), Vues d'Afrique (avril 1994) et Ciné-Jazz (juillet 1994).

Exceptionnellement, notre projection-récital annuelle a eu lieu à la Cinémathèque afin de souligner de belle façon, et sur les lieux mêmes de notre projet d'expansion, le lancement de la campagne de souscription devant mener à l'aménagement du centre de diffusion et de documentation cinématographique et télévisuelle. Trois films étaient à l'affiche : MES ESPÉRANCES EN 1908 de Léo-Ernest Ouimet, GERTIE THE DINOSAUR de Winsor McCay et THE GENERAL de Buster Keaton. L'accompagnement musical était assuré par Gabriel Thibaudeau au piano et Pete Magadini à la batterie. Le caractère intimiste de la soirée et la qualité de l'accompagnement musical ont particulièrement séduit les quelque 200 personnes présentes.

Par ailleurs, la projection de films muets avec accompagnement au piano intéresse un public de plus en plus large. À ce chapitre, la rétrospective Gaumont a été l'occasion de deux soirées exceptionnelles: la projection en continu de JUDEX et des VAMPIRES de

Feuillade. Philip Carli, pianiste du George Eastman House de Rochester, s'est alors joint à Gabriel Thibaudeau pour accompagner, en alternance, les épisodes de chaque film.

La salle d'exposition attenante à la salle de projection de la Cinémathèque a présenté en 1994 les expositions suivantes:

- VUES PANORAMIQUES:portraits de cinéastes canadiens réalisés par le photographe montréalais Daniel Kieffer.

- L'HISTOIRE DU CINÉMA MEXICAIN: 200 photographies présentant l'histoire du cinéma mexicain.

- GABRIEL FIGUEROA: 40 photogrammes illustrant le travail unique du grand directeur photo mexicain.

- ROAD MOVIES/ROAD PICTURES: constat photographique d'une étrange traversée des États-Unis, photographies de George Khayat.

- RAYMOND DEPARDON, LA COLLINE DES ANGES: photographies du photographe/cinéaste prises lors d'un récent voyage au Vietnam.

- KLAUS KINSKI: 40 portraits de l'acteur réalisés par le photographe suisse Beat Presser.

- IMAGE DU MONDE ARABE: voyage photographique au Moyen-Orient, photographies de Josée Lambert.

La Revue de la Cinémathèque a maintenu son tirage à 40 000 exemplaires. Les six numéros parus au cours de l'année ont totalisé 184 pages. 83 % des articles avaient un rapport avec notre programmation et le reste portait sur divers aspects du cinéma et de nos activités.

Nous avons publié uniquement des ouvrages de référence :

— *Annuaire du cinéma québécois 1993*. 344 pages, couvre l'année cinématographique : 53 longs, et 294 courts et moyens métrages, 279 prix et mentions, une chronologie et une bibliographie comptant 1113 notices.

— *Les films québécois dans la critique américaine. Répertoire analytique 1960-1979*. En coédition avec le Centre de recherche cinéma/réception. 139 pages, 761 notices classées par film, avec index et liste de tous les longs métrages québécois de la période.

— *Les films québécois dans la critique américaine. Répertoire analytique 1980-1992*. En coédition avec le Centre de recherche cinéma/réception. 163 pages, 929 notices classées par film, avec index et liste de tous les longs métrages québécois de la période.

5. ADMINISTRATION ET BUDGET

Le budget annuel de la Cinémathèque québécoise pour cet exercice était de 1,352,427.86$ US. De ce montant, 51 % est attribué directement à la masse salariale, et 26 % est consacré à la conservation.

L'équipe permanente de la Cinémathèque comprend 30 personnes, plus 6 surnuméraires travaillant en soirée au Centre de documentation et aux projections publiques.

Grâce au Programme gouvernemental d'aide à l'intégration à l'emploi (PAIE), la Cinémathèque a aussi recruté, au cours du dernier exercice, 8 employés temporaires. Ces travailleurs ont été principalement affectés aux entrepôts de conservation, à la documentation, aux archives non-film et au secrétariat.

Annoncé officiellement par les ministres responsables de son financement le 27 juin 1994, le projet d'agrandissement des installations de la Cinémathèque est désormais en phase de réalisation.

Cet agrandissement, qui comprend notamment la constructions de deux salles d'expositions et d'une salle de projection réservée à la télévision et à la vidéo (moniteurs et grand écran), plus le réaménagement complet du centre de documentation en médiathèque et la restauration de la salle de projection Claude-Jutra, est évalué à quelque 13 millions de dollars canadiens et un prêt de 9 millions a déjà été consenti à la Cinémathèque pour démarrer les travaux. De ce fait, l'ensemble des services publics de la Cinémathèque seront fermés du 27 avril à la fin octobre 1995.

Compte tenu du surcroît de travail engendré par le projet d'agrandissement, la Cinémathèque québécoise a signé au mois de janvier une lettre d'entente avec le syndicat des employé(es) afin d'appliquer les clauses salariales prévues pour l'année 94-95 à l'année 95-96 de la présente convention collective, et de reconduire les clauses normatives d'une année, soit au 31 mars 1996.

Comme par le passé, la Cinémathèque a reçu l'aide financière du ministère de la Culture et des Communications du Québec, du Conseil des Arts du Canada et du Conseil des Arts de la Communauté urbaine de Montréal. Nous avons par ailleurs sollicité des subventions extraordinaires pour des projets liés aux célébrations du Centenaire du cinéma: le ministère québécois de l'Industrie, du Commerce, de la Science et de la Technologie nous a versé 50 000$ pour la réalisation d'un CD-ROM interactif sur l'histoire du cinéma et le ministère canadien du Patrimoine a financé la recherche pour deux expositions («Un siècle de projections lumineuses... et plus», «100 ans-100 films, une histoire du cinéma» qui inaugureront nos nouvelles installations, fin 1995, et circuleront par la suite dans plusieurs villes canadiennes.

6. RELATIONS INTERNATIONALES

À l'invitation du gouvernement canadien, la Cinémathèque a coordonné le volet cinéma des manifestations culturelles présentées au Mexique à l'occasion du 50e anniversaire de l'établissement des relations diplomatiques entre le Canada et le Mexique. La Cineteca nacional de Mexico était le lieu principal de cet événement auquel la Filmoteca de la UNAM était également associée. Le conservateur de la Cinémathèque Robert Daudelin, s'est rendu au Mexique à cette occasion et a longuement visité les deux archives mexicaines.

Le directeur du Centre de documentation, René Beauclair, demeure très actif au sein de la Commission de documentation : du 19 au 21 avril, il a participé à la réunion annuelle de la Commission à Toulouse. En plus de continuer à assumer la rédaction de la *Bibliographie: publications des membres de la FIAF*, il a complété en 1994 la compilation rétrospective de cette bibliographie depuis 1966 et a versé ces données dans le CD-ROM de la FIAF édité par Michael Moulds.

Robert Daudelin a participé au congrès de Bologna et à la réunion du Comité directeur de Tunis. À la demande du Comité directeur, il a visité la filmoteca de Barcelona qui soumettait sa candidature de membre de la FIAF. Invité du festival de San Sebastian, il a profité de ce voyage pour visiter la Filmoteca espanola de Madrid et la cinémathèque basque.

En juin, à l'occasion du 30e anniversaire de la Cinémathèque québécoise, la **Cinémathèque suisse** a rendu hommage au cinéma québécois et programmé une quinzaine de films québécois, du PÈRE CHOPIN à MON AMIE MAX.

Pierre Véronneau, responsables des recherches historiques et des publications, a participé à Confrontation (Perpignan) et aux symposia du congrès de Bologne. Il a également participé au congrès mondial du **Conseil international d'études francophones** qui se tenait à Québec, en avril 1994; il y a fait un exposé intitulé « Influence d'un triomphe sur la réception critique : le cas Arcand au Québec et à l'étranger ».

Alain Gauthier, conservateur des photos et affiches, a participé au congrès de Bonn d'AVICOM, suite à quoi il a visité le musée du cinéma de Dusseldorf et la collection Werner Nekers. Dans le cadre de la recherche pour l'exposition «Un siècle de projections lumineuses... et plus» il a également visité l'Institut Lumière de Lyon, le National Film and Television Archive et le Museum of Moving Images de Londres.

Le vendredi 21 octobre 1994, la Cinémathèque québécoise a présenté les films SUR LA BARRICADE d'Alice Guy et G COMME GAUMONT en présence de monsieur Nicolas Seydoux, président-directeur général de la société Gaumont. Cette projection constituait un préambule à la prestigieuse rétrospective « Gaumont, un siècle de cinéma » que la Cinémathèque a présentée en novembre et décembre 1994.

À l'invitation du festival Il cinema ritrovato, le pianiste de la Cinémathèque, Gabriel Thibaudeau, a écrit une partition pour quatuor à cordres pour SCHATTEN; il s'est rendu à Bologna pour la première exécution de cette partition.

Dans le cadre des études architecturales préliminaires au projet d'agrandissement de la Cinémathèque, le directeur à la gestion, Charles-Mathieu Brunelle, et Robert Daudelin se sont rendus à New York avec le gestionnaire chargé du projet visiter le Museum of Radio and Television et l'American Museum of the Moving Image.

La compilation consacrée à l'oeuvre du pionnier du cinéma d'animation Winsor McCay coproduite par Lumivision et la Cinémathèque québécoise a remporté un « Annie » pour l'exceptionnelle qualité de la production dans la catégorie « Cinéma d'animation — Sortie vidéo ». Ce prix a été décerné le 12 novembre 1994 par Asifa-Hollywood à l'occasion de la 22e cérémonie annuelle des « Annie Awards ».

* * *

Moskva

REPORT

OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVE /FIAF/, THE ACTIVITY IN 1994

NATIONAL ACTIVITY

In 1993 the President of Russia Boris Yeltzin signed a Decree on including Gosfilmofond into the code of the especially precious objects of cultural heritage of the peoples of Russian Federation.

In the development of the Decree on November 30, 1994 the Chairman of the Government of Russian Federation Victor Chernomyrdin affirmed a new Status of Gosfilmofond. In it is specially underlined: Gosfilmofond is the national preserver of the collection of films and other material of cinema, the Government guarantee safety, integrity and inalienability of the collection, Gosfilmofond executes its creative and production activity independently.

On November 23, 1994 the parliament of Russian Federation issued a federal law "On the obligatory copy of documents". According to it all manufacturers and distributors of films on the territory of Russian Federation are bound to pass to Gosfilmofond freely two positive prints of all new films for preservation and archival use.

These documents are intended to stop repeated attempts to destroy our collection and will help to form and primarily to preserve a complete collection of Russian and soviet films. This is the most important result of 1994.

The financial condition of Gosfilmofond comparing to the one in 1992-93 is a little better though we still have considerable difficulties because of a big inflation.

We have signed and agreement for a project of a new vault for films and new building of scientific departments, collection of documents, technical department. We hope that construction will be started in 1995-96.

Comparing to the last years considerably expanded work on computerization. A computer program for the general catalogue of all the films preserved in the collection of Gosfilmofond was made. First data to 286 films were input into the computer.

The collection of Gosfilmofond was enriched with film material to 388 feature, 84 animated, 514 science-popular and documentary films.

The department of paper documents added 30 files on Russian feature films, 10 files on Russian animated films, 32 on foreign feature films, 30 on foreign film makers. Besides the department received posters to 22 films and photo stills to 8 films.

The laboratory of Gosfilmofond continued work on transferring collection from nitrate film to acetate. Totally 58,699 m were transferred.

For the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.) our laboratory printed 3,320,000 m of film.

14,790,000 m of film were restored.

257,000 m of soundtracks were copied.

Research of physical and mechanical, electric and acoustic features of magnetic 35 mm sound tapes preserved in Gosfilmofond was made.

Regulations on restoration of surface of magnetic tapes with the purpose of their long term preservation were elaborated.

The work on "Vinegar Syndrome" was started.

Two TV channels started big show programs dedicated to the Centenary of cinema - "Vek Kino" ("Century of Cinema") and "Kinomarafon" ("Cinema Marathon"). As a part of these programs many films from Gosfilmofond collection in fragments and completely were shown.

Restoration work on the last unfinished film by Alexander Dovzhenko "Goodbye, America!" was started. It will be over in 1995.

Together with a director Ivan Dykhovitchny a work on compilation film "Woman's Part" was completed. The film is totally based on the material from Gosfilmofond collection.

Together with a director Oleg Kovalov the project on a big film about Sergei Eisenstein was started.

Gosfilmofond managed after many years to renew publishing activity. Volume I of the book "The Great and Unique" - collected articles on the stars of foreign cinema of 30-s and 40-s with illustrations, was issued. Gosfilmofond staff members acted as compilers. In 1995 are to be issued new volumes of the "Annotated Catalogue of Feature Soviet Films" starting from 1966 and also a big biophilmografical guide "Actors of Soviet Cinema".

176,753 reels from the collection of Gosfilmofond were provided to the Union of Film Makers of Russia, Scientific and Research Institute of Cinema, VGIK and other institutions with popularization, educational and scientific purposes.

Film, photo and other materials of Gosfilmofond collection were actively used by production groups of cinema and TV: "Russkaja Ljubov" ("Russian Love") "Pod Znakom Skorpiona" (Under the Badge of Scorpio") "Intelligentzija i Vlast" ("Intellectuals and Power"), "Krasnaja Zhizel" ("Red Zhizel"), "Puti Blagoslovennykh" ("Ways of the Blessed"), "Gospodin Pavlov" ("Mr. Pavlov"), "Nabokov", "Dvazhdy Prokljatyj General" (Twice Dammned General"), "Rakhmaninov", etc.

Together with the Museum of Cinema and VGIK at the premises of the Museum of Cinema in Moscow an exhibition of the posters of Russian (till 1917) and soviet silent films was held. Two more are coming in 1995.

INTERNATIONAL ACTIVITY

Gosfilmofond had busy contacts with 44 film archive members and observers of the FIAF in 1994. 44 films for permanent use and 116 film for temporary use were sent to the foreign cinematheques. 126 films received for permanent use from foreign film archives.

Also the exchange of books on cinema, posters and photo stills was carried on.

Gosfilmofond gladly provided the prints of its collection for the show in archival film theatres, at the international film festivals in Austria, Great Britain, Hungary, Germany, Italy, New Zealand, USA and France.

We were glad two receive two colleagues from Filmoteka Narodova in Warsaw.

München

Landeshauptstadt München

St.-Jakobs-Platz 1

Münchner Stadtmuseum
Abt.:

Zimmer | Sachbearbeiter/-in | ☎ Durchwahl | Unser Zeichen | München,

Ihre Nachricht vom | Ihr Zeichen

Postanschrift: Landeshauptstadt München,
Münchner Stadtmuseum, 80331 München

Münchner Filmmuseum
1994 Activities Report

The year 1994 was a year of transition for the Filmmuseum. In March the City Council of the City of Munich announced that Dr. Jan-Christopher Horak had been named the designated successor to Mr. Enno Patalas. He comes to Munich from the George Eastman House, where he worked for ten years. After a two month transition period from September through October, during which Horak worked with his predecessor, Mr. Patalas officially retired on 31 October. After twenty three years of service and a record of major film restorations of silent German classics, including METROPOLIS and NOSFERATU, Patalas will continue to work in the field of film restoration as a free lance consultant.

ACQUISTIONS:

In 1994 the Filmmuseum had a budget of DM 180,000.-- to spend on new acquisitions. The folllowing films were purchased, among others:

FARBEN 1939 (Alexander von Dülmen)
LEBEN BRD (1992, Harun Farocki)
STADT IM VERBORGENEN (Michael Holzinger)
BERUF NEONAZI (1994, Winfried Bonengel)
IN WEITER FERNE SO NAHE (1993, Wim Wenders)
ARISHA, THE BEAR AND THE STONE RING (Wim Wenders)
WAS ICH BIN SIND MEINE FILME (Christian Weisenborn)
HADES ADE (1994, Herbert Achternbusch)
ANTIGONE (Jean-Marie Straub)
LOTHRINGEN (Jean-Marie Straub)
NICHT MEHR FLIEHEN (Herbert Vesseley)
REICHSAUTOBAHN (Hartmund Bitomsky)
DIE HÄLFTE DES REICHTUMS (Vlado Kristl)
LUDWIG (Roland Klick)
EINE FREUNDSCHAFT IN DEUTSCHLAND (Romuald Karmakar)
ALLEMAGNE NEUF ZERO (Jean-Luc Goddard)
DIE BEFREIUNG VON AUSCHWITZ

PRESERVATION:

Work was continued on a number of projects.

METROPOLIS (1927, Fritz Lang): With material from the Museum of Modern Art and various other sources a new fine grain

master and negative was generated in cooperation with the Bundesarchiv, Koblenz. A negative cut was then completed and new postive prints made. Unfortunately, some of the material in the fine grain master proved unsatisfactor, so that the fginal restoration and negative cut will not be completed until 1995.

NOSFERATU (1923, F.W: Murnau): Working with the Cineteca del Comune di Bologna with materials from Munich, Cinemateque Francaise and Toulouse, a new color restoration a NOSFERATU was completed. This restoratioon was financed by the Lumiere Project.

DAS INDISCHE GRABMAL (1919, Joe May): With a nitrate positive from Bois d'Arcy and material from Prague, a new tinted print was generated. New German intertitles were also creeated from the censorship cards.

CALIGARI (1919, Robert Wiene): Working in cooperation with the Cinematheque Royale di Belgique a new color version of CALIGARI was begun. Some new intertitles were also added to the restoration.

TANGO-KÖNIGEN (1916, Ernst Lubitsch): New intertitles. a new negative and color print were generated on this title.

FILM SHOWINGS:

In 1994 the following film series were presented in the Filmmuseum:

Munich - Capital of the (Nazi) Movement
Film Actors as Victims of the Nazis
The 1940s: Yellow Ribbon, Red Shoes
Leni Riefenstahl
Camera: Gabriel Figueroa
John Cassavettes
Federico Fellini
Music: Bernard Herrmann
John Ford
Film Directors in the Third Reich
Louise Brooks
Paul Vecchiali
Sicilian Myths
Russian Film/Theatre
Europalia 1895-1995: 100 European Films to 1945
Jean Renoir
Vincent Price
Alexander Dowshenko
Albert Lewin
Enno Patalas' Favorites
Andy Warhol
Franz Schulz: Exiled Scriptwriter
TROMA: Twenty Years
Suzuki Seijun

Budgetary Matters:

With the appointment of Horak as the new director, another position for an assistant director for programming was approved by the city administration. This position will be filled in 1995. The budget for the Filmmuseum tremained relatively constant, although there was a slight cut in funds for restoration and a larger cut for acquisitions. For 1995 the Filmmuseum budget for all activites, sans staff and administrative overhead is DM 564,500.--

International Relations:

Films were lent to the following institutions within FIAF: Cinemateque Francaise (Paris), Finnish Film Archive, Stiftung Deutsche Kinemathek (Berlin), Anthology Film Archives (New York), Cineteca Nazioonale (Roma), Cinemateque Luxembourg, British Film Institute, Cinemateque Lisboa, Cinemateque Toulouse, Cinemateque Suisse (Lausanne), Cineteca di Comune di Bologna, Österreichisches Filmmuseum Vienna, Danske Filmmuseum Copenhagen, Museo del Cinema Milano, Cinemateque Royale de Belgique Bruxelles, Nederlands Filmmuseum Amsterdam.

As noted above, excellent relations were maintained weith FIAF partners on restoration projects.

Mr. Patalas attended the FIAF Congress in Bologna. Dr. Horak attended a FIAF Executive Comnmittee meeting in Tunis in November.

Jan-Christopher Horak
Director

New York

THE DEPARTMENT OF FILM AND VIDEO
Founded 1935; Founding Member of FIAF

ACQUISITIONS

A total of 299 films and videos were added to the collections. Of this number, 98 were feature-length films, 181 were short films, 20 were videos, and more than fifty percent were of national (U.S.) origin.

Significant new film acquisitions included THE SEARCHERS (gift of Warner Bros.); NATURAL BORN KILLERS (gift of Warner Bros. and Oliver Stone); ATLANTIC CITY (gift of Paramount Pictures); LA VIE PRIVÉE (indefinite loan from Louis Malle); and the Joseph Cornell Film Collection. Among video acquisitions were works by Chip Lord (BALLPLAYER; MEDIA HOSTAGES; MOTORIST; SELECTED WORKS: 1977-1984) and Chris Marker (THE LAST BOLSHEVIK; PRIME TIME IN THE CAMPS), all gifts from the artists.

PRESERVATION

95,600 feet of nitrate, 13,500 feet of early acetate, and 42,000 feet of 16mm film were copied. The amount of new acetate materials manufactured was 530,200 feet, of which 334,000 feet were in 35mm and 196,200 were in 16mm. The total amount spent on direct laboratory costs was $266,116, of which $65,810 were restricted funds for special projects.

Notable titles on which preservation work continued, or was completed, include ALICE IN WONDERLAND (1950); THE PROJECTIONIST (1970); ALL ABOUT EVE (1950); DON Q, SON OF ZORRO (1925); and BROKEN BLOSSOMS (1919), recopied with funds from the Gish bequest. Significant progress was made on the preservation of Andy Warhol's films, an ongoing project supported by the Warhol Foundation. In addition, a varied selection of American comedy shorts from the teens and twenties, produced by smaller studios, was preserved.

Construction on the Department's new Film Preservation Center in Pennsylvania proceeded apace in 1994. Both vault buildings have taken on much of their final shape, shelving has been ordered, and the first of the two vaults should be ready for testing of its systems by mid-1995.

CATALOGING -- DOCUMENTATION -- RESEARCH

1) Cataloging: 989 new records were created in our inventory database, and 636 new titles were added to our filmographic database. Overall, we continue to refine our cataloging

procedures, as well as to classify our prints as viewing and/or lending copies with greater reliability. With the imminent move of our collections to the new Pennsylvania facility, research into appropriate inventory control systems has begun to occupy our time and will, undoubtedly, be among our major concerns by the end of 1995. Finally, we now have access to the Internet.

2) Documentation: In addition to books and periodicals, important primary resources were added to the Celeste Bartos International Film Study Center in 1994. Among our new acquisitions were: the Paul Lenti Collection on Latin American film (150 video cassettes, 275 books, 200 press kits, periodicals, festival and exhibition catalogs); the Hal Hartley Collection (a gift from the filmmaker of scripts, posters and press materials relating to his work); the Hilliker-Caldwell Collection (scripts and correspondence relating to the careers of Katharine Hilliker and Harry Caldwell, title-writers and production editors who worked primarily for Fox, MGM and Goldwyn from 1922 to 1961); the Harry Hurwitz Collection (a gift from the filmmaker of scripts, posters and press materials relating to his work); the Jim Robbins Collection (a gift from the Variety correspondent of material relating to the international film industry, 1970-1989); the Cecile Starr Collection (a gift from the author/distributor of material relating to animated and avant-garde film). We also acquired a Pathex projector and 25 reels of 9.5mm film; 200 English-language, full-color handbills announcing the exhibition of Hollywood films in India, 1932-1946; 13 original Walt Disney animation cels; and 15 original Winsor McCay drawings from GERTIE THE DINOSAUR.

3) Research: Approximately 1800 films and videos were made available in the Department's Film Study Center to students, scholars and filmmakers. Over 800 researchers used documentation, nearly 1000 viewed films and videos, and 300 requests for materials were otherwise handled.

FILM AND VIDEO SHOWINGS

The Roy and Niuta Titus Theaters 1 and 2 held, on average, four to five daily screenings, six days a week, with an average daily attendance of 1500. The following special series were organized:

Film:

NAPOLETANA: IMAGES OF A CITY (Nov 12, 1993--Jan 27, 1994)
RECENT FILMS FROM GERMANY (Dec 17, 1993--Jan 4, 1994)
GAUMONT PRESENTS: A CENTURY OF FRENCH CINEMA (Jan 28--Apr 14)
HOLLYWOOD ON ICE: SONJA HENIE (Jan 12--24)
JEANNE MOREAU: NOUVELLE VAGUE AND BEYOND (Feb 25--Mar 18)
VIETNAMESE CINEMA: 1979--1991 (Feb 11--22)
FORTY YEARS OF FRENCH ANIMATED CINEMA (Feb 1--8)
ACADEMY-NOMINATED FILMS (Feb 18--27)
NEW DIRECTORS/NEW FILMS (Mar 18--Apr 3)
ILYA AVERBACH (Apr 15--19)

JOHN FORD, 1894--1973: AN AMERICAN MASTER (Apr 21--May 6)
FROM EDISON TO DOLBY: A CENTURY OF MOTION PICTURE SOUND (Apr 5)
ENCORE! GAUMONT! (May 6--19)
JEAN-LUC GODARD DAY (May 6)
THE AMERICAN FEDERATION OF ARTS AT THE MUSEUM OF MODERN ART (May 1--30)
SOVIET FILMS ON THE COLD WAR (May 3, 10)
THE ART AND TECHNIQUE OF THE AMERICAN TELEVISION COMMERCIAL (Jun 5--7, 10, 17, 24)
SOUTH KOREA: TEN YEARS OF CINEMA, 1983--1993 (Jun 6-13)
ROSA von PRAUNHEIM: "I AM MY OWN WOMAN" (Jun 10)
DOMITOR '94: CINEMA TURNS 100 (Jun 13, 14, 16)
4 FILM MASTERS: BERGMAN, CARNÉ, FELLINI, KUROSAWA (Jun 16--18)
GAYS AND FILM: GET REEL (Jun 17--Jul 12)
MGM 70 YEARS: REDISCOVERIES AND CLASSICS (Jun 24--Sep 29)
THREE FILMS FROM CUBA (Jul 14--16)
ENEMY MINE: PRODUCED AND CONCEIVED BY GIL ROSSELLINI (Jul 14, 15)
ALAN CLARKE: TELEVISION ON THE EDGE (Sep 16--30)
CLASSIC MEXICAN CINEMA (Oct 1--11)
BASEBALL: A FILM BY KEN BURNS (Oct 1--4, 7--10)
BABA '94: AWARD-WINNING BRITISH COMMERCIALS (Oct 4--7)
HONG KONG: 8 FILMS (Oct 14--22)
WARREN SONBERT: MAN WITH A MOVIE CAMERA (Oct 14--18, 22--25)
JEAN RENOIR (Oct 22--Nov 27)
EVGENII BAUER: SILENT WITNESS (Oct 27--Nov 20)
TORU TAKEMITSU (Oct 21)
DENYS ARCAND (Nov 18--Dec 2)
BORIVOJ DOVNIKOVIĆ: ANIMATION FROM ZAGREB (Nov 29)
MARLON RIGGS (Dec 2--4)
A TRIBUTE TO CELESTE HOLM (Dec 8)
VENEZUELA: FORTY YEARS OF CINEMA, 1950--1990 (Dec 8--27)
JOSEF von STERNBERG (Dec 16, 1994--Jan 5, 1995)
RECENT FILMS FROM GERMANY (Dec 30, 1994--Jan 10, 1995)

Video:

WHEN WORLDS COLLIDE (Jan 1--Mar 19)
CHRIS MARKER: A VIDEO SELECTION (Jan 7--17)
XICANO RICORSO: A 30 YEAR RETROSPECTIVE FROM AZTLÁN (Mar 17--May 31)
NEW CANADIAN VIDEO (Jun 3--Sep 6)
VIDEO: RECENT ACQUISITIONS (Jun 6--14)
TRAVELING WITH THE ANCIENTS (Oct 6--Dec 11)
AN ECCENTRIC ORBIT: VIDEO ART IN AUSTRALIA (Dec 16, 1994--Jan 29, 1995)

The following were continuing series: CINEPROBE; VIDEO VIEWPOINTS; WHAT'S HAPPENING?; N.B. (Nota Bene); FROM THE ARCHIVES; VIDEO PREMIERES

EXHIBITIONS

A CENTURY OF CINEMA: SELECTIONS FROM THE MUSEUM'S SPECIAL COLLECTIONS (Apr 1993--May 1994) -- film stills, posters, set designs, documentation.

DIRECTORS' CENTENNIAL: FORD/RENOIR/STERNBERG (Sep 1994--Feb 1995) -- film stills, posters.

BUDGETARY MATTERS -- RELATIONS WITH GOVERNMENT AUTHORITIES

Fiscal Year '95 marks the end of the National Endowment for the Arts Film Preservation Program. This matching grant program, administered by the American Film Institute, has been a major provider of funding for unrestricted film preservation in United States archives and we are hopeful that it will reappear, even if it does so in a different, restricted guise. The Lillian Gish bequest enabled the Department to continue its preservation of Gish and Griffith titles, and the Warhol Foundation moneys continue to fund that artist's substantial body of work. The American Movie Classics' second television festival of film preservation resulted in welcome contributions to MoMA, as well as other American archives which cooperated in the preparation of the TV series.

INTERNATIONAL RELATIONS

Film exchanges were made with the National Film Archive, British Film Institute; Nederlands Museum; and Museo Nazionale del Cinema (Turin).

A total of 272 films were lent from the archives to institutions here and abroad. These included loans to the following FIAF affiliates outside the United States: Australian Filmmuseum; British Film Institute; Cinemateca Portuguesa; La Cinémathèque Québécoise; Filmoteca de la Generalitat Valenciana; Filmoteca Española; Filmoteca de la UNAM (Mexico); Museo Nazionale del Cinema (Turin); Nederlands Filmmuseum; Pordenone Silent Film Festival (Cineteca del Friuli). Non-FIAF activities abroad included lending films to the Kunsthalle in Bonn; the Jerusalem Film Festival; the Wellington Film Festival; the Ottawa International Film Festival; and the Louvre.

Submitted: February 1995

By: Steven Higgins
Film Collections Manager

Ottawa

AUDIO-VISUAL SECTOR
VISUAL AND SOUND ARCHIVES
NATIONAL ARCHIVES OF CANADA

OTTAWA

Report to FIAF 1994
(For the fiscal year 1993/1994)

This was a relatively quiet period devoted to the fine-tuning of the acquisition strategy, to tackling the backlog of unprocessed collections and to participation in the work of the **Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage**. Considerable time was also spent in adjusting to the 1993 reorganization of the National Archives of Canada in which all "media" divisions (i.e. Audio-Visual, Cartographic, Documentary Art and Photography) were merged in one, with individual media operating as relatively independent sectors fully responsible for acquisition, description, intellectual control of access and preservation, and for specialized public service. For the sake of efficiency, certain operations were centralized: first line reference service, as well as routine inquiries, viewing and copying for clients are now handled by a separate division responsible for all media held by the National Archives; similarly, acquisition of books and periodicals, processing and maintenance of stocks are now handled by the central library (with individual divisions still responsible for selection of literature to acquire). Stills and posters are now looked after by the Art and Photography Sector (with A-V Sector retaining the lead in acquisition function); documentation (vertical files) remained the responsibility of the A-V Sector. Unfortunately, limited resources allow only for a very modest growth of this collection.

Acquisitions

Acquisitions statistics: feature films: 29 titles; short films: 435 titles; video recordings: 2,750 hours.

Significant film acquisitions include a modest selection of recent Canadian features (e.g. Atom Egoyan's **Calendar** - 1992; **Paris France** - Gerard Ciccoritti, 1992; **Jack of Hearts** - Cynthia Roberts, 1992; **Lilly** - David Marcoux, 1992; **Tectonic Plates** - Peter Mettler, 1991; or feature documentaries **Lip Gloss** - Lois Siegel, 1992; **Blockade** - Nettie Wild, 1992; **Bowl of Bone** - Jan-Marie Martell, 1991), as well as deposits of masters or preservation prints for some older productions (e.g. **Murder by Decree** - Bob Clark, 1978; **Who Has Seen the Wind** - Allan King, 1976; **Le Matou** - Jean Beaudin, 1985).

Especially pleasing were acquisitions of 1919 fiction feature **The Man in the Moonlight** - Paul Powell, 1919 (Universal Film Manufacturing Company Inc.) and a nitrate print of a 1920 production set in Canada (Winnipeg), **The Barbarian** - Donald Crisp (Monroe Salisbury Players Inc.).

Among other notable acquisitions are preprint elements and master prints for 17 short and feature films made by Bachar

Chbib of **Chbib Productions, Inc.** between 1983 and 1991, including **Betsy** - 1983, and **Love & Greed** - 1991; a health education film made in 1917 by the Canadian army **Whatsoever a Man Soweth** (dir. Joseph Best); film footage shot between 1953 and 1984 in the Canadian Arctic by a distinguished Canadian geologist and artist **Dr. Maurice Haycock** during his field trips and on his travels with A. Y. Jackson, a leading painter of Canadian Group of Seven. **National Hockey League** acquisitions continued by acquiring 158 titles of Regular Seasons games 1953-71. Noteworthy video acquisitions include selection of 94 productions of the **Inuit Broadcasting Corporation** and its predecessor **Inuit Tapirisat Corporation** (in Iniktitut language with English synopsis); videotapes of 240 key theatre and opera productions performed at the **National Arts Centre** in Ottawa from 1973 to 1989 (with accompanying documentation); collection of 126 television programs submitted to the **Canadian Association of Broadcasters Gold Ribbon Awards** between 1981 and 1992; videotapes of 15 workshops held at the 1993 international **Banff Television Festival**, and the routine selection of **private and public national television programming** judged to have national significance (national news, public affairs programs and a sample of other programming).

Preservation

The conversion of nitrate film to safety stock continued (almost 40,000 ft were converted), with more complex restoration work carried out on several titles (e.g. **Uncle's Visit** - Independent Moving Pictures Company (IMP), USA 1911; **La Passion de Notre-Seigneur Jésus-Christ** - Pathé Frères, 1902-05, **The Night Riders** - Alexander Butler, 1920, **Tangled Trails** - Charles Bartlett, 1921).

An overall inspection of film collections (carried out between 1992 and 1994) revealed that about 3% of our holdings show signs of serious physical deterioration, usually caused by hydrolysis driven by thermal factors. The affected items were immediately separated from the rest of holdings, assessed for uniqueness and, if proven to be irreplaceable, copied.

In order to make better use of scarce resources, the holdings are now being assessed for their national significance. The intention is to concentrate mainly on collections of prime importance, while all other materials will be kept under reasonable storage conditions but with no, or very little, conservation attention applied to them. In case of nitrate film, the titles that fall into this category will be offered to FIAF archives in countries of their origin.

Cataloguing - Access

All incoming acquisitions continued to be placed under medium control at the collection level and under basic minimal control at item level; some 5,500 records were processed this way in 1993/94.

During this reporting period, the online personal and corporate name authority index was completely revised and updated. In addition, all subject files in A-V Sector's documentation collection were placed under electronic control (over 7,000 entries, based on FIAF Subject Headings for Film and TV Literature).

Reference, research, viewing and copying services were provided to numerous clients (907 researchers viewing A-V materials, 6,405 inquiries, 1,200 items copied for clients). Research support and/or copies of material was provided for some 250 film and television productions, among them a film about beginnings of television in Canada **Magic Time** (Kirwan Cox, 1994) and a portrait of Canadian film pioneer Gordon Sparling (born 1900) **Speaking of Movies** (Michael Ostroff, 1994). Gordon Sparling, whose work is deposited in our archives, died shortly after the premiere of the film on the national television; in June 1994, La Cinémathèque québécoise paid the tribute to this distinguished personality of Canadian cinema in a retrospective organized in collaboration with us.

Other activities

Much attention has been paid to the activities of the **Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage** that was established in December 1993 at the request of the Minister of Canadian Heritage and that is chaired by the National Archivist of Canada. The A-V Sector is represented on the Task Force by the Director, Betty Kidd, and by Andris Kesteris who sit on its Study Group; several staff members prepared a number of discussion papers (e.g. on selection criteria, acquisition practices, oral history); and Jana Vosikovska carried out a survey of audio-visual collections in Canada. The final report is to be submitted to the minister in Spring 1995.

For the centennial of the cinema, the A-V Sector is preparing several events for 1995 and particularly for 1996, the year that marks 100 years from the projection of first movies in Canada. The next year's report will bring a full account of these activities.

Film/Video Canadiana - the production continues through collaboration of the VSA/A-V Sector, National Film Board of Canada, National Library of Canada and Cinémathèque québécoise. A new CD-ROM edition for Windows was issued in 1994 and the third edition is due in Spring 1995. However, the drastic budget reductions in all participating institutions are seriously threatening the future of this worthwhile project.

D.J. Turner presented the restored print of **Uncle's Visit** at **Le Giornate del Cinema Muto 1994** in Pordenone.

Micheline Morisset continued to serve as a member of **AMIA Publication** and **Amateur Film** committees.

Jana Vosikovska continued serving as a member of the **Audio-Visual Committee** of the **International Council on Archives.**

Paris

Rapport d'activités
pour le congrés de la FIAF
de Los Angeles/U.S.A.(22-3o avril 1995)

Président de la Cinémathèque française : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

En 1994, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- Des hommages à des cinéastes : Georg-Wilhelm Pabst, Jean-Pierre Gorin, Agnès Varda, Mario Soldati, Amos Gitai, Vittorio de Seta, Jean Renoir, Mario Bava, Robert Aldrich, Alain Resnais, Tim Burton, Lino Brocka.
- Un hommage à une grande actrice française: Micheline Presle.
- Un hommage aux Kawakita, fondateurs de la Japan Film Library Council.
- L'organisation de nuits, consacrées au cinéma fantastique et à la série B.

- Le 4ème festival Cinémémoire a présenté une rétrospective intégrale de l'oeuvre de Eric von Stroheim ainsi que des restaurations inédites de la Cinémathèque française.

- Et toujours la présentation de classiques et de raretés dans le cadre des "Histoires permanentes du cinéma" qui constituent une approche de l'histoire du cinéma faite d'échos thématiques ou stylistiques ("Imposteurs", " Amants en fuite" , "Le Cinéma des Assassins").

Résultats des 2 salles :
spectateurs : 120.000
nombre de séances : 1.269
nombre de films projetés : 1.250.

Expositions liées aux activités de programmation1994:
- Agnès Varda : mars-avril;
- Alexandre Trauner : avril;
- Jean Renoir : juin-juillet;
- Micheline Presle : octobre-novembre;
- Marie Fouque, exposition d'oeuvres photographiques : décembre.

Collections Film

Reçues en dépôt : 1127 copies représentant 834 titres.
Provenance : Gaumont, Alive Production (classiques japonais), UGC, CinéClassic, Columbia Tristar, NEF, Serge Roullet, Adrienne Soutter.

En forte augmentation par rapport à 1993

. 720 en 1993
. 834 en 1994 (titres différents).

Plan Nitrate 1994

Le plan Nitrate est un plan national auquel participent la Cinémathèque française et les Archives du Film : tirage des éléments du support "nitrate" au support safety.
139.267 mètres (métrage du matériel d'origine) ont été sauvegardés et 96.695 mètres (métrage du matériel d'origine) restaurés en 1994.

Les grandes découvertes de 1994 ont été :

Le matériel de rushes de PARTIE DE CAMPAGNE (Jean Renoir) qui ont donné lieu à la création de :
. 1 film de 15 minutes : ESSAIS D'ACTEURS";
. 1 film de 78 minutes : UN TOURNAGE A LA CAMPAGNE.

Parmi les restaurations de films retrouvés, on peut citer tout particulièrement

. LA FEMME ET LE PANTIN (Jacques de Baroncelli) 1928;
. MATINEE IDOL (Frank Capra) 1928.

Un grand nombre de restaurations a fait l'objet de présentations dans différents festivals :

Cannes, San Sebastian, Thessalonique et d'autres archives : Lisbonne, Budapest, Madrid...

Musée du Cinéma Henri Langlois et collections muséographiques

La fréquentation apparaît en progression par rapport à 1993, avec un total de 80.000 visiteurs pour l'année 1994.

Au printemps 1994, des travaux de réfection ont été effectués dans le musée : ouverture de vitrines, dépoussièrage et restauraion de documents.

Des pièces rarissimes (kinetoscope Edison, deux boîtes d'optique du XVIII ème siécle, des caméras, des projecteurs et le robot du film de Fritz Lang METROPOLIS) sont désormais à l'abri de toute dégradation et du vol.

Depuis 1994, tous les documents exposés dans le musée sont identifiés grâce à des cartels et des panneaux pédagogiques.

Collections muséographiques

Depuis la création de la Bibliothèque-Filmothèque de L'Image (BIFI), regroupant les archives non-film" en deux dimensions", des collections du C.N.C., de la Fondation Européenne pour les Métiers de l'Image et du Son (F.E.M.I.S.) et de la Cinémathèque française, un nouveau département des collections muséographiques a été constitué à la Cinémathèque française en janvier 1994.

Il regroupe le Musée du Cinéma Henri Langlois, les collections des appareils et des archives pré-cinématographiques, les objets, les maquettes en trois dimensions, les costumes et les peintures.

Au début de 1994, une base de données sur informatique a été étudiée et mise en place pour saisir les données de chaque collection autorisant la consultation et la gestion des documents.

Quelques exemples d'appareils retrouvés à l' occasion du réaménagement des réserves :

- une boite d'optique du XVIII éme siécle (vers 1735), peinte à la main, avec une cinquantaine de vues coloriées et perforées pour des effets de jour et de nuit.

. une double lanterne de projection en bois(vers 1850) fabriquée par Newton à Londres. Cette lanterne était démontée depuis les années 20, elle est désormais en état de marche.

. un poste complet du cinématographe Lumière, exemplaire ayant appartenu à Félicien Trewey en 1896. Avec sa lanterne, sa lampe à arc, son chevalet, son embobineuse, et bien sûr le cinématographe lui-même (n° 35).

. trois caméras Biograph (1897-1899) pour films 70mm de largeur. Ces appareils sont rares. Ils ont été utilisés par Dickson, l' assistant d'Edison, pour filmer la guerre des Boers.

. deux caméras de Paul Nadar (1896), fils du fameux photographe. Ces deux appareils sont des prototypes, seuls exemplaires connus.

Inventaire et catalogage

L'inventaire, le catalogage et l'informatisation des appareils, objets, décors et costumes conservés en réserve et au musée, ont commencé .
Ils devraient être terminés vers le milieu de l'année 1995.

Le département des collections muséographiques a notamment participé à des expositions majeures, telles que :

. " L'Envers du décor" à la Mairie d'Issy-les-Moulineaux/France;
. " Compartiment Cinéma " au Musée en Herbe;
. " L'Ame au corps" au Grand Palais/Paris;
. " Exposition d'Art Luis Bunuel au Musée K.A.H. de Bonn /Allemagne;
. " Visions urbaines " au Centre George Pompidou/Paris;

et depuis le 1er octobre 1994, participation à l'exposition PATHE au Centre Georges Pompidou/Paris.

Tournée du théâtre optique d'Emile Reynaud :

. Présentation au Congrès de la FIAF à Bologne;
. Grimstad (Norvège) au Kor Film Festivalen;
. Musée d'Orsay/Paris.

Enrichissement

. 33 plaques de lanterne magique
. 1 caméra Bolex-Paillard et 1 projecteur 16mm avec ses accessoires
. 1 projecteur Debrie 16mm
. 1 lanterne de projection anglaise en acajou et cuivre C. 1880
. 10 costumes et accessoires
. 25 dessins originaux réalisés par Alain Cuny.

Diffusion extérieure

Plus de 300 films de la Cinémathèque française ont été diffusés dans différentes institutions en1994.

A l'étranger :

prêts aux cinémathèques FIAF, aux instituts culturels français en liaison avec le Ministère des Affaires Etrangères/Bureau du Cinéma, aux festivals tels que Berlin, Florence, Locarno, Londres, New-York, Turin, Venise...

En France :

prêts aux festivals de Belfort, Brest, Cannes, Chateauroux, Clermont -Ferrand, Créteil, Dunkerque, La Rochelle, Marseille, Nantes, Perpignan, Quimper, Rennes, Strasbourg, Valence, Valenciennes,... ainsi qu'à des institutions parisiennes telles que l'Institut du Monde Arabe, le Musée d'Orsay, le Centre Georges Pompidou, le Musée du Louvre, la Vidéothèque de Paris, et L'Institut Lumière à Lyon.

Revue Cinémathèque

en co-édition avec les Editions Yellow Now
numéros 5 et 6 ; mai et novembre 1994
revue d'esthétique et d'histoire du cinéma
publication semestrielle en mai et novembre
tirage : 2 000 exemplaires
prix au numéro : 135 F.

Conférences du collège d'histoire de l'art cinématographique

Activités d'enseignement

Sous la responsabilité de Jacques Aumont, directeur d'études et la présidence de Jean Douchet, la troisième année du Collège a débuté le 28 septembre 1993 et s'est terminée le 14 juin 1994. 45 conférences ont été proposées dans la salle Lotte Eisner du Palais de Chaillot (100 places) ou dans la grande salle (300 places), chaque mardi de 18h30 à 20 h sous les thèmes suivants :

-Le Montage dans tous ses états (hiver 1993-1994);12 conférences ;
-Professionnels et amateurs : la maîtrise (printemps 1994);12 conférences;
-Le Naturalisme au cinéma (printemps-été 1994);12 conférences;

La quatrième année du Collège a débuté le 4 octobre 1994 avec le cycle :

-L'Invention de la figure humaine (automne-hiver 1994-95);9 conférences.

120 personnes, en moyenne, ont suivi les cycles de conférences.

Retranscription des cycles des années précedentes :

- Le cinéma français de la IV ème République,154 pages, 50F;
- Le Montage dans tous ses états,197 pages, 50F;
- Professionels et amateurs : la maîtrise,198 pages, 60F;
- à paraître :
  . Le Naturalisme au cinéma;
  . L'Invention de la figure humaine.

Département Pédagogique

La Cinémathèque française dispose d'un nouveau département, en direction de l'enfance et de la jeunesse.

Parmi les activités proposées (formations, ateliers, projections, etc...) :
- une programmation pour le jeune public;
- des ateliers (actuellement sur les origines du cinématographe) et des visites du Musée du cinéma.

A l'occasion du centenaire du cinéma , la Cinémathèque française, la Cinémathèque de Toulouse, l'Institut Lumière de Lyon, et une salle d'art et essai le Volcan-L'Eden au Havre, ont décidé de s'associer pour proposer un projet en direction de la jeunesse intitulé "Le cinéma, cent ans de jeunesse".

Les ateliers proposés ont pour objet de permettre aux élèves de s'interroger sur le rapport, présent dès les débuts du cinématographe, entre le cinéma qui capte et reproduit le réel ("tendance Lumière") et celui qui permet la représentation de l'illusion, qui recompose le monde ("tendance Méliès").

Dans chaque acédémie (Paris, Toulouse, Lyon, Rouen), les élèves (classes élémentaires, collèges, lycées) réalisent, avec l'aide de leurs enseignants et de professionnels du cinéma, deux courts-métrages, l'un sur support film (super 8), l'autre en vidéo légère.

Les films réalisés seront ensuite projetés par couples lors de manifestations exceptionnelles, en fin d'année scolaire, dans chaque structure ainsi qu'à la télévision (France 3).

Salon du Livre de Cinéma

Créé en 1992, le Salon du Livre de Cinéma dont la troisiéme édition s'est tenue du 22 au 23 octobre 1994 a permis à 100 participants d'accueillir sur 30 stands 6.000 visiteurs; 2.500 ouvrages ont été vendus.

Pour la première année, le Salon acueillait une quinzaine d' éditeurs européens.

Cinémathèque de la Danse

La Cinémathèque de la Danse, département de la Cinémathèque française, créée il y a 13 ans par Costa-Gavras et la Direction de la Musique et de la Danse du Ministère de la Culture et de la Francophonie, continue de remplir ses missions qui sont :

- constituer une collection de films de et autour de la danse, avec une trentaine de documents nouveaux;
- diffuser ces images au cours d'une cinquantaine de manifestations au Palais de Chaillot, en France et à l'étranger;
- et toujours à l'Opéra de Paris, pour la cinquième année.

Nombre de spectateurs en 1994 : 12 000 spectateurs.

Parrallèlement, l'activité de visionnage d'archives continue à se développer.

Assemblée Générale

L'Assemblée Générale annuelle a eu lieu au Palais de Chaillot le 28 juin 1994.

Plérin

RAPPORT D'ACTIVITÉ 1994

Ce rapport constitue la synthèse des informations contenues dans les 5 numéros du bulletin d'activité "Fil à Fil" (28 pages) publiés durant l'année 1994.

1. Acquisitions

Les dépôts et acquisitions reprennent leur rythme habituel de 100 titres par mois, après un dépôt exceptionnel en 1993.

Plus de la moitié des films reçus sont des inédits, le plus souvent des films amateurs. Un tiers des films reçus concernent directement la Bretagne, avec une très forte proportion des films inédits.

2. Conservation

250 m 2 de locaux de conservation aux normes sont en cours d'aménagement à Brest. Ils seront terminés en mai 1995. Tout le stock acétate y sera transféré.

3. Catalogage

La Cinémathèque termine le développement de sa base de données (à partir de Macintosh 4D).L'indexation des photos et articles de presse est en cours.

Plusieurs programmes spécifiques sont en cours :

- analyse de la production Pathé (en particulier documentaires et sujets d'actualités) concernant la Bretagne : identification des lieux, dates, personnes...
- préparation d'un catalogue des longs métrages de fiction tournés en Bretagne (250 titres environ) avec dates et lieux de tournage.

Par ailleurs, la recopie des films en vidéo Bétacam a constitué une priorité :plus de 400 heures de films recopiés.

4. Projections

La Cinémathèque ne dispose pas de salle : elle répond aux demandes. Plusieurs programmes de films 16 ou 35mm tournés en Bretagne sont disponibles pour des projections non commerciales (30 séances par an).

Nous louons des cassettes vidéo pour visionnement des films dont nous gèrons les droits. Les demandes de plans pour des émissions de télévision sont en constante augmentation.

5. Administration

Nous déménageons de Plérin à Brest (150 km), dans des locaux provisoires au 1er février et dans des locaux définitifs aménagés pour nos besoins fin 1995. Nous y disposerons de 700 m2 au total.

6 Relations internationales

La cinémathèque entretient des liens étroits avec la plupart des cinémathèques françaises, et collabore aux travaux de l'association "Inédits". Elle a peu de contacts par ailleurs : cela ne deviendra une priorité que dans quelques années.

7 Divers

Nous publions tous les deux mois un bulletin d'activité très précis : il suffit de nous les demander ! Et de nous envoyer les vôtres ....

Cinémathèque de Bretagne
Gwarez-Filmoù Breizh
29200 Brest
France

Bilan 1994

(Tous chiffres donnés à partir des enregistrements informatiques)

RAPPORT STATISTIQUE (1er Janvier - 31 décembre 1994)

	fin 1992	en 1993	en 1994	fin 1994
Films conservés	2 738	2 023	1 113	5 874
dont longs métrages	43	50	62	155
courts métrages	2 695	1 973	1 051	5 719
dont Formats inférieurs au 16 mm	1 112	332	414	1 444
Formats 16 mm et supérieurs	1 626	1 691	699	3 317
dont inédits	988	335	env 610	1 933
production professionnelle	1 750	1 688	env 503	3 941
nombre de déposants	246	56	49	351
Titres vidéo		58	47	111
Pourcentage des films tournés en Bretagne	50 %	15 %	28 %	30 %
Préservation				
Films nitrate copiés sur acétate (en m)	1 548 m	625 m	300 m	2 473 m
Tirages de copies film 16 et 35 mm	0 m	3 000 m	0 m	3 000 m
Films copiés en vidéo - heures	842 h	296 h	439 h	1 577 h
" " - nb. de cassettes	1 039	514	841	2394
Catalogage				
Nombre total de films catalogués	3 238	2 678	1 526	7 442
Nombre de films catalogués et recherchés	500	655	413	1 517

	fin 1992	en 1993	en 1994	fin 1994
Acquisition de documents				
Nombre de titres de livres acquis durant l'année		10 env.	10 env	
Nombre de périodiques acquis pendant l'année		400 env.	900 env	
Nombre d'affiches acquises		10	10	
Nombre de photos acquises		100	200	
Nombre de scénarios acquis		0	0	
Service au public				
Nombre de chercheurs utilisant la documentation papier		10 env.	30 env	
Nombre de chercheurs visionnant des films sur place		50 env.	50 env	
Nombre de demandes de recherche (tel. / courrier)		200 env.	200 env	
Cassettes ou films prêtés pour recherche ou étude		400 env.	800 env	
Nombre de films prêtés à d'autres archives FIAF		3	3	
Emissions ou films utilisant des archives Cinémathèque		30 env.	45	
Contribution à des publications en tant que Cinémathèque		0	2	
Projections publiques				
Nombre de séances		30	30	
Nombre de titres projetés		70	70	
Total des spectateurs à toutes les projections		6 000 env.	6 000 env	
Administration				
Nombre de personnes employées en permanence	2	3	3	
Nombre d'employés temporaires ou mi-temps et bénévoles		4	4	
Budget annuel en dollars US		18 000	24 000	
Proportion consacrée à la préservation et restauration		100%	100 %	

Porto Vecchio

CINEMATHEQUE DE CORSE

LA CORSE ET LE CINEMA

RAPPORT D'ACTIVITES POUR L'ANNEE 1994

Acquisitions de l'année

L'association *La Corse et le Cinéma* a fait durant l'année 1994 plusieurs acquisitions et a reçu des dons et des dépôts :

- **films** , des achats, et un important dépôt qui est venu enrichir nos collections : 400 films déposés par le CRDP (Centre Régional de documentation Pédagogique) de Corse .
- **collections de photos** , notamment 300 photos du photographe de plateau Jean-Louis Castelli concernant la Corse et le cinéma.
- **affiches** , particulièrement des affiches signées Ferracci, Landi ou des affiches ayant un rapport avec Napoléon ou l'acteur Tino Rossi
- **livres et revues**, d'hier et d'aujourd'hui
- **scénarios et archives diverses** dont une partie des archives de l'ingénieur du son Antoine Bonfanti

L'essentiel de ces acquisitions est en rapport avec notre activité principale , la Corse, les corses et le cinéma. En 1994 , elle a été centrée essentiellement sur le chanteur et acteur corse Tino Rossi (cf l'exposition d'affiches réalisée en 1994) et sur la préparation de *L'image de Napoléon au cinéma* , thème que nous avons choisi pour célébrer en 1995 le centenaire du cinéma. Nous avons donc développé ces deux axes de recherche pour nos acquisitions, notamment pour le choix et l'entoilage des affiches.

Conservation , Restauration

Toutes nos affiches entoilées sont conservées à plat dans des tiroirs confectionnés par nos soins, dans l'attente des nouveaux locaux qui sont en cours de construction.
Les films sont conservés actuellement dans une ancienne cave viticole . Chaque film nouveau est ,avant archivage, placé dans des boites en plastique au norme de conservation .
Le Syndrome du vinaigre atteint plusieurs bobines , particulièrement les films des années 60 .

En collaboration avec les Archives du Film C.N.C. de Bois d'Arcy , nous avons suivi la restauration de quelques films , principalement de l'époque muette .

- *L'Ame de la Corse* d'Henri Caurier , documentaire de 1939 que nous avons présenté lors du dixième Festival du Film des Cultures Méditerranéennes de Bastia

- *Romanetti* , film de 1924 de Gennaro Dini , restauré dans les couleurs d'époque . Les intertitres , incomplets, ont été refaits à partir des nombreuses interviewes du réalisateur publiées lors de la réalisation du film ; une musique originale est prévue pour la présentation en septembre 1995

- *L'île enchantée* , film de 1926 d'Henry Roussel sera présenté lors de l'inauguration des nouveaux locaux .

Catalogage , documentation, recherche

Aujourd'hui, chaque film, à l'arrivée, est systématiquement visionné, répertorié et le générique vidéoscopé afin de faciliter le travail du service administratif et des chercheurs. Il n'en est pas de même pour les films rentrés avant 1992 , c'est pourquoi le catalogue des films de la cinémathèque est incomplet (tous les films n'ayant pas été vérifiés) . Aussi , actuellement , au fur et à mesure des animations et des demandes, nous reprenons entièrement ces films non vérifiés ,titre par titre , les visionnons et en évaluons l'état. Le catalogage des films sur système informatique viendra après sur un petit logiciel windows conçu par nos soins et qui pourra s'insérer dans un logiciel standard..

L' époque muette est un département qui nécessite une recherche minutieuse , presque archéologique. Elle se fait d'abord au travers des microfilms que nous avons acquis et qui doivent être dépouillés. Une partie de ce travail ,pour les années 10, a été confié à une étudiante de DESS communication de l'Université de Corse ; travail un peu sommaire mais cette première laisse présager un développement important de nos relations avec les chercheurs de cette très jeune université.

La sortie d'un livre sur cette période (*La Corse et le cinéma de 1895 à 1929*) devrait sensibiliser les chercheurs dispersés et leur donner divers axes de recherche .

La mise en route du thème choisi pour 1995 *L'image de Napoléon au Cinéma* , nous permet d'établir de nombreux contacts . En relation avec les cinémathèques internationales et divers historiens nous établissons la filmographie chronologique et analytique des films concernant Napoléon. Cette recherche englobe l'homme, sa famille, sa vie, l'époque napoléonienne ce qui élargit considérablement le champ de recherche.

Toute information concernant cette recherche , et la Corse en général, est la bienvenue ; nous vous remercions des renseignements que vous voudrez bien nous communiquer .

Projections, expositions, publications

Une programmation régulière est assurée tous les jeudis pour le public dans la salle de cinéma de la ville (nous n'avons pas encore de salle). Lors de ces séances, si nous suivons l'actualité, nous utilisons aussi nos archives avec en 1994 le programme suivant : Jacques Tati (en présence de Sophie Tatischeff et Claude Beylie), François Truffaut et *Les Cahiers du cinéma* (en présence de Serge Toubiana), Maurice Cloche avec *Domenica* (film tourné dans le sud de la Corse),Georges Lautner (en sa présence et pour la projection d'un film tourné en Corse à Bonifacio, *L'Oeil du Monocle*), Jean Vigo (en présence de Luce Vigo), Pierre Etaix (en sa présence) .

Trois jours furent consacrés au Peplum , *Du Film historique au Peplum* , avec des projections de films des années 10 , de *Cabiria* version couleurs d'époque accompagnée au piano, et *Scipion l'Africain*, aux films de Riccardo Freda (en sa présence) et Vittorio Cottafavi . Les projections furent suivies d'un colloque animé par Claude Aziza , Vittorio Martinelli et des universitaires corses .

Dans le cadre de la convention cinémathèque-lycée concernant la section Littéraire cinéma , nous avons programmé une trentaine de films dans la salle de projections du lycée ; les élèves peuvent avoir ainsi accès aux nombreux genres de l'Histoire du cinéma.

Deux expositions d'affiches ont eu lieu en 1994 .

Une petite exposition , consacrée aux affiches Peplum, a accompagné notre manifestation à Porto-Vecchio .

Une exposition, plus complète , d'affiches de cinéma, a été consacrée à la carrière cinématographique du chanteur et interprète d'origine corse Tino Rossi . Pour trente films répertoriés , une centaine d'affiches réalisées ; nous avons pu en réunir près de soixante-dix de tous les formats. L' intérêt supplémentaire aurait été de pouvoir donner à cette exposition une envergure internationale en présentant des affiches étrangères dont la recherche s'avère difficile. La conservation et la diffusion des affiches posent le même problème que pour les films. L'exposition présentée à Ajaccio, ville natale de Tino Rossi , dans les salles du musée Fesch - musée connu internationalement pour sa collection de primitifs italiens- a ensuite été montrée au Musée Ethnographique de Bastia , puis à la S.A.C.E.M. à Neuilly-sur-Seine. A l'occasion de cette exposition une publication a été éditée *De l'île d'amour aux Lumières de Paris, Tino s'affiche au cinéma* , et une affiche réalisée par l'affichiste Michel Landi .

Deux films *La Belle Meunière* (à Ajaccio) et *Fièvres* (à Paris , en présence de Jean Delannoy) ont été présentés .

1995 verra l'édition de trois livres programmés depuis deux ans *La Corse et le cinéma de 1895 à 1929* en cours d'édition , *L'image de Napoléon au cinéma* , et les souvenirs de Gabriel de Gravone, en préparation.

Administration et Budget

L'association *La Corse et le cinéma*, gérante de la Cinémathèque corse , reçoit de la Collectivité Territoriale de Corse une subvention de fonctionnement (personnel et suivi quotidien)
Les animations sont régies par des conventions avec des partenaires qui diffèrent chaque année.
L'achat d'archives et de matériel fait partie d'une ligne budgétaire de la Collectivité territoriale de Corse .

Relations internationales

Le projet sur l'image de Napoléon au cinéma nous a fait entrer en contact avec beaucoup de cinémathèques.Les nombreuses réponses et les différentes documentations que nous avons pu recevoir prouvent l'intérêt suscité par ce projet mais la traduction de certains documents nous pose parfois des difficultés .
Le développement et la multiplicité de nos activités suscitent de la part de nos partenaires des autres régions une dynamique visant à regrouper les cinémathèques régionales et méditerranéennes. Une rencontre Corse ,Sardaigne, Sicile a permis de sensibiliser ces trois îles méditerranéennes à la découverte de leur patrimoine.
Lors de l'une de nos animations, la venue de Vittorio Martinelli à Porto-Vecchio, lui a permis de découvrir et de répertorier l'origine de production d'un certain nombre de nos films de la fin du muet. Parmi ces films il a pu visionner un film de Gennaro Righelli , avec Maria Jacobini , *Jours d'angoisse* dont la copie lui semble unique.

Le développement de notre archive nécessite un personnel plus important ; nous n'avons que trois salariés pour assurer à la fois le travail administratif, le travail de recherche , d'archivage et de diffusion. . Le catalogage, incontournable, ne pourra vraiment être réalisé et utilisable que dans les nouveaux locaux qui seront mis à disposition fin premier semestre 1996 ; c'est du moins le souhait que nous formulons.

Praha

Národní filmový archiv Praha

The National Film Archive Prague

Activities Report to FIAF: 1994

In 1994 the National Film Archive completed the take over of prints and dupe negatives of films previously owned by the Filmexport who has concluded its activities. The NFA also took charge of several thousands of posters, photographs and some hundreds of publicity and advertising shots which used to belong to the Prague Film Establishment (Pražský filmový podnik). The NFA has aquired a collection of one travelling cinema. The collection includes tinted prints of films as, for example, Jean Manoussi´s FEDORA (1926), Vladimir Strizewski´s TARAS BULBA (1924), some westerns with Ken Maynard, Tom Mix and Buck Jones and twenty one-reel comedies. Part of the collection is constituted by approximately four hundred original posters from the twenties and thirties. There are also photographs and publicity materials.

In 1994 the NFA continued in furnishing the workplaces by computer equipment. With the exception of the Department of Written Archivals and the Collection of the news-reels, all other departments and activities of NFA are computarized.

The data bank of NFA contains information on all feature films which are preserved in the Archive.

In 1994 the NFA has published three books: Film Yearbook 1993 (Czech-English), Jan Lukeš: An Orgy of Moderation or The End of the Czechoslovak State Cinematography (A Critical Diary 1987-1993) and Mojmír Drvota: The Constituents of Film Theory. The film quarterly Iluminace has published five numbers (3,4/1993 and 1,2,3/1994). Monthly Filmový přehled (Czech analogy to the Monthly Film Bulletin) brought out twelve numbers (1-12,1994) and it gets ready for publication on the diskettes. Works on the new Catalogue of the Czech Silent Films (1898-1930) continually continues.

The Archive Cinema Ponrepo has screened the following cycles:
The Great Personalities of the Silent Cinema (40 performances), Roads to Knowledge (40), Film noir (20), Famous Pairs of Actors (24), Painters and their World (8), Famous Singers in the Big and Small Parts (19), Famous Detectives (17), Big Film Spectacles in the History of Cinematography (8), Profiles of the Personalities: C. Deneuve (6), F. Borzage (8), J. Renoir (5), K. Vidor (4), Laurels from Karlovy Vary (24), Women in the Ridiculous Situations (18), Famous cameramen (6). Two new cycles have been opened: 100 Years of Cinematography (18) and Fifty Years from the End of the Second World War (18).

To the celebration of the modern olympics the NFA, together with the Czech Club of Olympionics and the Czech Olympic Academy, organized the special show. Screenings of films from Olympic Games from 1908 (London) to 1988 (Seul) were combined with discussions with the winners of Olympics from the oldest (Alois Hudec, Berlin 1936) to the contempory ones.

On the occasion of the 85. birthday of the doyen of Czech documentarists Jiří Lehovec the special exhibition was organized.

In cooperation with the Auditorium Louvre and Prague French Institut the NFA organized in Prague and in Paris (Auditorium Louvre) the screening of reconstructed Gustav Machaty´s film EROTIKON with the Chamber orchestra accompaniment.

In cooperation with the Cineteca Nazionale the NFA organized the show of the films of Federico Fellini, and with the Videotheque de Paris the show of the films Prague, La capitale magique de l´Europe (Paris, February 1.to March 1.).

Other shows organized by the NFA are as follows: Vilnius (Czech films for children), Sofia (films of Vera Chytilova), Berlin (the Czech New Wave), Selb (the Czech experimental film), Bonn (the Czech New Wave on the occasion of the exhibition Europe,Europe), Sydney (the prohibited films of the Czech New Wave), Riga (films of Jiří Menzel). The NFA further showed its films at the shows organized by FIAF archives (Bologna, Los Angeles, Paris, Pordenone) and provided prints for the film celebration of the Centenary of Erich von Stroheim (Berlin, Paris, Madrid, Lisabon and so on). For the 12. IFF Cinema Giovani the NFA organized the show of the Czech New Wave (45 titles).

In cooperation with the Ministry of Foreign Affaires of the Czech Republic and Cinemateca Uruguaya the NFA organize for 1995 in the Latin America the exhibition: Czech Film of the Eighties.

On the occasion of the celebration of the Centenary of the Cinema the NFA organizes the series "100 Czech films in Czech Television".

December 21, 1994, on the strenght of the Restitution Law, the court of law ruled that the depot, in which the NFA stores all its nitrate prints has to be handed ower to the heirs of the original owner. This building has been bought in 1958 by the Czechoslovak film: the NFA, by its own labour force, rebuilded this ramshackled construction into a modern, air-conditioned depot. The sentence did not enter into effect, yet.

The problems also create the increase of costs connected with transportation - dispatch from and back to the Czech Republic: in addition to the transportation bills the transport agency charges 102 DM as an extra fee which causes the NFA great difficulties (see 5.b).

1. New acquisitions

2 395 new films were processed, classified and deposited, of which.

1 007 prints of full-length feature films,
119 negatives of full-length feature films,
1 084 prints of short films and
185 negatives of short films.
604 video cassettes were classified and deposited.

2. Preservation and conservation of films

a/ The transfer of nitrate films to acetate or polyester film stock and their preservation was continued. Film labs made

62 prints of full-length feature films
5 masters of full-length feature films
25 negatives of full-length feature films
127 prints of short films
7 masters of short films
49 negatives of short films
15 prints of news-reels
1 master of news-reels
14 negatives of news-reels.
202 156 m of nitrate film was transferred to safety stock
88 650 m of safety film was proceeded.

b/ Moulds was removed from 328 028 m film material

c/ Some prints were tinted (12 741 m).

3. Scientific processing of films

a/ The work of the Identification and Archiving Commissions of NFA was continued,

b/ Films acquired from private collectors, establishments and foreign film archives were identified,

c/ 1 002 positive films and 357 negatives were identified in detail and catalogued,

d/ filmographic data of 4 952 feature films and 2 839 short films were entered into computer format.

4. The use of films

a/ In the archive cinema 383 feature and 177 short films were shown,

b/ NFA worked with Czech TV during which 52 ancient Czech films were broadcast in the programme "Films for Old-timers".

5. Foreign relations

a/ Old Czech films were shown at many foreign film festivals at their request.

b/ NFA sent 2 short feature films to foreign archives as indefinite loans and received 8 prints of full-length films from them as indefinite loans.

NFA sent 55 prints of feature films and 10 prints of short films to foreign archives as temporary loans and received 4 prints of feature films and 1 short film from them as temporary loans.

B. Documentation department

Acquisitions:

Stills	6 046 items
Posters (A0, A1 and special formats)	782 items
Slides of posters	163 items
Books	892 items
Scripts	63 items
Periodicals	101 items

Preservation:

Restoration of posters	52 items
Restauration of glass negatives	3 400 items

Pune

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE - 411 004

FIAF Annual Report 1994

1. Acquisitions of the year

During the year 36 fresh titles(14 shorts and 22 features) and 39 duplicate prints (21 shorts and 18 features) were acquired. We also received several significant free deposits of the negatives of old Hindi, Marathi, Gujarati, Bengali and Kannada films from their producers. Another encouraging development was that after prolonged negotiations, we have started receiving several original negatives of 40's and 50's films which were lying unclaimed in some of the major laboratories and decomposing at an alarming rate.

Also, almost 200 cans of rare nitrate material was acquired from Samrat Cinetone - an erstwhile production and distribution company based in Kolhapur - which includes material from the silent films made by the legendary pioneer of Indian cinema, Baburao Painter. This has undoubtedly been our prize acquisition during the year and the copying and restoration of this material is in progress.

Some of the important Indian feature films acquired during 1994 are: CHATRAPATI SAMBHAJI (Marathi/1934),NAGANANDA (Marathi and Hindi versions/1935),VANI (Kannada/1943),PRASNA(Bengali/1955),AASHA (Hindi/1957),RAZIA SULTAN (Hindi/1961) and NADA MANNE NADA KOOLU (Kodava/1972).

Among the significant foreign titles acquired in 1994 were three films by Lotte Reiniger and some representative Russian films of the glasnost era.

NFAI also acquired 142 video titles, 494 books 631 stills, 172 song booklets, 96 pamphlets/ folders, 68 wall posters, 200 slides, 46 disc records and 80 pre-recorded audio cassettes.

2. Progress in the field of Preservation

With our newly commissioned film vaults having a storage capacity of over 1,20,000 film cans, NFAI has made a significant leap forward in the area of preservation. We have streamlined the inspection of all the materials in our holdings and identified the reels where the 'vinegar syndrome' has set in.

During 1994, detailed checking of 1478 reels in 35mm and 7 spools in 16mm was carried out in addition to the routine checking of all the preservation prints in order to identify the material which requires repair or duplication. The main problem we are now facing in the field of preservation is the difficulty of obtaining B/W dupe negative stock in India.

The most important restoration project undertaken during the year is the repair and copying of almost 200 cans of the recently acquired nitrate

material which includes silent films by Baburao Painter. This work is in progress and is expected to be completed in 1995.

Finally, inspite of the scarcity of dupe negative stock we transferred a further 36 reels (10,490 meters) of nitrate base material to safety base.

3. Cataloguing - Documentation - Research

The National Film Archive of India has arrived at an important juncture in its cataloguing and documentation activities. A computerised data base relating to the more than 4000 Indian films in our collection is under preparation, and we hope to publish a catalogue of the entire national heritage holdings as part of our centennial programme.

As regards research programmes sponsored by NFAI,a dissertation on " New Indian Cinema" (in Hindi) was completed and a fellowship on "History of Marathi Film Music" was awarded to a Pune-based music scholar. In our monograph series, work has commenced on the career and films of Chandulal Shah, a major producer-director of the late silent period and early talkies.

4. Film showings - Exhibitions- Publications

NFAI's distribution library has almost 100 members throughout the country who borrow 16mm prints of film classics for their screening programmes. We also continue to organise joint screenings on weekly, fortnightly or monthly basis in five important centres. However, the most significant development this year was the commissioning of a 330 seat auditorium in our new building complex which has enabled us to hold regular screening programmes for our Pune NFAI Film Circle members.

Apart from film showings, NFAI has an active teaching programme comprising of long and short term film appreciation courses. Our popular annual five-week Film Appreciation Course was conducted in collaboration with the Film & TV Institute of India in Pune in May and June '94. A number of short term courses were also organised in different cities in association with film societies and other educational and cultural institutions.

5, Budgetary Matters

After serious budgetary cuts in 1993, NFAI's annual budget was once again normalised and proved adequate to sustain our core film acquisition and preservation programmes. About a quarter of the budget has been allocated for purchasing a mobile storage system which will be installed in our new film vaults by March 1995.

As regards the construction of additional film vaults, the Government has agreed to release funds for a new nitrate vault over the next two years. This will help immensely in augmenting our nitrate acquisition and preservation activities.

6. International Relations (FIAF and others)

During the year NFAI sent several noted Indian films for participation in major events. SWAYAMWARAM and KODIYETTOM were sent to the Lincoln Centre, New York for the Adoor Gopalakrishnan retrospective in August. Prints of TEEN KANYA, RABINDRANATH TAGORE and DEVI were loaned for the Satyajit Ray retrospective in the Netherlands Filmmuseum in October. Kishore Sahu's HAMLET was screened at the National Film Theatre, London as a part of an international season on Film and Shakespeare in October. And BIDYAPATI, AMRITMANTHAN and DAERA were presented during the London Film Festival in November to coincide with the launch of BFI's Encyclopaedia of Indian Cinema which has been produced in association with NFAI.

However, the most important international event organised by NFAI in 1994 was the largest ever retrospective of Indian Silent Cinema in the 13th Pordenone Silent Film Festival in October. It was accompanied by a publication entitled "Light of Asia: Indian Silent Cinema, 1912-1934" with an updated filmography of Indian silent feature production.

Important foreign visitors to the NFAI during this period included the eminent filmmakers Krzystof Zanussi (Poland) and Istvan Gaal (Hungary).

Suresh Chabria, Director, NFAI attended the 50th FIAF Congress General Assembly at Bologna in April '94. He also jointly curated the Indian Silent Cinema retrospective at Pordenone with Mr.Paolo Cherchi Usai, and was appointed as a new member of FIAF's Commission for Programming and Access to Collections.

7. Special events

NFAI's new building complex was inaugurated on 17 January, 1994 by Shri K.P.Singh Deo, Honourable Minister of Information and Broadcasting, Govt. of India. It has air conditioned film vaults with a capacity of storing more than 1,20,000 film cans in low humidity conditions. It also houses the film preservation department which, except for a

restoration laboratory, is now fully equipped to conserve the holdings of the archive. Other sections are the well-stocked books and periodicals library, a documentation and research centre with film and video viewing facilities, and an auditorium of 330 seats.

The Govt. of India has recently entrusted the task of organising the centennial celebrations in India to the NFAI. Several programmes will be held during 1995-96 and we hope to make it a truly memorable year in the history of the archive.

Pyongyang

조선민주주의인민공화국 국가영화문헌고
The National Film Archive of the Democratic People's Republic of Korea

15, Sochangdong
Central district,
Pyongyang

Cable: Korfilmarchive
Tel: 3-88-49
Pyongyang .....

Report on Activities for 1994

Our projects planned for 1994 were successfully carried out thanks to the wise leadership of and positive support from the Workers' Party of Korea and the Government of the Republic.

The Archive made some headways in the continued efforts to collect and permanently preserve films, precious cultural treasure of mankind, as many as possible while energetically unfolding activities for the development of friendship and collaboration with FIAF and its member archives.

With the staff's jobs specialized and their technical skill raised, the modernization of the Archive progressed and a large quantity of work was done timely and successfully.

1. Acquisition

In 1994, too, basing ourselves on the principle of legal deposit, we received from local film studios donation of respective original negatives and copies of 26 feature films, 46 documentaries and 57 science films, among which were parts 18—25 of THE NATION AND THE FATE series produced to be masterpieces thanks to the personal guidance of Comrade Kim Jong Il, the great leader of the Korean people.

Based on the deep-probing theme of the country's and the nation's destiny

meaning individuals' through broad-canvas artistic portrayal of characters living at home and abroad, they captured the hearts of audiences.

Last year the Archive acquired 50-odd titles of foreign productions through the exchanges with other film archives and received about 30 imported films from our local Film Import & Export Corporation and other distributors. In this way our cultural treasures were enriched.

2. Preservation

The Archive exerted strenuous efforts to the permanent preservation of films in line with the developing science and technology.

Last year we expanded the vault for color negatives for a capacity of more than 40,000 reels, and kept the temperature at -5 degree C. and RH at 35% without fail.

Through the scientific research and experiments made to restore base disintegrated films, chemicals were made to eliminate acetic acid, and 6 titles of base disintegrated B&W films were restored with success.

And we also pushed ahead with research to prevent base disintegration on color films and restore them.

The maintenance and repair of refregeration installations were done for their normal operation, with the result that B&W film storages are kept at the temperature of 12 degree C. and RH of 50—60% and color film vault, -5 degree C. and RH of below 35%.

3. Cataloging-Documentation-Research

Basic data of our collections entered into a computer system were verified and supplemented with new information.

With events to celebrate the centenary of cinema as momentum, studies of the early national productions in this country were deepened, and a special

symposium was held with the presence of creative staff of MY NATIVE COUNTRY, the first feature film produced immediately after liberation of the country from Japan.

4. Film Showings

Last year we arranged more than 350 film showings with 210-odd titles of national and foreign productions, whose audiences reached some 35,000. And around 350 titles were loaned out to film people and universities to serve them in their creative work and studies.

Those services were offered free of charge including the screenings in our own cinema.

5. Budget

The Government allocated the budget for 1994 to increase, preserve and properly manage the cultural treasure of value; to expand the vault for color negatives; and fully appropriated the funds quarterly.

About 60% of the allocated 700,000won (about 350,000 dollars) went to film restoration; repair, maintenance and augumentation of preservation installations; expansion work for color film vault; and to renovation of the buildings while the remaining 40% to international relations aimed at film exchanges and collaborations as well as to salary of the staff.

6. International Relations

The Archive conducted international activities to develop film exchange and relations of friendship and collaboration with other film archives.

Last year we sent our delegations to 44th Berlin International Film Festival and China Film Archive, and furthered contacts with other national film archives.

Keeping a close contact with UNESCO through the Korean national committee, we submitted a film museum theme article to be carried in MUSEUM INTERNATIONAL, UNESCO periodical by responding to its request.

We purchased three terminals, cables and other parts for the computer network with a UNESCO subsidy for the modernization of the Archive.

7. Other Events

On October 18th, 1994, we held a symposium on the centenary of cinema as a special event in Pyongyang International Cinema.

Panel discussion followed the screening of MY NATIVE COUNTRY.

Attendants were unanimous in praising the symposium for its impressiveness and effectiveness. We planned a symposium on safeguarding cultural heritage, recordings of 20th century, and special screenings to celebrate the centenary of cinema for 1995 and made meticulous arrangements for their suscess.

As was already notified through the Secretariat, Mr.Pak Sun Tae, our long-standing director, was transferred to the Ministry of Culture and Arts, and replaced by Mr. Kim Sung Yong last June who had done much for the Archive as deputy director since 1978.

Reykjavik

THE NATIONAL FILM ARCHIVE OF ICELAND
ANNUAL REPORT FOR 1994

INTRODUCTION

1994 was in many ways a very unusual year for the National Film Archive. The year started with a massive conflict when the ministry of Education and Culture announced a modification in the management of the archive and it's operation was immersed with the Icelandic Film Fund. As a result of these changes the Film Archive had to fight against film producers for the working capital. The film producers pressed for increased funds for the production new films. There was even a discussion, at one stage, to abolish the Archive altogether. Fortunately this conflict did not get that far and the conclusion was that the Archive should continue it's operation but the working capital was decreased by 20%.

Gudmundur Karl Björnsson the Archive's curator for the last few years took a one year's leave and Böðvar Bjarki Pétursson stepped in his place. The Archive's governing board changed radically, six of seven members were replaced, amongst them the chairman of the board.

The new curator's priority for the first few months was to reorganize the management of the Archive and review the financial situation.
A report was written which established new working rules and defined the Archive's objective. This report was presented to the governing board in mid summer. The absolute condition for the future development of the Archive was stated; the management must be separated from the Film Fund and the Archive must move to new and more suitable lodgings. The board approved unanimously and the curator was entrusted with the formation of suggestions concerning the new and changed management and to search for a suitable site for the Archive.
The curator started a negotiation with National Archives of Iceland and the State Television concerning a mutual solution in storing archival material, but these discussions have not lead to a to a satisfactory result so far.

The search for a new site for the Archive has been very successful thanks to Erlendur Sveinsson, an ex-curator of the Archive. He suggested that a good place for the Archive might be in the town of Hafnarfjörður which is a small town on the outskirts of Reykjavík.
There is a beautiful cinema there build around 1946, which still has all the original features. This cinema took pride, in the sixties and

seventies, in showing Europian "culture films" and people from Reykjavík flocked to Hafnarfjörður to see "different films".
Nearby the cinema is an old fish factoty which has not functioned for years. It is very spacious and an ideal for storing films and other archival material and objects.
Negotiations with the town council have taken place; the council members are very positive and they are ready to support the Archive in many ways. The move is being organised and a proposal has been sent to the Ministry of Education for an approval. If the move takes place it will revolutionize the operation of the National Film Archive of Iceland.

Due to these organizational changes the routine work of the Archive has been greatly affected , especially acquisitions and cataloguing . A special effort was put into cataloguing the library as well as the photographic collection.
A great deal of time and effort went into servicing film makers and televisions stations.
The Icelandic republic celebrated 50 years of re-established independence and numerous programs connected with the celebration were produced with the help of the Archive.
The independence day, 17 of June, was the climax of the celebrations. A third of the Icelandic population (80.000 people) headed for Þingvellir; the old parliament site in the main National park. The Icelandic Archive organised a cinema in a large tent where films connected to the history of the country where screened accompanied with live music. This cinema was a great success and thousands of people came to enjoy the screening.

The Archive received a grant from Lumiere to restore four films and the restoration will take place in 1995. We also received a grant from the Icelandic parliament to restore a film which was made in 1944 when the republic was re established.

Guðmundur Karl Björnsson, who took a years leave, resigned. Böðvar Bjarki Pétursson will hold his position as the curator and an assistant, Inga Lísa Middleton, has been employed.

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA DO RIO DE JANEIRO
Annual activities report from 1994

Preliminary remarks- As stated in our 1993 report, last year saw a complete reestruration of the official film bodies, who were collapsed during the perior of former president Collor de Mello. The new presidential elections, performed at the end of last year produced a very auspicious perspective on the relations of the archive with the new film authorities. All cooperation agreements are again under way.

1. Acquisitions of the year - Only 10 feature lenght brazilian films were included at the archive vaults, reflecting the poor production of national films on the last years. In addiction, the archive received 250 brazilian short films. Regarding foreign films the archive continues to receive prints from foreign films from several brazilian based distribuitors, like UIP and Franco-Brasileira. An amount of 80 prints come from this source.

2. Progress in the field of preservation - More than 2.500 meters of nitrate film transfered to safety stock and more than 16.450 meters of safety film proceeded. Our nitrate stock collection is, by now, almost completely transfered to safety material. Our main economical source to the services of restauration came, as usual, from the cultural branch of the official Brazilian Bank.

3. Cataloguing, Documentation, Research - The services of computarization of the archive holdings has increased and the perspective is to finish it by the mid of 1996. At the documentation area the acquisitions of books, periodicals, posters, stills and scripts suffered no changes regarding previous years.

4. Film showings,Exhibitions,Publications - 12.553 persons attended 375 screenings during last year. Among the series performed at the archive theatre (120 places): Summer Laughs, Choose your Fantasy, Mad of Passion, They dont won the Oscar, Larceny on Movies, Austrian Theatre on Film, Football on Film, Treasures from the Film Archive, Painting on Film, Panorama of Animation in Japan. Retrospective where dedicated to Grande Otelo, Jean Renoir, Wim Wenders, Satyiajit Ray, Aleksander Dovjenko, José Mojica Marins, Reinhard Hauff, Sylvio Back and Luis Buñuel. Series were dedicated to national cinemas from Grece, Mexico, Cataluña, Japan and Switzerland. A workshop for screenplay writers was organized with american screenplay writer Syd Field. In connection with the film showings the archive organized exhibitions on the following themes: Monsters, Directors and Actors from France, Wim Wenders, José Mojica Marins, B-Films from USA, 100 Years of Lumière, Émile Zola, Luis Buñuel and European Cinema. The archive edited 12 numbers of the monthly program an special brochures on Lumière and Sylvio Back.

5. Budgetary matters, relations with governmental authorities - The main source was, as usual, the Museum of Modern Art, our umbrella organization. Additional financial support came mainly from Banco do Brazil and some others private organizations.

6. International relations - Our yet short budget doesnt permited our presence at FIAF's Congress. However, we continue our close contacts with our latinamerican colleagues. Members of our staff have travelled to USA, Colombia, Mexico, Cuba and Paraguay.

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Rochester

George Eastman House
International Museum of Photography and Film

Rochester

FIAF ANNUAL REPORT 1994

Two dramatic changes affected the activity of the Film Department at George Eastman House. The Senior Curator, Dr. Jan-Christopher Horak left the archive in early August and moved to Germany, where he has been hired as Director of the Münchner Filmmuseum after the retirement of its former head, Enno Patalas. In his ten years at GEH, Chris brought the Department to unprecedented standards of excellence in the history of the collection and its management. His active involvement in the acquisition of silent, independent and avant-garde films, as well as a renewed strategy of programming and cooperation with the University of Rochester, has given the archive a greater visibility in the field, further enhanced by his encouragement to the scholarly access to the holdings. In several ways, Chris has shaped a new identity for the Department. His appointment in Munich is a well-deserved step forward in his career, yet he will be greatly missed as a colleague, a mentor, and a friend by all the staff members in Film and in the museum as a whole.

Horak's position was taken over by Paolo Cherchi Usai, who worked as Assistant Curator at GEH from January 1989 to December 1992. After a formative and refreshing experience as Head of Preservation Projects at the Royal Film Archive of Belgium, Dr. Cherchi Usai was hired on August 1st as Curator of the Film Department under a one-year contract. His appointment became permanent in early December with the title of Senior Curator.

The other major event in the Film Department was the sudden decision of the National Endowment for the Arts to suspend the preservation plan held in cooperation with the American Film Institute. The Museum's preservation plan heavily depended upon the annual funds which were allocated to the institution. The devastating effecs of the suspension go far beyond the increased difficulty to continue restoration of rare, often unique films, as the AFI/NEA funding has been an important aid to our effort for raising funds from private sources. George Eastman House is joining all the other FIAF institutions in the United States in the effort to convince NEA to reconsider its decision, and it now seems that a new grant program will be submitted by the Endowment under a different - and perhaps problematic - operating method.

Acquisitions

New acquisitions through gift included 592 film titles in 16mm and 35mm. As in the past year, the major donor of new films was

Martin Scorsese, the Hollywood film director, who deposited a total of 384 films in the collection. At the end of the year, the director transferred ownership to the Film Collections of a total of 237 of these titles which had previous been on deposit. Films received included Mr. and Mrs. Smith, Niagara, La Carosse d'Or, Psycho, Rope, Blow Up, Cat On a Hot Tin Roof, Stage Fright, Northwest Mounted Police, Senso, Johnny Guitar, I Confess, The Sun Also Rises, L'Avventura, Love Story, Strangers on a Train, Woodstock: The Director's Cut, Foreign Correspondent, Crime and Punishment, High Noon, Dial M for Murder, a new print of The Last Warning (1929), Viva Zapata!, Cloak and Dagger, Detective Story, Providence, and La Strada.

Another private collector donated 54 prints in 35mm, including Dance With Wolves (1990), Patrick (1978), Guilty as Sin (1993), and Ostre sledované vlaky (Closely Watched Trains, Jiri Menzel, 1966).

Preservation

In preparation for the Centennial of Cinema, Eastman House has intensified the efforts to complete the preservation of as many early film titles as possible, especially those where we have only unprotected nitrate positives. Titles restored in 1994 include: [Shipboard Scenes], Jeu d'Écartes, Charge de cuirassiers, Fight in the Park, Barcelona Bullfight, La Nourrice et le soldat amoureux.

Among the films preserved in 1994 were the following titles:

Le Pied de mouton (Pathé, 1906). Directed by Albert Capellani, this Pathé short was recently identified by a visiting scholar from Italy. Capellani was one of the most important directors working at Pathé in the first decade of the century, and this film has been documented as a unique survivor from this early period.

Sambo as Footman / Bamboula valet de chambre (Pathé, 1907). This film is without a doubt one of the most viciously racist films ever screened in the US, and for that reason it is a very important document. In it, a poor African is dragged off to France to be a servant and is mistreated by his new white mistress. The film was donated to Eastman House by the Northeast Film Center in Maine.

Tigris (Itala Film, 1913). Directed by Vincent Dénizot and presumably by Giovanni Pastrone, this is one of the few commercial films of the early Teens whose aesthetics appear to be influenced by Italian Futurist filmmaking. While Eastman House had previously completed nitrate preservation on two reels and the film was thought to be incomplete, the missing reel of nitrate was recently discovered. In its current form, this is the only print of the film now available in color.

The Last Volunteer (Eclectic, 1914). This 28mm archival positive is

one of the earliest known American films about the coming of World War I, although the war it presents is largely fictional. Concerning the assassination of an ambassador that leads to War between two Central European principalities, this film is probably the only American film to portray the Germans from a sympathetic point of view. The film has been chosen to open a massive series of films about World War I, organized by the German Historical Museum, and has therefore been prioritized for preservation.

A Marital Boomerang (Selig Polyscope, 1915). Sent to George Eastman House by a German film archive, this Tom Mix one-reeler was only known under its German title, **Banditenrache**, which gave no clue to its original title. The film turns out to be a unique and interesting short starring the foremost cowboy star of his day. It is particularly interesting because it presents a discussion of miscegenation and the relationship between white and Native Americans. Of the literally hundreds of films Mix made at Selig between 1911 and 1916, only a dozen or so survive.

Faith (American Film Co., 1916). Starring Mary Miles Minter, one of the most important "forgotten" stars of this period (she was involved in the William Desmond Taylor murder scandal, which ended her career), this film is a melodrama about a young woman who is false accused of stealing. Of particular interest to feminists is the fact that the film deals openly with abortion, an absolutely taboo subject in American cinema, at least until the 1960s.

The Call of Her People (Columbia, 1917). This film might well be the earliest surviving film connected to the Columbia trademark, since it was produced by Jack Cohn, the later founder of the company. Starring Ethel Barrymore and Robert Whittier, the film was based on a play by Edward Sheldon. Barrymore plays a gypsy who has disappointed her father by marrying outside the clan. Barrymore was one of the most important stage actresses at this time, yet made relatively few films, and even fewer survive.

Opportunity (Metro, 1918). John H. Collins is one of the most interesting American directors of the late teens. Collins has been previously remembered for his melodramas (**The Girl Without A Soul**, **Blue Jeans**, **The Cossack Whip**), but this is one of his few comedies, and is therefore of special interest. The nitrate master positive print turned up in Norway and has been sent to Eastman House for preservation.

False Faces (Artcraft, 1919). In this film, adapted from «The Further Adventures of the Lone Wolf», the detective hero battles German spies during World War I, escaping from a torpedoed ship, passing as a German on a submarine, and eventually defeating his German spy nemesis. Made at a time when anti-German feeling was still running high in the US, this film is an excellent example of a genre which would continue through the inter-war years and into World War II. Produced by Thomas Ince and directed by Irwin Willat,

the film features Henry B. Walthall as «The Lone Wolf» and Lon Chaney as his German foe. It has been suggested for preservation at the request of the Deutsches Historisches Museum in Berlin for a major World War I exhibition.

A Dream of Fair Women (Garsson, 1920). Apparently produced and directed by Wilfrid North, this two-reeler starred Richard Barthelmess and Olga Petrova, both of whom were major Hollywood stars in 1920. Surprisingly, they agreed to play in this short film, although their careers were certainly beyond this type of work. This film is one of the few films produced by Garsson, and is probably the only surviving document of this company.

The Travelling Salesman (Paramount, 1921). This «lost» Fatty Arbuckle feature film, directed by Joseph Henabery, came unidentified to George Eastman House from Germany and represents a major discovery, since Arbuckle only made a few features. The film is largely complete, except for a major gap in the second reel, and the beginning and ending are intact.

Ashes of Vengeance (First National, 1923)

Starring Norma Talmadge, who also produced the film for her own company, Ashes of Vengeance is a major costume picture from the early 1920s. The film's cast features Talmadge and Wallace Beery in a story about Catherine de Medici and the Huguenot persecutions.

Black Cyclone (Hal Roach, 1925)

George Eastman House has one of the best collections of silent Westerns anywhere in the world, especially westerns produced by independent companies. This western, starring Guinn Williams, a major cowboy star in the 1920s, and "Rex," "King of the Wild Horses," is one of the best. Rex and William's cowboy hero join forces to battle a gang of evil rustlers, after the cowboy rescues the horse and vice versa. The action is faced paced, as befits this genre. The film is also notable for the debut of George Stevens, later to become one of Hollywood's greatest director.

Show People (Metro-Goldwyn-Mayer, 1928)

Show People, starring Marion Davies and William Haines, shows the actress at the height of her powers as an actress, maybe because she was working for King Vidor, certainly one of the greatest film directors of the late 1920s. The film is also important because its story of an aspiring movie actress presents a view of Hollywood and the American film industry in the last 1920s, the way the industry saw itself. Although Eastman House already has 35mm preservation on this title, we felt it necessary to produce new material of better quality.

The Doll Shop (Metro-Goldwyn-Mayer, 1929)

In the late 1920s the Technicolor Corporation was trying to sell Hollywood on its two-color Technicolor process by producing a series of shorts, distributed through M-G-M. While the major film

companies actually incorporated color reels into a whole series of black and white films in 1928-29, some of which survive, none of the short films Technicolor itself produced were previously known to have survived, until a collection of such shorts were found by Eastman House in Hudson, MA. Starring Lionel Belmore, The Doll Shop is a two-reel, two-color Technicolor film. From a technological point of view, but also from an aesthetic point of view, since the two-color system set very specific design parameters, these unique 35mm color materials are a special discovery and their preservation will enrich our understanding of the development of color cinematography in Hollywood.

Tomato's Another Day (1930)

Until very recently, American avant-garde film history was not thought to have begun until the advent of Maya Deren in the 1940s. George Eastman House has made it its goal to rediscover and preserve many of the avant-garde films which have fallen through the cracks of avant-garde film history. Tomato's Another Day is an early sound film, produced and directed by James Sibley Watson. It is a clever spoof on early sound films, and has an almost *dada* quality in its use of melodramatic parody and doubling of sound and image. While other Watson films have been preserved, our unique nitrate negative had yet to be preserved and made accessible to avant-garde film historians.

The Bridge (Charles Vidor, 1930)

The Spy is mentioned in several avant-garde film histories, although few people have seen the film in all its splendor, since only very dupey 16mm prints are in circulation. Eastman House has now received a 35mm dupe negative of this one reel experimental narrative film, based on Ambrose Bierce's short story, "Occurrence at Owl Creek Bridge". In the film a soldier condemned to die in the Civil War relives his life in the last second before death. While most 16mm have a soundtrack, this 35mm negative has silent aperture, indicating that it is the original version and not the later version, The Spy, which was released with a modern soundtrack.

Cataloguing, Documentation, Research

In the Film Study Center, 205 screenings were scheduled by researchers and 103 persons made use of the stills and paper ephemera collections.

In the cataloguing department a total of 678 records were added to the GEH database. We are presently using an IBM 370 MB desktop system with a Minaret program. Our cataloguer, Ms. Ruth Kanner, has been working on the database with the help of student volunteers and interns to retrieve credits from the films themselves.

Film Showings and Exhibitions

Throughout the period under consideration, the Film Department has intensified its attempts to improve community relations. A number of series and individual programs were organized in conjunction with local institutions and community groups, including: **Federico Fellini Remembered.** Co-organized with the Casa Italiana at Nazareth College, this series in the Dryden Theatre was co-curated by Maria Rosaria Vitti-Alexander and Jan-Christopher Horak. Each screening included an introduction centering on the life and work of director Federico Fellini, who had passed away on October 31, 1993; **Konrad Wolf.** Made possible through the Goethe Institut in New York and coordinated by Ingrid Scheib-Rothbart, this series focused on one of Germany's greatest postwar filmmakers, virtually unknown in the United States because he worked in the now dead German Democratic Republic (GDR). A German and a Jew, Wolf grew up in exile in the Soviet Union before returning to Germany as a «Russian» soldier in 1945; **Northern Exposures.** Organized by Lawrence F. Brose, co-sponsored by the CEPA Gallery of Buffalo and the Canadian Consulate General, Buffalo. With Rochester only a few miles from the Canadian border, it's unfortunate that we know so little about Canadian film. This series, presented by the filmmakers themselves, attempted to rectify the situation; **Ethnogenre Film Festival.** The tenth annual Ethnogenre event was presented by the Eastman House in conjunction with the Rochester Association of Black Communicators; **Movies on a Shoestring.** The oldest amateur film festival in the world returned to the Dryden Theatre for its 36th edition. Co-hosted by the Dryden, the event was one of the most successful Shoestring festivals ever. **Fifth Rochester Labor Series.** Co-curated by Jon Garlock and Jan-Christopher Horak, the program featured rare films from France, Argentina, Italy, Great Britain and the United States. The series was co-sponsored by the Rochester Labor Council. Each film was introduced by film experts and Labor representatives from local institutions; **The New Polish Wave.** Co-organized by Andrzej Siwkiewicz, this mini-festival offered a look at some of the most exciting filmmaking that has come out of Eastern Europe since the fall of communism; **The Second Annual Rochester Gay and Lesbian Film & Video Festival.** Co-sponsored by the Gay Alliance of the Genesee Valley and the Rochester Lesbian and Gay Political Caucus, the series featured visiting filmmakers introducing their work. The program was a smashing success, with people turned away at the Dryden's door; **Mental Health Association Presents.** To raise awareness and lessen the stigma of mental illness, the Rochester and Monroe group presented Fear Strikes Out (1957), a film about a baseball player's struggle with a mental breakdown.

The Dryden and Curtis Theaters also hosted numerous screenings with independent and avant-garde filmmakers and film scholars, including: Greta Snider with Hard-Core Home Movie (1989), Shred of Sex (1989), Futility (1989), Blood Story (1990), Mute (1991), Our Gay Brothers (1993), No-Zone (1993); Roy Mann with Twist (1992), a

witty compilation of rare and often hilarious archival footage on the greatest popular culture phenomenon of the 1960s, the Twist; Ross Spears with To Render A Life (1990). Spears spent three years documenting a poor farm family. His film is both a portrayal of poverty and a meditation on the ethical and aesthetic questions involved in making documentary films; Larry Jordan with The H.D. Trilogy (1992), an adaptation of Hilda Doolittle's poem "Hermetic Definitions", explores the issue of womanhood in the elderly age. Jordan's The Visible Compendium (1993) was also shown; Bess O'Brien and Jay Craven with Where the Rivers Flow North (1994). A Vermont individualist sees his lifestyle coming to an end when the state decides to build a hydro-electric dam that will flood his land. Dusan Makavejev with Gorilla Bathes at Noon (1993). Yugoslavian filmmaker Makavejev became one of the best-known and most popular directors in world during the 1970s, winning acclaim for his highly original films. Miso Suchy with I Have Come A Long Way (1988) and About Dogs and People (1993). A local photographer and filmmaker who recently emigrated from Slovakia, Suchy presented his two films with his wife Lida, co-producer of both films.

A tribute to French avant-garde filmmaker **Chris Marker** was given in the Curtis Theatre on January 19 to April 7, 1994. Beginning his career as a photographer of eccentric photobooks, Marker has always been in the forefront of documentary and experimental filmmaking.

In conjunction with the exhibition **Danny Lyon: Photo-Film, 1959-1990**, Eastman House presented a long weekend (April 27 - May 4, 1994) of Lyon's documentary films, courtesy of the Center for Creative Photography in Tucson, Arizona, and the Folkwang Museum in Essen, Germany. Mr. Lyon introduced on May 4th the New York State premiere of The Media Man (1994).

The exhibition **Songs of My People**, presented from June 22 to August 24, 1994, included a series of all African-American cast films that reflect both Hollywood genre conventions and the values of the African-American community. The program included God's Stepchildren by Oscar Micheaux (1938) and St. Louis Blues (1929).

A special Centennial series, **100 Years of Gaumont**, was held at the Dryden and Curtis Theaters from May 12 to July 30, 1994, as a celebration of one of Europe's largest and most prestigious production and distribution firms. Supported by the Société Gaumont and the French Ministry of Foreign Affairs, the series culminated in the presentation of the complete version of Les Vampires, Louis Feuillade's 7-hour masterpiece made in 1915.

From July 15 to September 16, 1994, the Dryden Theatre presented a large series of the **"Best Picture" Academy Award Winners** from 1930 to 1960, shown in the finest prints available. The program was presented in honor of Mrs. Edward Curtis for her ongoing support of the Museum's film program. Mrs. Curtis' husband, General Edward Peck Curtis, was Eastman Kodak's representative in Hollywood during the legendary film city's golden age and a longtime friend of George Eastman House.

In preparation for the George Eastman Award Gala held in tribute to Martin Scorsese on December 3, 1994, the Dryden Theatre

presented from October to December 1994 a series of films by Scorsese, mostly mint prints coming from his personal collection. Attendance has been exceptionally high throughout the entire program, setting an all-time record for personal retrospectives at George Eastman House.

Following the success of his films in the Gaumont series, director **Jacques Feyder** was given a special tribute on September-October 1994 with a series of his American and German films.

Several films were premiered in Rochester at the Dryden Theatre. These films, though critically well received, have often failed to find a playdate in Rochester, due to the increasing dominance of «mall movies» at commercial venues. Titles include Tito and Me (Yugoslavia, 1993), Calendar (Armenia/Canada, 1993), Wittgenstein (Great Britain, 1993).

One of our most successful programs over the past half year has been our children's matinee program, «Not Just for Kids». This program has filled a real need in the community, especially since so many divorced parents are looking for leisure activity suitable for their children on Sunday afternoons. Finally, we have continued such regular series, as New Acquisitions and History of the American Avant-Garde, which are ongoing series, presented throughout the year.

Budgetary Matters

While government income from the National Endowment of the Arts for film preservation and exhibition remained stagnant at 1993 levels (before disappearing altogether at the end of the year), as did limited funds from the New York State Council on the Arts, there was some good news from private funders. As mentioned above, the Film Foundation and and Sony-Columbia Pictures made substantial financial grants for film preservation. Martin Scorsese continued the funding for the care and development of the collection he is donating to the Department.

International Relations (FIAF)

Eastman House film archive prints were sent out to over one-hundred national and international organizations for screenings, including the Cinémathèque Québécoise in Montreal, the National Film Center of Tokyo, the Deutsches Institut für Filmkunde in Frankfurt, the Deutsches Historisches Museum, the Cinemateca Portuguesa, the Cinémathèque Suisse, the Nederlands Filmmuseum and the Musée d'Orsay.

Paolo Cherchi Usai attended the Pordenone Silent Film Festival in October. Jan-Christopher Horak attended the FIAF Conference in Bologna, as well as the EC meeting in Tunisia. Horak was also a guest of the Film Center in Tokyo, and attended the Berlin and Telluride Film Festivals.

Roma

CENTRO SPERIMENTALE DI CINEMATOGRAFIA
CINETECA NAZIONALE

00173 Roma - Via Tuscolana, 1524 - Tel.: (06) 722941
Fax: 7211619 - Tlg: Cinesperimental - P. I.V.A.: 01008731000

REPORT ON ACTIVITIES 1994

1. Acquisitions

1.1 The remarkable source of the "legal deposit" of Italian films started flowing again - after a three years - stop, mainly caused by bureaucratic obstructions as well as the structural changes involving both the Law and the Authority ruling Italian cinema. Thus, 517 shorts - the most part documentaries - released between 1987 and 1992 have been given to the Cineteca.
Just at the end of the year, another good income has been announced - to be confirmed and described in the 1995 Report ! - consisting of 260 features released since 1986 on, that is almost the whole Italian production in the period.

1.2 An exchange was settled, with the Cinemateca Portuguesa, from which a print of **Aniki-Bobo**, by Manoel De Oliveira, came to the Cineteca.
Further exchanges (see 6) have been discussed and prepared-to be settled in the first 1995.

1.3 A remarkable number (86 prints) of 16 mm shorts were given as a gift to the Archive by two different departments of the U.N.O. in Italy. They're all documentaries produced by the Organization between 1945 and 1986, dealing with geographic, ethnographic, political, humanitarian subjects.
Some 280 prints of **foreign** features were **deposited** at the Cineteca by the State Board responsible for the policy in the field of Cinema: these are prints in Italian version, submitted to the Board for the censorship release and never drawn back by the distributors.
This follows to an agreement between the Board and the Cineteca - as the Law doesn't provide for such a deposit - established since 1991 and providing that the Archive must reserve these films strictly to **internal**

viewing, anyway making them available in any moment to the Board or the owners.

1.4. The Archive also carried on his policy pursuing the goal to establish direct agreements with the production companies and/or the right's owners, to obtain their authorization to get prints and preservation masters from the original negatives of outstanding Italian films, also providing for restoration if necessary.
Amongst the some 40 titles acquired in this way, we can mention **Sciuscià**, by Vittorio De Sica, **I Clowns** by Fellini, **Ludwig** by Luchino Visconti (restoring the original **long** edition) and a group of short documentary films from the Forties and the Fifties.
All these are to be added to the some 100 films whose materials (prints, negatives lavenders, dupes, safety or nitrate) the Cineteca detains and were sent to the laboratories to be duped or restored throughout the year - thus the whole amount of films which underwent processing is about 200.000 mt., a third of which nitrate.

1.5 To be mentioned is particularly the cooperation between the Cineteca Nazionale and other Italian archives, which led to restore three silents: **La presa di Roma** (1905) by Filoteo Alberini - that is probably the first Italian "fiction" - and **Pinocchio** (1911, from the famous Collodi's book) by Giulio Antamoro were done collaborating with the Milano's Cineteca Italiana, while a fragment of **Gemma di Sant'Eremo** (1918), a "lost" film by Alfredo Robert was restored in cooperation with the Museo Nazionale del Cinema of Torino. In all these cases, the work was done resorting to different materials made available by the Cineteca and by the partners.

2. **Preservation and Restoration.**

A particular increasing effort has been (and still is) carried on concerning the nitrates (and firstly the silents) still waiting for restoration - only considering the Archive holdings, we calculate we have some 2500 **titles** on nitrate stock never processed, a quarter of which are silent: the lenght varies between few metres and the long feature standard - and this is obviously involving an increasing similar care about working methods and laboratory resorts.

Besides the outcome already mentioned above (see 1.4/1.5) we can mention here some further remarkable steps:
- 20 silent have been restored processing the Archive's nitrate holdings - amongst which **eight** short features from the earlier Pathè production and **five** complete Italian and foreign features, as **The Scarlet Lady** (USA, 1928, by Alan Crosland, starring Lya de Putti and Warner Oland).

- another couple of "Neo-realism" masterpieces, Rossellini's **Roma città aperta** and De Santis' **Riso amaro** were restored, to be added to **Sciuscià** already mentioned:
concerning this latter, an outstanding specific project was realized restoring the sound-track (whose original negative was lost) employing the sophisticated **No-noise Sonic Solution** digital processing - with a very satisfactory outcome.

- Three projects started to restore as many "classic" Technicolor features - resorting to the original three-strip masters or negatives: Luchino Visconti's **Senso** is going to be completed at London's Technicolor - while **La Rosa di Bagdad** (i.e. the first colour animation feature in Italy) and Mario Camerini's **Ulisse** are still under process at our laboratory (i.e. Cinecittà) in Rome.

- about 3000 mt. of "cuts" (the most part inedited) from Orson Welles' **Othello** (1952 - mainly containing shots from the sets in Morocco) were "discovered" in the Archive's vaults and sent to be duped - a first selection was duplicated and shown at the Bologna Meeting "Il Cinema Ritrovato" in April.

3. **Cataloguing, Documentation, Research.**

3.1 The project providing the improvement of the EDP Data-base for the film archive started and is going on: the new software - more sophisticated and suitable - was prepared and tested and the whole previous data were firstly authomatically tranferred into it.
Now the staff is carrying on the work to check, correct, complete the previous data - concerning some 30.500 **items** corresponding to 25000 films/**titles** - and rightly charging the new entries.

A particular effort is devoted to correct and perfection the earliest, often "unknown" materials cataloguing - following step by step the increasing restoration work.

3.2 Waiting for a more sophisticated EDP system-equipped with scanner for image archiving/retrieval - the cataloguing of stills-photos has anyway been carried on, revising the previous cards and checking the materials to provide for a new catalogue on PC which is to be the start point for further steps.
To be stressed, the amount of this particular section of the Archive, that was some 350.000= **items** at the beginning of the year and is now almost 380.000=

3.3 Some 1000 new volumes were acquired by the book-library (including 300 old books, given to the library as a gift, within two different stocks).

4. **Programming, exhibitions, publications.**

4.1 The normal "access" activity was very intense, providing the loan of prints - some 2100 - for screenings required by film-clubs, festival etc. in Italy and abroad; besides the availabilty of prints - about 1000 - for inside viewings required by researches.
Furthermore, a number of "events", including film exhibitions, was directly organized by the Archive in cooperation with different partners - a particular mention concerning:

- the screening of the complete, restored colour print of **Gli ultimi giorni di Pompei** (1926) took place in the ruined Roman Theatre of Pompei, under the Vesuvio, accompained by a 60 elements orchestra playing the new score composed by Antonio Coppola;

- a remarkable selection of the restored subjects was exhibited at the meetings in Bologna - "Il Cinema Ritrovato" - and in Pordenone - "Le giornate del cinema muto".

4.2 Another volume of the outstanding work, concerning the complete Italian silent filmography was published - it contains the films produced in 1913 - by Vittorio Martinelli and Aldo Bernardini.

Other volumes were published - concerning film restoration (**Via col tempo**, by Vittorio Giacci) and particular sides of Italian film history (**Il Cinema,** by Luigi Freddi - that is the "memoirs" of the man who "created" the "State-industry" in the field of cinema in the Thirties).

5. **Administration and budget - relationship with the Authority.**

Not many news are to be mentioned in this chapter: the previous budget was confirmed and the changes in the structure of the Government Board didn't involve substantial changes in the relationship with the Archive.
In August, Alfredo Bini (an outstanding name in the field of Italian production) was appointed President of the Centro Sperimentale di Cinematografia - the Body of which the Cineteca is a Department.

6. **International Relationships**

In April, the Cineteca sheltered the members of the FIAF Executive Committer who held in Rome the usual meeting before the Bologna Congress. It was the chance also to visit Cinecittà - to see the Studios and the laboratory.
The Archive started to agree for exchanges with different FIAF partners, - Rochester's George Eastman House, The Deutsches Institut fur Filmkunde/Filmarchiv in Wiesbaden and others - particularly trying for Italian "last" features.

San Juan

INSTITUTO DE CULTURA PUERTORRIQUEÑA

ARCHIVO GENERAL DE PUERTO RICO

Apartado 4184
SAN JUAN DE PUERTO RICO

1994 - ANNUAL REPORT OF THE ARCHIVO DE IMAGENES EN MOVIMIENTO

Since 1991 the **Archivo de Imágenes en Movimiento of the Archivo General de Puerto Rico**, has been a "Provisional Member" of the **International Federation of Film Archives (FIAF)**. In 1995, the Archive is requesting the status of "Member" of **FIAF.** This petition is based on the Archive's main objectives and reason to exist.

The **Archivo de Imágenes en Movimiento** is a government branch devoted to the organization, cataloging, restoration and preservation of all moving images with historical or permanent administrative values to the Government and People of Puerto Rico. The **Archivo de Imágenes en Movimiento** is a branch of the **Archivo General de Puerto Rico** (General Archive of Puerto Rico).

I. Acquisitions:

Since the **Archivo General de Puerto Rico** is the legal depository for all public documents with permanent value to the people of Puerto Rico, the **AIM**, have continued to acquire film and video-tape works from different government agencies as well as donations from different film directors and private companies.

II. Preservation:

Considering the high costs for film restoration services in the United States, the Archive decided to take to small restoration projects to the **Filmoteca de la UNAM**, in Mexico. These two (short films) projects gave us an idea of the quality and costs for film restoration with our colleagues in Mexico. The final outcome was satisfactory despite the administrative difficulties we encounter, specifically the transfer of funds to a foreign country.

The Archive continued with it's preservation program mainly the inspection and the creation of a lists of films that need priority for their preservation.

III. Archivo de Imagenes en Movimiento Advisory Council

In 1990 the **Archivo de Imagenes en Movimiento** created an **Advisory Council** which main responsibility is to facilitate the communication between the Archive, the community and the industry. In late 1994 the Archive recommended to the Board of Directors of the **Instituto de Cultura Puertorriqueña** the names of Mr. Jack Delano and Mr. Juan Viguie, past members of the Council, become "**Honorary Members**" of the Advisory Council. This year the Council is composed by the following persons:

1. Ms. Annie Terrón - Vice-President - Public Relations, Telemundo Puerto Rico
2. Mr. Jacobo Morales - Filmmaker
3. Mr. Jack Delano
4. Mr. Juan Viguie

IV. Corporate Sponsors Program:

Since 1991the **Archivo de Imagenes en Movimiento** has continued with it's Corporate Sponsors Program. The purpose of this program is to obtain the financial support from private conpanies in the film and television industries in Puerto Rico. Each company will donate to the AIM a total of fifteen ($15,000.00) dollars within a two years. From 1991 the Archive have had the support of companies such as **CINEVISTA, Asociación de Industriales de Puerto Rico** (Puerto Rico Manufacturers Association), **Lopito, Ileana and Howie** (Advertising Agency). In 1994 the **AIM** got the financial support for the next two years from the following corporations:

1. **CINEVISTA** - it's the second largest chain of movie theaters in Puerto Rico.

2. **SONY CORPORATION - PUERTO RICO**

3. **KODAK CARIBBEAN LTD. - PUERTO RICO**

V. Second Phase of Development of the AIM:

Since August 1994 the AIM has undertaken a **Second Phase of Development**. This new and promising venture will allow the AIM to develop to it;s fullest potential the infrastructure and programming capabilities of our Archive. This phase consists of the creation of a Film Programming Unit within the AIM and the technological consolidation of our Cataloging and Conservation Unit:

I. Programming Unit:

This permanent unit is responsible for the organization and scheduling of the Archive's film series through out the year. This Unit will administer the Film Theater of the **AIM**.

A. Programmer	- $ 18,000.00 dollars
B. Administrator Auxiliary	- $ 12,000.00 dollars
C. Projectionist	- $ 9,000.00 dollars
D. 35mm Projection Equipment. The AIM has it's own 16mm projection equipment.	- $ 20,000.00 dollars
E. Budget to Rent Films including shipping costs.	- $ 10,000.00 dollars
F. Advertising	- $ 10,000.00 dollars

G. Film Theater - - To be announced

TOTAL- $79,000.00 dollars

II. Cataloging and Conservation Unit:

1. Technical Supervisor - $18,000.00 dollars
This person is in charge of the following areas:
Film and Video Services, Video Editing Facilities,
and Film Restoration Projects.

2. Acquisition of Permanent Equipment:

A. Video Editing System for duplication and transfers - $ 40,000.00 dollars
Formats: 1/2", 3/4" y Beta (NTSC). Includes:

2 "Player/Recorder" - Super 3/4"
1 "Player/Recorder" - Beta
1 Editing System
1 Kiron
1 Furniture (console) for video equipment.

The **Sony Corporation - Puerto Rico**
is assisting the Archive in this area.

3. Acquisition of an Ultra-sonic cleaning - $ 20,000.00 dollars
machine for 35mm and 16mm films.

TOTAL- $78,000.00 dollars

San Sebastian

Euskadiko Filmategia-Filmoteca Vasca

San Sebastián-Espagne

IRTEERA-SALIDA
EUSKADIKO FILMATEGIA
17 ENE. 1995
FILMOTECA VASCA
ZK./Nº

RAPPORT D'ACTIVITÉS

INTRODUCTION:

Euskadiko Filmategia-Filmoteca Vasca, a été conditionnée pendant part de 1993 y 1994, par les travaux de reforme de nos nouveaux locaux et du nouveau equipement. C'est à cause de cela que, le facteur économique a été determinant dans nos activités à la Cinemathèque.

1. Acquisitions de l'année:

Nous avons acquis 72 longmétrajes et 44 courtmétrajes, ainsi que 52 programmes de télévision de 30 minutes. Tout ça a été possible aux compromis acquis en 1993. On peut aussi signaler les dépôts de particuliers, avec presque 300 "rouleaux" de films en 16 mm., 8 mm., Super 8 y 9,5 mm. qui aportent importants documents historiques documentaires faisant référence au Pays Basque.

A la bibliothèque on peut détacher la acquisition d'environ 500 livres et environ de 2.000 revues specialisées.

On a acheté divers appareils techniques de cinéma, tant projecteurs comme "tomavistas", en 16 et 35 mm., éléments qui ne se fabriquent plus actuellement.

2. Progrès dans le domaine de la conservation:

Profitant des nouveaux locaux, nous avons installé des éléments de conservation por le maintien de température et d'humidité controlées.

On a procédé au catalogage du matériel qui avait plus d'urgence pour être transferé à des supports de sécurité.

Les dépôts plus importants sont les documentaires historiques, et c'est par ce genre que la restauration a commencée.

ISTEERA-SALIDA
EUSKADIKO FILMATEGIA
17 ENE. 1995
FILMOTECA VASCA

Euskadiko Filmategia-Filmoteca Vasca

3. Catalogage, documentation, recherche:

Pendant 1993, deux personnes ont catalogué tous le fond de revues existentes dans notre archive, clasifiquant 10.500 revues (1912-1994) qui correspondent à 214 collections diferentes, de 13 pays.

On a commencé aussi, l'inventaire de l'archive cinematographique existant, travail qu'on espère finir vers la moitié de l'année 1995.

4. Projections, expositions, publications:

Notre Filmothèque n'a pas de salle de projections publique (les visionements se font gratuitement à travers la vidéo, *moviola* et projection). Nous projetons seulement dans des sesions conmemoratives, comme l'Aniversaire de la Cinémathèque ou présence en divers festivals, avec ses fonds ou recuperations techniques.

Cette année concernant les publications, nous avons publié les livres suivants:

ENTRE EL DOCUMENTAL Y LA FICCION: EL CINE DE IMANOL URIBE:
1994.181 Pages.

EL CINE DE LOS HERMANOS AZKONA
1994. 80 Pages. Co-editage avec le Festival du Cinéma de courts-métrajes de Bilbao.

CONOCER A JOHN SAYLES
1994. 120 Pages. Co-edition avec le Festival du Cinéma de San Sebastián.

NEMESIO SOBREVILA O EL ENIGMA SIN FIN
1994. 60 Pages. Co-edition avec la Filmoteca Española.

5. Administration et budget - relations avec les autorités nationales

Euskadiko Filmategia-Filmoteca Vasca, est la seule Filmothèque qui ne depant jerarquiquement d'aucune administration publique de l'Etat espagnol, mais nos recours economiques proviennent dans un 85% des administrations publiques du Pays Basque.

Euskadiko Filmategia-Filmoteca Vasca

Notre budget de 400.000$ aprox. doit servir pour couvrir les dépenses principales de personnel, crédits banquaires (pour les nouvelles instalations), maintiens, achats de copies et restaurations.

Notre principal relation avec les institutions c'est avec le Departement de Culture du Gobierno Vasco, avec lequel nous maintenons une excelente relation, la Cinémathèque est la dépositaire des copies que par normative doivent être délivrées au Gouvernement Basque.

6. Relations internationales (FIAF et autres):

Jusqu'au présent nos relations internationales sont basées sur l'échange de publications et information, specialement dans le domaine du Cinéma Basque.

Ont a prété des copies specialement comme modèle de notre cinéma, seulement avec d'autres cinémathèques en Espagne.

7. Divers:

Actuellement notre plus grande préocupation est la création d'un nouveau dépôt pour copies cinematographiques, parce que celle que nous avons dans l'actualité compte avec des fonds de 1.200.000 mètres et sa capacité ne depasse pas les 2.000.000 mètres.

Dans l'actuel budget, et comme année speciale dédiquée au I Centenaire du Cinéma, est prévue une grande exposition sur l'histoire du cinéma en général et en particulier du cinéma basque sous schèmas didactiques et qui serait itinerant par tout le Pays Basque.

ENTRADA-SALIDA
EUSKADIKO FILMATEGIA
17 ENE. 1995
FILMOTECA VASCA
ZK./Nº

Seoul

SEOUL
'94 ACTIVITIES REPORT
Korean Film Archive(KFA)

1. Acquisitions

In 1994, the activities of acquisition of the KFA deviated from the catagory of Korean feature films and tried to expand its activities of acquisition to documentary, experimental and foreign films shown here in Korea. Besides, the KFA secured many films by way of copy.
As legal deposit is in course of legislation, the KFA can't acquire a lot of film materials. But the KFA can acquire the materials by way of the deposition or donation of the film production companies and film producers, who supported actively the preservation of the KFA.

61 titles of negative feature films and 231 titles of positive films were acquired. Also, 10 titles of short film negatives, 134 titles of short film positives were acquired as a donations or on a deposit basis. Besides films, 104 sheets of videodisk, 320 cassettes of videotape, 1,292titles of screenplay, 692 books related to films, 1,308 sheets of film poster and 2,265 still photos, ect were also acquired.

In particular, "The martyred(produced in 1965)" which is donated by a Korean resident in America as film negative and print, "Au pays Du Matin Calme(1910)" and "Important Towns in Korea(1923)" which are acquired from NATIONAL FILM AND TELEVISION ARCHIVE in the United Kingdom as film prints were remarkable outcome in point of acquisition of films in the early days of Korean Cinema.

2. Preservation

The KFA has operated preservation system with constant temperature and humidity all the year round to keep the acquired films and film materials in safe storage.

The KFA invited a technical expert of Kodak and got some technical advice for the protection of physical and chemical damages of films. Besides, the KFA purchased another Film Cleaning Machine and raised the efficiency of cleaning work.

The KFA selected the films that are extremely damaged or kept as film prints and rare materials. Among them, the KFA made 23 duplicate negative films or master positive films. In addition, 104 films that were kept in negative films were copied into print films.

3. Cataloging / Documentation / Research

According to the plan for the data computerizing system of 1991, the KFA steadily carry out the recording of Korean feature film production and cataloging of films for the purpose of systematic control and efficient use of film materials. This work is closely connected with the version-up of Data Base Program and removal of the functional disease of Computer Engine. For the promotion of efficiency, the KFA introduced Bar-code system and try out this system. Also, the KFA collected 268 theses for master's degree or doctorate related to films with the help of the National Assembly Library and the National Center Library. These theses are classified and pigeonholed so that film experts and students can read.

The KFA make slides from posters that the KFA holds and connect the literature with film materials. On the basis of this, the KFA arrange film materials that was produced in the early days of Korean cinema in collaboration with academic circles and the persons related

to motion picture for the purpose of laying foundation for the history of Korean cinema.

4. Film Showing / Exhibition / Publication

In 1994, the Cinematheque of the KFA screened 363 films in performing 37 film programs and we had 140,000 attendance.

Regular programs of Korean films were retrospective of 14 Korean directors - Shin Sang-ok, Im Kwon-taek, etc and the program gave the opportunity to study major directors in Korea systematically. Special programs for foreign films included "German short film festival". "Italian film week", "Israeli film week" and "Mexican film festival".

For the exhibitions, there were two programs, which were "Poster exhibition of Korean films", "Photo exhibition of Korean best films".

For the publications, the KFA translated "FILM PRESERVATION 1993- A Study of the Current State of American Film Preservation which is published by the library of Congress in 1993" into Korean with the consent of the library of Congress and distributed these translations to the members of the KFA, the National Assembly Library, the Government Archives and Records Service and universities related to motion picture, etc.

5. Budget / Relationship with Government

In 1994, the KFA was fixed as one of the direct Subsidizing organizations of the Government.

As the result of efforts to obtain operation funds for the last a few years, 26.6% of the total compilation of budget of the KFA

corresponds to national funds and this contributed to stable security of budget.

In 1995, 30.4% of the total budget of the KFA is already decided as national funds. This is very important in the point of being raised as the subsidizing organization of the Government. The KFA will try to get a subsidy of more than 50% of our total budget from our Government in the future.

One of the most noticeable outcomes among the activities of the KFA is to establish the basic bill for film promotion and the following phrase is included - "A nation should acquire and preserve film materials compulsorily" in close consultation with the Government authorities. If things go well, the KFA plans to lay the detailed articles on legal deposit before the National Assembly in the first half of 1995.

6. International Relations

Two representatives from the KFA participated in the 50th FIAF Congress in Bologna. On their return, they paid a visit to the CINETECA NAZIONALE in Italy, NATIONAL FILM AND TELEVISION ARCHIVE and IMPERIAL WAR MUSEUM in the United Kingdom and observed their facilities.

Last September, three representatives from the KFA visited China Film Archive by the invitation of the Archive and discussed mutual concerns.

Mr. Larry Kardish, who is the Exhibition Curator of the Museum of Modern Art and Mr. Yin Onn Chee, who is the manager of Motion Imaging Technical Center, Asia-Pacific Region of Kodak visited the KFA and observed its facilities and gave some technical consultation.

7. Special Activities and Others

For the activation of short film production and upbringing of new directors, the KFA held "University Film Festival" as non-competition and offered the opportunity for the students who study films to present quality creative short films that they produced.

This festival is scheduled to be held every year and to enlarge the scale.

In celebration of the Centenary of Cinema, the KFA produced 1995 commemorative calendar and distributed it to members of the KFA and the organizations concerned. Additionally, the KFA is planning to produce a CD-ROM in co-operation with the CHOSUN IL BO-one of the leading newspapers in Korea-in February, 1995. The CD-ROM includes synopsis, staff and running time of all Korean films that have been produced from the beginning up to now and it also includes moving image of important scene.

Skopje

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PROVISIONAL MEMBER OF FIAF

ANNUAL FIAF REPORT 1994

THE ANNUAL ACTIVITY OF THE CINEMATHEQUE OF MACEDONIA IS IS REALIZED ACCORDING TO THE ANNUAL PROGRAM. THE PROGRAM COMPRISES TRADITIONAL ACTIVITIES FOR SUCH A NATIONAL FILM ARCHIVE AS THE CINEMATHEQUE IS; ACQUISITION OF ANY KIND OF FILM FOOTAGE AND DOCUMENTATION, CATALOGUING OF FILMS AND ALL TYPES OF DOCUMENTATION (BOOKS, SCRIPTS, WRITTEN DOCUMENTS AND STILLS), RESEARCHINGS OF VARIOUS TYPES, PREPARING EXHIBITIONS AS WELL AS FILM SCREENINGS, EDITING OF OUR JOURNAL "KINOPIS" AND OTHER SPECIALIZED PUBLICATIONS. ALSO WE WOULD LIKE TO UNDERLINE THE INTERNATIONAL FILM CAMERA FESTIVAL "MANAKI BROTHERS" AS AN EVENT OF GREAT SIGNIFICANCE, COMPLETLY PREPARED AND REALIZED BY THE CINEMATHEQUE OF MACEDONIA.

1. ACQUISITION

THE ACQUISITION OF THE YEAR WAS DIRECTED PRIMARLY TOWARDS THE FILMS AND FILM MATERIALS AS WELL AS OTHER RELATED DOCUMENTATION ORIGINATING FROM THE NATIONAL PRODUCTION. TAKING THIS INTO CONSIDERATION, ORIGINAL FILM SOURCES (NEGATIVES) FOR 10 FEATURE FILM TITLES HAVE BEEN ACQUIRED ("RED HORSE","BLACK SEED", "LEEDING BRIGADE", "SOUTH PATHWAY", "MISERY", "THE LONGEST WAY", "HAPPY NEW '49", "SHOT", "VERDICT" AND "STAND UP STRAIGHT DELFINA"). BY THE SAME ACQUISITION, ANOTHER NEGATIVES OF 17 DOCUMENTARY FILMS HAVE BEEN PROVIDED, AS WELL AS A NUMBER OF PROPGANDA MATERIALS OF THE REFERENCED FILMS. THE TOTAL NUMBER OF THE ACQUIRED FILM FOOTAGE IS 370 REELS. ALSO, 53 TITLES OF DOCUMENTARY FILM HAVE BEEN ACQUIRED FROM "PEOPLE'S TECHNIQUE" WHOSE LENGTH IS 12.000 METERS.

IN THE FIELD OF DOCUMENTATION, VARIOUS WRITTEN DOCUMENTS REFERING THE FILMS

"Stand up Straight Delfina", "Angels from the Subrubs" and "Before the Rain" have been acquired.

In the field of the propaganda materials and photo-documentation, 123 photos concering the personal holdings of Blagoja Drnkov, one of the pioneers of our national cinematographic and photographic work, as well as 217 photos for the personal holdings of Branko Mihajlivski, also one of the oldest cinematographers. Beside this, 195 color and 42 b/w photographs of the Film Camera Festival "Manaki Brothers" - Bitola'93 as well as 204 photos from the last edition of the Festival have been acquired. 57 film posters of the Albanian films and 34 posters of the festival films have been also acquired in our Cinematheque.

The library holdings has been enriched with 64 pieces of new books.

An old photographic apparatus as a museum exhibit was also part of the last year acquisition.

2. PRESERVATION

We could not provide an adequate possibilities for the preservation, restoration and storaging of the films, especially in reference with the foreign film production especially considering the physical and chemical detoration of that film stock as we feel a lack of an adequate technical equpment. So the preservation is done only by inspection and rewinding of the mention film materials. For the past year 235.500 meters film stock have been inspected and rewinded. With an aim of preservation and to avoid further mechanical demaging caused by further projections, 76 titles of feature and documentary films were transfered into the video tape.

By the time, the storaging of the film holdings on deposit, except the national production, which is stored in air-conditioned vaults with an optimal humidity, becomes more and more unadequate. It means that more than 6.000 foreign titles are in constant attack of physical and chemical errosion. We are trying our best at the Govermental authorities and we expect understandings for our troubles.

Unlike the film holdings, the situation with the documentation (the phototeque, which comprises photos, stills and posters), the library and above all the archive of written documentation is much better. They are well preserved and stored in air-condioned vaults. A significant work of preservation has been done during 1994, proccessing and making a new print for a part of the work cinematographed by Manaki brothers.

3. CATALOGUING - DOCUMENTATION - RESEARCH

During 1994, 50 film titles have been catalogued, including computeresed cataloguing, with separatation and clssification according to the "U D K" of 650 descriptors. 47 separate titles of Macedonian newsreels (negatives) have been inspected and compared, and also 24 other film titles. In the field of documentation, particulary in the archive of writen documents, two personal holdings were catalogued and systemized computerasly. In the phototeque, 750 stills and photos originating from the macedonian feature and documentary films were processed. Regarding the cataloguing of photos, 375 pieces have been inseted in our local computer network, which comprises departments of film production, photoeque, writen documentation and library.

However our international on-line computer base, so called "data film" has not been working for three months, so that only 42 films (newsreels) were catalogued during the time of its operating.

The Cinematheque of Macedonia has been paying a great attention and energy to the scientific and proffessional researchings. They are organized into long and short term researching projects.

With the finishing of the essays on the feature films "The Knot", "Macedonian Saga", "Light Gray", "My Love Charlie Parker" and "Before the Rain", the second phase of the capital filmological project entitled "Macedonian Feature Film" would be definitely ended. Together with the manuscripts of the previous years, the second volume of this study is already finshed and prepared for printing.

Another researchings have been made considering the project, entitled "Macedonian Pre-War Reproductive and Creative Cinematography", where for the period 1918-1941 writen record for the cinemas "Vardar", "Apolo" and "Balkan" have been founded as well as for the old cinemas in Strumica and Bogdanci. The researchings are done in the State Archive. The project with a title "Filmological Bibliography from the Macedonian Press and Periodicals" is undergoing into two phases: the pre-war period (1895 - 1944) and post-war period (1955-1965). Regarding the pre-war period 19 different newspapers have been reserched and 46 files have been found. Considering the second period 843 articles have been found only in the newspaper "Nova Makedonija" (1959 and 1960). For the project "The Social and Cultural Function of the Cinema in Macedonia", researchings have been done in the archives in

Skopje and Bitola. A long term project entitled "The History of the Photography in Macedonia" is also undergoing. A bibliography has been preparing, and during last period 2.500 files have been selected. Our institution has started the initiative for the project "Manaki Brothers - the Photographic, Cinematographic and Screening Activity" with an aim of profounded systematisation of their wide opus, so that an objective study could be made for the pioneers of the film in Macedonia and on the Balkans in general.

The results of the short term researchings, urged by the personal afinity and initiativy by the stuff members who have writen about the pro-cinematographic and filmic phenmenons resulted in the publishing of their works as an articals in our journal "KINOPIS". In the same time, our stuff members have participated with their works in other specialized meetings and tribunes with their own articles.

During 1994, a short film researching has been done in the National Film Archive in Bucharest, Romania.

4. FILM SHOWINGS-EXHIBITIONS-PUBLICATIONS

The Cinematheque of Macedonia does not possess the showing room of its own and it is not possible public film screeningsto be held.The screening activity is going on by cooperation with cultural centars all over the Republic, by film showings to the students and by special screenings on special occassions in hired cinema. So, 63 films have been shown for that purpose. Also, on the occasion of retrospective manifestation "Days of Romanian film" in Skopje, 10 film titles have been shown.

1994, our institution has developed a wide activity preparing a great number of exhibitions. During the Film Camera Festival "Manaki Brothers", three exhibitions have been organized ("The Creative Opus of the Macedonian Cinematographer Branko Mihajlovski", "The Contemporary Albanian Film Poster", an exhibition dedicated to the latest awarded film "Before the Rain"), and during the mentioned manifestation "Days of Romanian Film" in Skopje, an exhibiot "Romanian Film Poster" has been prepared. Finally, our institution took part in the great international exhibition of film photos, organized by UNESCO, held in Paris at the very begining of 1995.The Cinematheque participated with its own editions on the international book fair in Frankfurt and Istambul.

In reference with the publishing activity, three issues of our journal "Kinopis" have been edited. As a result of the Simposium, held in cooperation with the Instutut Open Society for Macedonia, a collection of articles have been published in a book with the same title as the Simposium - "Refugees and Film". Also, a book entitled "The Camera Eye", by Dominique Villain was published as a French translation. Stuff members of the Cinematheque have prepared and edited the Bulletin of the Film Camera Festival "Manaki Brothers" - Bitola '94. A catalogue has been prepared for the presentation of Romanian film. 1994, we have been preparing the book for the film "Miss Stone" but because of a lack of financial means it is prolonged for this year.

5. INTERNATIONAL RELATIONS (FIAF and others)

During 1994, the Cinematheque of Macedonia achieved wider cooperation at the international level.

Our institution took part in the FIAF publication - "Bibliography: Members' Publications". Also, the Cinematheque participated in the FIAF Centeniary of Cinema Calendar as well as in the International Film Archive - CD-ROM. FIAF Congres was attended by three stuff members of the Cinematheque.

The Cinematheque participated in the project "Memories of the World", organized by FIAF and UNESCO, sending the list of films which are in danger of destruction. Also, our institution aplied with two projects at the UNESCO's general financial program for 1994/1995 and finally, we have participated at the International Festival of Restored Films as well as at the international exhibition of photographs from films, prepared by UNESCO and FIAF in Paris.

During 1994 our institution achieved very fruitful cooperation with the National Film Archive from Bucharest, Romania, organizing reciprocal film presentation in Bucharest like "Retrospective of Macedonian Film" with an exhibition and presence of Macedonian delegation and in Skopje, like "Days of Romanian Film", again with an exhibition and presence of Romanian delegation.

The Cinematheque of Macedonia, during 1994 was a host to several foreign guests who had visisting and reseraching stay in our institution. Representatives of "Focus Film" from Frankfurt have examined an old archive film materials cinematographed in Macedonia for a special TV broadcasting,

DEDICATED TO THE REPUBLIC OF MACEDONIA. AN OUTSTANDING FREELANCE FILM JOURNALIST AND CRITIC, AN EDITOR OF KINO GERMAN FILM, MR RON HOLLOWAY WAS INVITED BY OUR INSTITUTION TO MAKE A REVIEW OF THE NATIONAL MACEDONIAN FILM PRODUCTIONSO THAT IT WILL BE PUBLISHED IN A SPECIAL EDITION "MACEDONOAN FILM".

OUR INSTITUTION HAS ACHIEVED VERY FRUITFUL COOPERATION WITH OTHER FILM ARCHIVES. IN 1993, THE CINEMATHEQUE HAS TURNED TO SEVERAL FOREIGN FILM ARCHIVES WITHA REQUEST OF EVENTUAL POSSESING FILM FOOTAGE FOR MACEDONIA OR CINEMATOGRAPHED IN MACEDONIA. SO, WE HAVE RECEIVED POSITIVE ANSWERS FROM IMPERIAL WAR MUSEUM, FROM LONDON, NATIONAL FILM ARCHIVE OF NEIDERLAND, FROM AMSTERDAM AND FROM ROYAL FILM ARCHIVE, FROM BRUSSELS, FOR WHICH WE USE EVEN THIS OPPORTUMITY TO THANK THEM WARMLY.

FURTHER ON, OUR INSTITUTION WAS ABOUT COOPERATING WITH THE CITY OF ARCHUS, FROM DENMARK FOR MACEDONIAN FILM PRESENTATION IN THE FRAMES OF THE COMPLETE PRESENTATION OF MACEDONIAN CULTURE, BUT UNFORTUNATLLY BECAUSE OF LACK OF ENGLISH SUBTITLED VIDEO TAPES, THIS COOPERATION WAS NOT REALIZED.

THE CINEMATHEQUE HAVE ANSWERED MOSTLY TO ALL REQUESTS, TO ALL QUESTIONARIES.

CERTAINLY, THE INERNATIONAL ACTIVITY INCLUDES THE INTERNATIONAL FILM CAMERA FESTIVAL "MANAKI BROTHERS", COMPLETLY PREPARED AND ORGANIZED BY THE STUFF MEMBERS OF THE CINEMATHEQUE.

6. INTERNATIONAL FILM CAMERA FESTIVAL "MANAKI BROTHERS" - BITOLA '94

WE UNDERLINE THE FILM CAMERA FESTIVAL "MANAKI BROTHERS" WHICH TOOK PLACE FROM 5-9 OF OCTOBER IN BITOLA, AS AN EVENT OF GREAT SIGNIFICANCE AS IT APSORBE TOO MUCH CREATIVE AND WORKING ENERGY FOR THE STUFF MEMBERS.FILM CAMERA FESTIVAL IS THE OLDEST MANIFESTATION OF THIS KIND IN THE WORLD, INSPIRED BY THE CREATIVE OPUS BY MANAKI BROTHERS, WHO HAVE CINEMATOGRAPHED THE FIRST MOVING SHOTS IN MACEDONIA AND IN THE BALKANS IN GENERAL. THE INTENTION OF THIS INTERNATIONAL MEETING IS TO VALORIZE THE CREATIVNESS OF THE CINEMATOGRAPHIC WORK AND THE PART PLAYED BY THE CAMERA IN THE COMPLETE SHAPING OF THE FILM AS A PIECE OF ART. FOR THAT PURPOSE, A COMPETITIVE SELECTION WAS MADE ACCORDING TO THE ENTRIED FILMS, FOR WHICH THE INTERNATIONAL JURY AWARDS THREE PRIZES FOR THE BEST CAMERA ACHIEVMENTS.

THE LAST EDITION OF THE FILM CAMERA FESTIVAL PRESENTED 11 FILMS FOR COMPETION AND MACEDONIAN FILM "BEFORE THE RAIN", DIRECTED BY MILCHO MANCHEVSKI, "GOLDEN

LION" WINNER, WAS SHOWN AT THE OPENING EVENING, OUT OF COMPETITION.THE INTERNATIONAL JURY, CONSISTING OF OUTSTANDING CAMERAMEN, WHOSE PRESIDENT WAS MR JEAN MONSIGNY (FRANCE) AWARDED WITH "BROZE CAMERA 300" HARALD PAALGARD, DIRECTOR OF PHOTOGRAPHY OF THE NORWEGIAN FILM "DREAMPLAY", DIRECTED BY UNI STRAUME, WITH "SILVER CAMERA 300" STUART DRYBURG, DIRECTOR OF PHOTOGRAPHY OF THE NEW ZELAND FILM "PIANO", DIRECTED BY JANE CAMPION AND "GOLDEN CAMERA 300" TO GERARD SIMON, DIRECTOR OF PHOTOGRAPHY OF THE FRENCH FILM "LUIS, THE CHILD KING", DIRECTED BY ROGER PLANCHON.

WITH AN AIM TO EMPHASIZE THE SIGNIFICANCE OF THE CAMERA WORK AND TO MAKE THE PART PLAYED BY THE DIRECTOR OF PHOTOGRAPHY MICH MORE INDIVIDUAL, THE FESTIVAL ANNOUNCED DOYENS AS THE HONOR OF CAMERA. THIS TIME, WITH THIS RECOGNITION WAS HONOURED VENETZ DIMITROV (BULGARIA) AND BRANKO MIHAJLOVSKI (MACEDONIA). ALSO, THE FESTIVAL ORGANIZED TRIBUNES (WORKSHOPS) ATTENDED BY PROMINENT FILM CRITICS, THEORETICIANS, FILM HISTORIANS AND CAMERAMEN, AS WELL AS BY THE STUDENTS OF THE FILM ACADEMY. THE OTHER FESTIVAL PROGRAMS INCLUDED PROMOTION OF NEW EDITIONS OF FILMOLOGICAL BOOKS AS WELL AS THREE EXHIBITIONS, AND FOR THE DAILY INFORMING OF THE MEDIA REPRESENTATIVES, BILANGUAL BULLETIN WAS ISSUEDAND DAILY PRESS-CONFERENCES WERE HELD. BESIDE THE NATIVE GUESTS, THE FESTIVAL WAS ATTENDED BY MORE THAN 40 GUESTS AND PARTICIPANTS.

7. SPECIAL EVENTS (ORGANIZATIONAL AND STUFF INPROVEMENT, ACQUISITION OF THECHNICAL EQUIPMENT)

AS A RESULT OF THE TRANSFORMATION IN THE FIELD OF THE POLITICAL SYSTEM IN THE COUNTRY, A FEW CHANGES OF THE CINEMATHEQUE' LEGAL DOCUMENTS (STATUTES AND INTERNAL RULLES) HAVE BEEN DONE.

TAKING INTO CONSIDERATION THE ACOMPLISHED PROFFESSIONAL AND SCIENTIFIC LEVEL FOR A PART OF THE STUFF MEMEBERS, DURING 1994, OUR INSTITUTION STARTED WITH AN ININTIATIVE OF INTRODUCING A NEW PROMOTIONAL RANKS AND TITLES WHICH SHOULD BE APPROVED BY THE MINISTRY OF CULTURE.

APART FROM THIS, THE CINEMATHEQUE IS CONSTANTLY FACED WITH THE LACK OF ADDITIONAL STUFF MEMBERS (THE PRESENT NUMBER IS ONLY 16 MEMBERS). OUR INSTITUTION HAS INFORMED OUR PATRON, THE MINISTRY OF CULTURE AND REQUESTED FINANCIAL MEANS FOR 5 NEW POSTS, AND ONLY 1 WAS CONFIRMED. SO THIS PROBLEM STILL REMAINS CURRENT.

IN REFERNCE WITH THE AQUISITION OF TECHNICAL EQUIPMENT, THE CINEMTHEQUE EAGERLY NEEDS A FILM CLEANING MACHINE. ALSO, THE PROJECTION MACHINE IS QUITE

OLD AND ANCIENT, SO THAT THE FILM SCREENINGS ARE EVEN DANGEROUS. FEW YEARS AGO WE REPRESENT OUR FACTUAL NEEDS TO THE MINISTRY OF CULTURE AND WE ARE WAITING FOR SOLVING OF THIS PROBLEM. ANYWAY, LAST YEAR, WE COULD OBTAIN WITH OUR MODEST FINANCIAL MEANS ONLY SEVERAL PIECES OF EQIPMENT: SPECIAL BOXES FOR TRANSPORTATION OF FILMS, MORE POWERFUL HARDWARE FOR OUR PC AND NEW COLOR MONITOR, AND TWO TV SETS AND TWO VCR, AS A GIFT OF THE MINISTRY OF CULTURE.

8. BUDGETARY MATTERS, RELATIONS WITH GOVERMENTAL AUTHORITIES

THE CINEMATHEQUE IS FINANCIALLY SUPPORTED, INCLUDING THE STUFF SALARIES, BY THE MINISTRY OF CULTURE. HOWEVER, ALTHOUGH THE ANNUAL PROGRAM WAS SUBMITTED ON TIME, EXCEPT FOR THE PERMANENT SALARIES, OUR INSTITUTION WAS INFORMED ABOUT THE AMOUNTH OF THE BUDGET EVEN IN JUNE AND ABOVE ALL IT WAS NOT COMPLETLY FULFILLFILED TILL THE END OF THE YEAR. THIS CAUSED SERIOUS PROBLEMS IN TAKING ON THE PROPOSED PROGRAM ACTIVITIES. PARTLY, THIS UNENVIABLE CONDITION WAS MODERATED BY THE FINANCIAL SUPPORT OF THE OPEN FUND SICIETY FOR MACEDONIA, THROUGH WHICH RESEARCHING ACTIVITIES AND ABOVE ALL PUBLISHING ACTIVITY WAS COVERED.

9. MISCELANNOUS (OTHER ACTIVITIES)

BESIDES THE DETERMINED PROGRAM ACTIVITIES, OUR INSTITUTION WAS OCCUPIED WITH ADDITIONAL ONES. ONE OF THE MOST SIGNIFICANT WAS CINEMATHEQUE'S EFFORTS TO OBTAIN MORE WORKING AND OFFICE SPACE AS WELL AS ADDITIONAL SPACE FOR FILM HOLLDINGS VAULTS IN THE BUILDING ITSELF, WHERE IT WAS SITUATED SO FAR (MACEDONIAN NATIONAL RADIO AND TELEVISION). UNFORTUNATELLY, BEACUSE OF CHANGING OF THE TV MENAGEMENT, WE ARE STILL WAITING FOR SOME PARTICULAR RESULTS.

FEBRUARY, 1995

KINOTEKA NA MAKEDONIJA
/CINEMATHEQUE OF MACEDONIA/
SKOPJE, REP. OF MACEDONIA

Stockholm

Stiftelsen Svenska Filminstitutet

Cinemateket

Membre de la Fédération Internationale des Archives du Film

Activities Report 1994

1. Acquisitions of the year

The number of titles in the archive have now reached 14,600. More than 600 viewing prints, 35 mm, have been deposited by their owners. Master positives were deposited on all Swedish feature films produced during the year. Our vaults, with room for 25,000 feature films, have climate control. The humidity is 35% and the temperature is +5°C. in the vaults used for viewing prints of foreign films only. Swedish material and all pre-print material will be stored at -5°C.

Prints of following films have been deposited by their owners:

Adventurer (1917)
Agent 0,5 och Kvarten - fattaruväl! (1968)
Andras bördor (19--)
Antigone (1981)
Anton (1973)
Att gå och läsa (1962)
Av ädelt lin (1951)
Bakom illusionerna (1994)
Bara du & jag (1994)
Barabbas (1953)
Berg-Ejvind och hans hustru (1918)
Bergtagen (1994)
Betraktelse (1994)
Björkö - Anskars ö (1955)
Bland franska bönder (1994)
Bland kobbar och skär (1937)
blues om nu, En (1994)
Bokförläggaren K.O. Bonnier 1940 (1940)
Bulan (1990)
cathédrale, La (1948)
Count, The (1916)
Cure, The (1917)
Dammsugaren (1993)
demokratiska terroristen, Den (1992)
Det hände sig år noll (19--)

Dockpojken (1993)
Drömkåken (1993)
Drömmen om Rita (1993)
Duhovy Koberec (1964)
Där stenarna tala (1942)
Easy Street (1917)
Efter syndafloden (1983)
En sabana grande siempre es de dia (1988)
Erik XIV (1928)
évangile de la pierre, L' (1949)
film om Gåsinge-Dillnäs, En (195-)
Fimpen (1974)
flicka på halsen, En (1982)
Frihetsligan (1994)
Fritiofs Saga (1924)
Fröken April (1958)
Fäbodjäntan (1978)
Fädernas kyrka (1955)
För att inte tala om alla dessa kvinnor (1964)
Föreställ dig en far (1992?)
Förgylld morgon (1993)
Förräderi (1994)
glade skräddaren, Den (1945)
Good Night Irene (1994)
Ha ett underbart liv (1992)
Hakayitz shel Aviya (1988)
Hamn (1994)
Harpans barn - irländarnas "hedniska" arv (1992)
Harry Lund" lägger näsan i blöt!, " (1991)
Herbstsonate (1978)
Herr Roosevelt Plaudert (1943)
Himmelriket är nära (19--)
Hou-zi lao yue (1983)
Härifrån till Kim (1993)
I lust och nöd (1976)
Illusioner (1994)
Immigrant, The (1917)
Indianvägar (1953)
Ingmar Bergmans värld (1972)
Jack (1977)
Jag älskar dig, argbigga (1946)
Jag är vägen (1952)
Jakten (1965)
Janssons frestelse (1936)
Johanssons i Vrena (1942)
Juliana (1988)
k---" släkten, Den " (1976)
Kaj Munk (19--)
Kalder Katrine (1993)

Katok i skripka (1960)
Kresadlo (1985)
Kring västkustfisk och västkustfolk (1948)
Kyrkoherden (1970)
Kådisbellan (1993)
Kärlekens himmelska helvete (1993)
kärlekshistoria, En (1970)
Lidelse (1945)
Lilies of the Field (1963)
Lilla syster Kanin (1988)
Linnea i målarens trädgård (1992)
Lisa i Zaiats (1973)
Lite för mitt hjärta och lite för min Gud (1993)
Little Lord Fauntleroy (1980)
Ljus över landet (1943)
Ljuvlig är sommarnatten (1961)
Lotta på Bråkmakargatan (1992)
Lotta 2 (1993)
Lust (1994)
Lutning (1994)
man gör sitt val, En (1948)
Man kan alltid fiska (1994)
Mannen från andra sidan (1972)
Mar da Madeira (1992)
Marknadsafton (1948)
Martynko (1987)
Mayaland (1954)
Med krut i nävarna (1969)
Menekse koyu (1991)
Mera ur Kärlekens språk (1970)
Miraklet i Valby (1989)
Misshandlingen (1969)
Morfars resa (1992)
Mu di (1962)
Musikbussen (1994)
Musslan och beckasinen (1983)
mörka ismen, Den (1994)
Niebezpieczenstwo (1963)
Norrmän i Sverige (1944)
"... När lillan kom till jorden ..." (1942)
Pariserhjulet (1993)
Pippi Långstrump på de sju haven (1970)
pizza i Jordbro, En (1994)
Prins Hatt under jorden (1980)
Professor Poppes prilliga prillerier (1944)
Resan (1989)
Riten (1968)
Rolf är här ändå (1930)
Ruka (1965)

Rum för minnen (1994)
S... som i semester (1972)
Same ätnam (1994)
Samma verk (195-)
San ge he-shang (1980)
Sixten (1994)
sjöman går iland, En (1937)
Skazka skazok (1979)
Skräcken har 1000 ögon (1970)
Skären som var världen (1994)
sociala arvet, Det (1993)
Sommarmord (1994)
Sot (1994)
Stadens melodi (1939)
Stadens puls (1948)
stora äventyret, Det (1953)
Strandhugg i somras (1972)
Strawman (1983)
Supersoap (1987)
Sverige åt svenskarna (1980)
Svinaherden (1994)
S/Y Glädjen (1989)
Syv-et (1990)
Så är det bara (1992)
Tag ditt liv - en personundersökning (1994)
Tajna tretjej planety (1980)
Tarzan Mama-Mía (1989)
Teater Åttonde Dagen (1992)
Till er tjänst! (1943)
Tryggare kan ingen vara ..... (1993)
Träfracken (1966)
Tsaplja i zjuravl' (1974)
Två människor (1945)
Täcknamn Coq Rouge (1989)
Tältet (1978)
Ungdom på korståg (195?)
Uppsala studentkårs bal i universitetets aula anno mundi 1927 (1927)
vacances de monsieur Hulot, Les (1953)
Varn!ng för Jönssonligan (1981)
Veckända i Stockholm (1976)
Verdenshistorien. 1. En plads på jorden (1993)
Verdenshistorien. 2. En plads i himlen (1993)
Verner von Heidenstam 1934 (1934)
Vi upplever fjället (197-?)
Vinterorgel (1962)
Waldemarsudde (1943)
Yaaba (1989)
Zasadil dedek repu (1945)
Åsa-Nisse i agentform (1967)

Åsa-Nisse i rekordform (1969)
Åsa-Nisse och den stora kalabaliken (1968)
Återkomster (1994)
Älskling på vift (1964)
Är du inte riktigt klok? (1964)
Östersund och östersundare (1928)
13-årsdagen (1994)
47:an Löken (1971)

2. Progress in the field of preservation

The restoration work could go on during the year.
A part of a "lost" film was found last year in the archive in Saragossa. They kindly gave us the material, a tinted original nitrate reel of BALETTPRIMADONNAN, directed by Mauritz Stiller 1916. The missing parts of the film will be reconstructed with the help of stills from our own collection and frames from the film itself in the Library of Congress in Washington.
In accordance with regulations, masters of new Swedish productions were delivered to the archive. These were FICA-treated for long-term storage.
Many different tests have been made to find out methods to restore faded colour material. Many Swedish colour productions from the 50s and the 60s are in danger of fading away. New digital methods have also been tested, some of them with very good results. The problem with digital methods is that the equipment needed is very expensive. The archive is asking the Swedish government for extra money to be able to do the necessary investment to be able to save the colour material.

Restored films (master prints and viewing prints)

Feature length films restored 1994

Silent films
Svarte Rudolf (1928)
Ådalens poesi (1928)
Östersund och östersundare (1928)

Sound films
Janssons frestelse (1936)
65, 66 och jag (1936)
En flicka kommer till stan (1937)
Bara en trumpetare (1938)
En sjöman går iland (1940)
Bara en kvinna (1941)
Kärlekslivets offer (1944)

Som fallen från skyarna (1944)
Den glade skräddaren (1945)
Bruden kom genom taket (1947)
En flyga gör ingen sommar (1947)
Jag älskar dig, Karlsson (1947)
Marknadsafton (1948)
Hur tokigt som helst (1949)
Livat på luckan (1951)
Ursula - flickan från Finnskogarna (1953)

Short films restored 1994

Herrskapet Stockholm ute på inköp (1920)
Hassw W. Tullberg (1920) tinted
Svenska Baletten på Skansen (1922)
Katrineholms journal (1926)
Den röde hanen (1926) tinted
Uppsala studentkårs bal (1927) tinted
Greta Garbo på Svenska Amerikalinjens fartyg (1929)
Karlskrona 250 år (1930)
Rolf är här ändå (1934)
Stockholmskuriosa (1934)
Verner von Heidenstam (1934)
1:a Maj (1934)
En kämpe - en stridskamrat är död (1935)
Vinterrapsodi (1936)
Över partierna - ett starkt försvar (1936)
Musik och teknik (1938)
K.O. Bonnier (1940)
Albert Engström och hans rospiggar (1941)
Johanssons i Vrena (1941)
En Stockholmssilhuett (1942)
Vår gamla stad (1942)
Till Er tjänst (1942)
Vår gröna gruva (1942)
Herr Rosevelt Plaudert (1943)
Ljus över landet (1943)
Östersjöns nyckel (1943)
En högborg för hemmets hygien (1944)
Norrmän i Sverige (1944)
Saga, sanning blev en gång (1945)
Stockholm dansar (1946)
Romantik och teknik (1947)
Östgötabygd (1947)
Stadens puls (1948)
Kring västkustfisk och västkustfolk (1948)
Terras fönster nr. 1 (1949)
Terras fönster nr. 2 (1949)
Terras fönster nr. 3 (1950)

Djurgårdsmässans teaterutställning (1950)
Vi och våra gamla (1951)
Vördnad för livet (1952)

3. Cataloguing - Documentation - Research

Cataloguing

The archive's database catalogue on microfiche is abandoned. From 1990 on a group of people from the film archive and the documentation department has been working on a new database project. The result is an in-house on-line database. The system runs on a UNIX computer in a network connecting all the Macintoshes at the archive, all the PC's at the documentation and also other computers at the Film Institute. The database is built in ORACLE. The system is now in full operation. All new acquisitions have been catalogued in the database.
The new computer system has forced us to use strict cataloguing rules. A group of people from the archive and documentation is still working with the problems and, with a great help of "The FIAF Cataloguing Rules for Film Archives" a set of rules fulfilling our special demands will hopefully be finished in 1995.

Documentation

The library has acquired 781 books, 646 vols by purchase and 135 as gifts. The book collection amounts to 39,000 vols.
Hours of service: Monday - Thursday 10.00-20.30, Friday 10.00-17.00.
Unpublished script materials have now been organized for 6,830 foreign films and 1,800 Swedish films.
Newspaper clippings: 52,000 film titles, 16,000 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.
Stills: The collection contains 1,500,000 stills, representing 31,500 film titles, a large collection of portraits and a minor section on subjects.
Posters: The holdings of posters contain approx. 31,000 items (including duplicates).

Library automation

In 1989 the software TINlib was chosen as the library system to be installed in a PC local area network. The database now contains around 12,000 records, the acquisitions from 1989 and indexed articles from Swedish film periodicals. The lending module is now used for the books with barcodes.

The International Film Archive CD-ROM is now available in the Library LAN's system.
Two new acquisition lists have been compiled.

4. Film showings - exhibitions - publications
The Cinemateket screened four films daily in Stockholm, and four films a week in Göteborg and Malmö. Filmögat, a club for teenagers, screened one film weekly in these three cities The total number of members is around 10,000 and the total number of visitors for the 1,250 screenings amounted to 50,200. Among invited directors, introducing their films, were John Sayles, Salvatore Maira and Dusan Makavejev. Examples of major retrospectives are Stanley Kubrick, Max Ophuls, Mikio Naruse, Federico Fellini, pre-code Hollywood, Robert Altman and Ingmar Bergman. Exhibitions of film posters from our own collections accompany most retrospectives in Stockholm. Piano music for all silent films was provided by Matti Bye and, for Der Golem and Die Strasse, by guest composer Adrian Johnston.

5. Budgetary matters
A new Financing Agreement for the Swedish Film Instituite was signed January 1st, 1993. This agreement concerns the financing of production aid from the Swedish Film Institute. The "cultural" parts of the Institute, including the archive, are to be financed by money directly from the government. That means that our financing no longer depend on cinema attendance and video cassette rentals. The government turned out to be a less reliable body for financing than the cinemagoers and the signals for the 1995 budget are not very promising.

6. International relations
The 1994 FIAF congress was held in Bologna, where the Cinemateket was represented by Rolf Lindfors, Arne Lindahl and Anna-Lena Wibom. Rolf Lindfors attended the FIAF Cataloguing Commission meeting in Brügge. The archive has been able to provide prints for a lot of film festivals and archive retrospectives around the world.

Stockholm February 14, 1995



Rolf Lindfors

Taipei

FILM ARCHIVE TAIPEI
1994 ACTIVITIES

1994 marks the second year of the Film Archive, Taipei as Provisional Member of FIAF and a great turning point in its recognition on the domestic and international levels. Most importantly, the FA was able to push through plans this year for the 'National Film Center', a comprehensive facility for research and storage of film and film-related materials, which includes a state-of-the-art theatre for domestic and international film festivals. With the passing of the proposal for the NFC and its construction soon to begin, Taiwan is taking another crucial step towards becoming the cultural capital of Asia.

1995 being the Centenary of Film, the FA could not have received a better gift than such a commitment from our supporting government for the preservation and promotion of film. Furthermore, the FA also received financing for its "Festival of Preservation" -- a tribute to Taiwan's cinema and the archive's work in preservation. This program, comprised of ten select films representing the scope of Taiwanese cinema from the 50's to the 90's, will travel to FIAF archives throughout the world. Host archives will receive video copies of the films for their collection. This program, together with the Third Annual "Festival of Taiwan Film Greats", culminates our celebration of the Centenary of Film.

ACQUISITIONS

In the last year the archive acquired 641 feature films and 24 shorts. Of the total, 444 are domestic productions.

One of the primary functions of the FA, Taipei is to acquire domestic productions, chiefly post-1949. On certain occasions, however, we receive films produced in mainland China and Hong Kong predating this period. This year, our archive added a number of documentaries and newsreels made in China in the 30's to its collection. These materials were deposited by the Central Library of Taiwan. Among the films is the notable, LOVE AND DUTY (1931), directed by Mr. Po Wan Ch'ang.

Our annual "salvage trips" to film storage sheds in Hong Kong led to the return of 29 feature-length films. As before, the number of films needing restoration far exceed our capacity, therefore we have made arrangements with certain production companies in Hong Kong for the storage of the films until we can bring them back to Taiwan. Under this arrangement, the Archive can repatriate Taiwanese productions on a systematic basis from Hong Kong.

Also added to our collection was an impressive collection of films by renowned Taiwanese director, Lin Po Chiu. Director Lin not only made his name as one of the foremost director of Taiwanese-dialect films in the early years of the film industry, but also established the Yu Feng Production Company, the first major independent production house in Taiwan. Some notable titles include: TSUO LIAN (1960), LIU GE XIAN YI FAN <"THE SIX SUSPECTS"> (1965), "THE PAINFUL EVENING OF MAY 13TH" (1965).

The annual Golden Harvest and Golden Video Awards are consistent sources of domestic productions. This year, the archive acquired 11, 16mm films and 45 videos from the two events combined. (10 of the videos were entries in the Golden Harvest Awards. The others were from the Golden Harvest Awards.)

PRESERVATION & RESTORATION

Many may already be familiar with the obstacles our archive had to overcome last year in order to establish our nitrate preservation program. Because of the lack of laboratory facilities here at the Archive, we work in conjunction with Eastman Kodak Taiwan, and the laboratories of the Hsin Dah Du Motion Picture Corp. and the Central Motion Picture Corp, to restore nitrate films. Despite the slow rate at which the films are restored, we were able to transfer onto acetate, copies of two nitrate films from the Tong Yue-chuan Collection which we received last year from the French national archive at Bois d'Arcy.

Another six acetate titles were also restored and copied, including PRINCESS IRON FAN (Wan Lai-ming, 1941) and BLOOD WILL TELL (Yue Feng, 1949). Of the total eight titles, seven are from the Tong Yue-chuan collection representing works produced by the Hsin Hwa

Motion Picture Company from its founding in the mid-30's up to the mid-60's. The eighth is a Hong Kong production entitled, TONG MING YUAN YANG <"THE JOINED FATES OF LOVEBIRDS"> (Zhu Shi-lin, 1960).

CATALOGUING AND DOCUMENTATION

In last year's report, I mentioned the amount of infrastructural work that still had to be completed in order to develop a comprehensive, systematic database for cataloguing Chinese films. The two primary challenges in documenting data in the Chinese language are: 1) the limitations of computer technology in processing Chinese characters and , 2) the inconsistencies in romanizations of Chinese words, in particular names. In terms of Taiwan productions, it is ultimately up to the Film Archive, the leading researcher of Taiwan's film history, to institute a standard romanization system which will be used from hereon.

The Archive has already begun to do just this in a number of publications which document the history of Chinese film. Our annual Yearbook in the Republic of China, a catalog of yearly domestic film releases, is an example of such work. Another impressive catalog published by the archive documents over 900 Taiwanese dialect films from 1955-1981, the golden era of these films.

In terms of quantity, the Archive has catalogued 320 films this year; bringing the total number to 1820.

PROGRAMMING

The Film Archive features programs on a monthly basis with screenings two to three times a day, five days a week. Oftentimes, film critics and directors panel discussions following the screenings. Such forums are an organic process wherein the discourse on film (theory) is expanded. Programs held within the archive's 68-seat screening room are open to members. Larger-scale programs are also held in theatres outside the archive and are open to the general public. These programs are indicated with an *. The following is a brief listing of the year's programs:

January	Peter Greenaway Film Festival 5th "Golden Video Awards" Exhibition -- Annual screening of contestants for Taiwan's best video competition
February	African-American Filmmakers
March	Robert Altman Film Festival
April-May	*Aboriginal Film Festival -- A traveling film festivals featured at a number of cultural institutions throughout Taiwan
June	17th "Golden Harvest" Awards -- Our annual festival and awards ceremony honoring the best of the year's independent Taiwan productions Laborers' Film Festival -- Featuring films from Taiwan, Central America, Southeast Asia, and Africa Seminar: "Films in the African Diaspora" Featuring guest lecturer: Mathia Diawara, Professor of Comparative Literature and Director of Africana Studies at NYU
June-July	*Ingmar Bergman Retrospective – Produced in conjunction with the Swedish Trade Council in Taipei. Featured 20 films from the Archive's collection all in Swedish and subtitled in Chinese. This collection is the only one of its kind and was requested by the Beijing Film Archive for their Bergman Retrospective.
October	Feminist Film Festival Featuring: Director Michelle Citron and Dr. Patricia Brett Erens
November	*Reinhard Hauff: His Films and German Film Education -- Held at the Taipei Fine Arts Museum, this program features Director of the German Film and Television Academy, Reinhard Hauff, who will speak on his films, as well as those of students at the Academy.

November "Diversionary Tactics: A Collection of Australian film and video art showcased at Experimenta 1992". Features: Australian Video Artist

December Exploring Political Issues Through Film

PUBLICATIONS

Film Appreciation, A Bimonthly Journal:

No. 67 "Gabriel Garcia Marquez: His Works and His Films"

No. 68 1993 National Film Year -- A recount of the previous year's activities, including a listing of every film festival held in Taiwan

No. 69 "Sayon's Bell: A Japanese Film"

No. 70 The First Generation of Taiwanese Film Directors: Mr. Ho Gi Ming and Mr. Lin Po Chiu

No. 71 Taiwanese Film in 1994 -- Five prominent directors discuss their works: Tsai Ming-liang (VIVE L'AMOUR), Ang Lee (EAT DRINK MAN WOMAN), Stan Lai (THE RED LOTUS SOCIETY), Wu Nien-chen (A BORROWED LIFE), Edward Yang (A CONFUCIAN CONFUSION)

No. 72 The 70's and Taiwan's Booming Film Industry -- The periods leading up and following ...

BOOKS

Series on Taiwanese Film History:

1) "Memoir of Producer Sha Jong-feng"
2) "Taiwanese Films During the Period of Retrocession: 1945-1949"

3) "The Era of Taiwanese Dialect Films"
4) "Interviews with Major Contributors from Taiwan's First Generation of Filmmakers" – Transcripts from the Archive's oral history program

"Ingmar Bergman"

in progress: "Handbook for the Archivist" – A Chinese translation

RELATIONS WITH OUR GOVERNMENT

It should be apparent based on the information given previously regarding the approval of the National Film Center, as well as the budget for our "Festival of Preservation" that the Archive's relationship with our government is improving towards one of mutually acknowledged importance. Along with these two achievements, the FA has also been working closely with the government to help preserve our national heritage, both in the film and public television industries. Our continued cooperation with the Council for Cultural Development and Planning, with such events as the GOLDEN VIDEO AWARDS ensure that our role as preservers of the past and resource for the future will only grow.

INTERNATIONAL RELATIONS

With Taiwan's films gaining greater recognition internationally, so has the Film Archive. This year we have had the pleasure of hosting Mr. Peter Bouckaert and Mr. Walter Provo from the International Flanders Film Festival-Ghent, as well as Robert Malengreau, Director of the Belgian Video Festival. Fellow archivist, Yoshio Yasui, Director of Planet Film Library in Osaka, Japan, had the opportunity to tour our archive and discuss many pertinent issues with staff members here. We also welcomed a number of scholars and researchers including: Chairman of the Film Dept. at University of Southern California, Prof. David James; Mr. Timothy Meager, Program Officer of the National Endowment for the Humanities; Prof. Manthia Diawara, Director of the

Africana Studies Dept. at New York University; Prof. S. Toroptsev, Senior Researcher at the Institute of Far Easter Studies at the Russian Academy of Science.

Our programming department has also been working closely with a number of foreign cultural centers in Taipei to produce international film festivals. The Ingmar Bergman Retrospective, organized in conjunction with the Swedish Trade Council, was made possible by agreement of the Swedish Institute. It was during this festival that we had the pleasure of hosting Mrs. Karin Falkmer, Member of the Swedish Parliament. In late November, the Archive worked very closely with the German Cultural Center to produce a German film festival featuring Director Reinhard Hauff. Because we are separated geographically from the European community, oftentimes it is best to coordinate our programs with representative institutions here in Taipei.

The Archive's efforts this year demonstrate our goal of developing consistent relations with members of the foreign cultural community, both in Taiwan and abroad. Only with this type of international cooperation can the Film Archive, Taipei, continue to flourish in the areas of film preservation and the dissemination of film culture.

Ray Jiing
Director
Film Archive, Taipei

Tehran

Ministry of Culture & Islamic Guidance

Film-khane-ye Meli-e Iran

(National Film Archive of Iran)

Activities Report for the Year 1994

1 Acquisitions of the year

The NFAI acquired a total of 139 film titles and 100 video titles, in the following categories:

i) Feature length films, national productions:
   a) Donation: 7 (35 mm)
   b) Purchase: 62 (35 mm)

ii) Short films, national productions:
   Donation: 70 (35 mm)

iii) Feature length videotapes, national productions:
   Donation: 40

iv) Feature length videotapes, foreign productions:
   Donation: 60

Other acquisitions:

i) 96 titles of national periodicals by donation.

ii) 34 titles of posters of Iranian films by donation (5 of each title).

iii) 25 titles of stills of Iranian films by donation (5 of each title).

iv) Purchase of 100 blank videocassettes

v) Purchase of IBM system for computerising the cataloguing system and storing cinémathèque related data.

2) Preservation

Basic repair work -- including washing, changing cans, repairing perforations ... -- was done on 200 film titles.

3) Cataloguing

i) Total of 152 film titles of national productions and 52 film titles of foreign productions were reviewed and catalogued.

ii) Card catalogue was prepared for all the periodicals, posters and stills acquired.

iii) Work began on computerising the cataloguing system of film collection and storing information concerning the cinémathèque activities.

4) Public Service

i) Number of researchers using documentation: 1500

ii) Number of researchers viewing films: 170

iii) Number of researchers viewing videotapes: 250

iv) Number of research requests by telephone and mail: 650

v) Number of films loaned for research/film study purposes: 5

vi) 46 film titles (153 reels) were loaned to the International Fajr Film Festival, Tehran; 5 film titles (15 reels) were loaned to the Roshd Film Festival, Tehran; and a 35 mm print of "the House Is Black" (Forough Farrokhzad, 1964) was loaned to the Oberhausen Film Festival.

vii) The National Film Archive of Iran provided material for a total of 17 national film and television productions.

5) Publication

Iranian Cinema: A Filmography
Vol.3 (1309-1340S/ 1930-1961)

Edited by Gholam Haydari

6) Report of the NFAI's Cinémathèque

The programme of the eleventh series of the cinémathèque (reopened after the Revolution on May 21st,1991) continued, through the Winter of 1994, with special screenings celebrating the Centenary of Cinema.

By the time 1994 ended, the first programme of the fourteenth series -- continuing with special screenings in occasion of the Centenary of Cinema -- was screened. These screenings are dedicated to showing great works of cinema, through one hundred years of its age. The following is a list of some of the titles which were screened for this occasion:

Born On the Fourth of July (Oliver Stone, 1989); Hammett (Wim Wenders, 1980); Paths of Glory (stanley Kubrick, 1957); To Have and Have Not (Howard Hawks, 1944); Casablanca (Michael Curtiz, 1942); Awakening (Penny Marshal, 1990); Wall Street (Oliver Stone, 1989); Una Giornata particolare (Ettore Scola, 1977); Porte de Lilas (René Clair, 1957); Los Olvidados (Luis Bunuel, 1950); Sunset Boulevard (Billy Wilder 1950); Kino-Glaz (Dziga Vertov, 1924); Spione (Fritz Lang, 1928); Kameradschaft (G.W. Pabst, 1931); Quatorze Juillet (René Clair, 1932); Citizen Kane (Orson Welles, 1941); The Life Of Oharu (Kenji Mizoguchi, 1952); Goupi Gune Bagha Byne (Satyajit Ray, 1968); Medea (Pier Paolo Pasolini, 1970).

It is worth mentioning that for each series a brochure was published introducing the films of the programme; and total number of the audience for 1994 was approximately 50000 persons.

7) International Relations

The director of the NFAI, Mr. Mohammad-Hassan Khoshneviss, together with the director of the international relations of the NFAI, Mr. Fereydoun Khameneipour, attended the 50th. FIAF annual congress in Bologna.

Tirana

LES ARCHIVES D ETAT DU FILM
DE LA REPUBLIQUE D ALBANIE
RUE ALEKSANDER MAISIU 76,
TIRANA, ALBANIE

R A P P O R T D'ACTIVITE 1994

1... ACQUISITIONS DE L'ANNEE

Les Archives du Film ont acquis un fond de 50 longs métrages et de 102 courts métrages et film d'animation. Tous ces films sont des productions albanais.

2...PROGRES DANS LE DOMAINE DE LA CONSERVATION

D'importants travaux d'aménagement des locaux ont ete realisés en 1994.Tout le Fond de nos Archives est transporté dans le nouveau Bâtimant qui a des caractèristiques très bonnes.Pour le film blac et noir la temperature est de 10° et l'humidité de 55% tandique pour le film en couleur la temperature et-4° et l'humidité 25%/

3... CATALOGAGE, DOCUMENTATION, RECHERCHE

Pendant le 1994 nous n'avont pas realisé le catalogage pour des raisons financières.Mais nous avons preparé tous les documentations pour les mettre dans l'ordinateur.
En même temps nous avons établi 152 nouveaux dossiers y compris 50 dossiers pour les films de fiction albanais,92 dossiers pour les film documentaires et d'animation albanais et 10 dossiers pour les film de fiction étrangers.
Nous avons reçu 20 dossiers de photos de films albanais et 96 affiches de films albanais.
Pour la popularisation de l'Art Cinématographique les

Archives ont prete 566 bobines de films aux cinèastes,a l'Institut des Beaux Arts et les autres.
Nos fond sont ouvert aux chercheurs,aux étudiants et aux cinéastes albanais et étrangérs.

4... PROJECTIONS

Il y a eu 115 séances regulières dans l'année.Voici quelques uns des thèmes:

L'Albanie pandent la Dictature.
Les cinèastes étrangers en Albanie et leurs réalisations.
La religion pandant la Dictature.
Les premiers pas de la cinematographie albanaise.

5... RELATIONS AVEC LES AUTORITES NATIONALES

Cette année nous avons travaillé à préparer la nouvelle législation sur la cinèmatographie et les Archives du Film.L'Etat se charge de la conservation de la collection.
Nos Archives sont considéres comme institution d'extrême valeur faisant partie du patrimoine culturel de l'Albanie.

6... LES RELATIONS INTERNATIONALES

En 1994 les Archives du Film ont continue les rélations actives avec les membres les les observateurs de la FIAF

Le Directeur
Petrit Beci

Tokyo

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THE NATIONAL MUSEUM OF MODERN ART, TOKYO
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ACTIVITIES REPORT for 1994

(covering fiscal 1993: April 1993 - March 1994)

Introduction

As we mentioned in the activities report last year, the reconstruction work of the new building of the National Film Center (NFC), which started in January, 1991, is making fair progress according to schedule, and should be completed in October 1994. The new building is planned to have eight stories above-ground and three underground with a total construction cost of about 5 billion yen (50 million US dollars). The new NFC building is scheduled to be opened to the public in Spring 1995.

During fiscal 1993, the National Film Center was admitted the full membership of FIAF at the 49th FIAF Congress in Mo i Rana, Norway. This promotion marked not only the international recognition of the NFC's long commitment to film preservation but also its full participation in the world-wide film archival community which is devoted to preserving films as cultural heritage and historical documents.

Activities *

1. Acquisitions

A. FILMS

As Table 1 below indicates, a total of 2,713 titles were added to the Center's collection

**All the numbers cited below in the report are effective as of March 31, 1994.*

during fiscal 1993. The great increase in the number of acquisitions was brought about by the donation of a number of educational films from the International School of the Sacred Heart in Tokyo at which the films had been used as educational materials, as well as by contributions from a distributor in Nagoya, Chubu Nihon Kyoei, of some valuable nitrate titles which include pre-war Makino films. We also acquired some titles as generous gifts from Nagisa Oshima Production, Nikkatsu, Toho-Towa Company, Ltd., Herald Ace Inc., Pola Foundation for the Promotion of Traditional Japanese Culture, and Tokyo International Foundation for Promotion of Screen Image Culture, to name but a few. We should also add that a number of film titles and equipment privately collected by the late Goro Sugimoto, a scholar of animation film and a film collector, were "unofficially" deposited at the NFC through the trustee of his estate. (The number of Sugimoto's contribution to our collection is not included, due to administrative reasons, in the total number of acquisitions indicated in Table 1 below, however.)

We launched an acquisition-preservation project searching for Japanese films believed to be lost named "Makino Project" (an homage to Shozo Makino, a father figure of Japanese cinema), which was our equivalent undertaking to "Lumière project" initiated by European countries. At first, we began this project by discussing with Edith R. Kramer, Director of Pacific Film Archive, regarding the three films discovered by the PFA.

Table 1

	Acquisition for fiscal 1993			Total Number of our Collection
	Japanese	Foreign	Total increase incl. the number of nitrate films	
Drama	381(55)	18 (2)	399 (57)	3,625
Documentary (including /educational materials)	23(1)	1,581(1)	1,604 (2)	4,091
Animation	5	3 (1)	8 (1)	449
Newsreel	762	0	762	6,072
TV program	0	0	0	1,998
Totals	1,171(56)	1,602(4)	2,773 (60)	16,235

Note) Numbers in parentheses indicate the number of nitrate film titles.

B. PRINTED MATERIALS

Table 2

Item	Japanese	Foreign	Total
Books	294	136	430
Subscriptions to Periodicals	13	3	16
Totals	307	139	446

Note) 762 items of advertisement materials such as program brochures were added to our collection.

2. Preservation/Restoration

As Table 1 indicates, we transferred all the sixty nitrate titles acquired this year onto safety duplicated negatives or master positives. Among those titles, 57 (55 Japanese) titles were dramatic works, including such valuable films as a 1926 Makino production, *Bijobu* (dir. Buntaro Futagawa). Thirty one titles were what we customarily call "toy films," which were short 35 mm prints originally cut and sold for home-use projection and entertainment after theatrical releases at the end of the 1920s and early 1930s.

Thanks to Toei Kagaku Lab, the restoration of *Midori Harukani* (*Far Off in the Green*, prod. Nikkatsu, dir. Umetsugu Inoue, 1955) was completed with a brilliant result. This Nikkatsu's first feature full color film, possibly conceived with hints from *The Wizard of Oz*, was still memorable to Japanese film lovers today marking the debut of Ruriko Asaoka who then sprung out as one of the most popular star actresses in the late 1950s and 60s. However, even more significant from a film archival/historical/technological point of view was the fact that it was processed by "Konicolor," a 100% domestically developed three-color system.

3. Cataloguing/Documentation/Research

A. CATALOGUING

The cataloguing project of pre-war Japanese newsreels/documentaries was continued from the previous year, showing steady progress. In addition, we finished cataloguing in the computer database (FCD) all the titles we acquired this year, except for the gifts of 1,579 educational films from the International School of the Sacred Heart.

B. DOCUMENTATION

We pigeonholed 36,673 cuts of still photographs from 1,508 titles of foreign films released after World War II, and finished their documentation and put them into acid-free envelopes.

4. Film Showing and Related Programming

We held the following screening and circulation programs in the fiscal year: "American Films –The Little Known," "In Memory of the Film Figures We Lost in 1991-1993," "Selected Works of Japanese Film Masters," and "Promotion of the Viewing of Superior Japanese Films, 1993." The first two programs - "American Films–The Little Known" and "In Memory of the Film Figures We Lost in 1991-1993" -- were screened at the auditorium of the main building of the National Museum of Modern Art, Tokyo, (Takebashi, Tokyo) and the remaining programs were held at different venues. The total number of admissions to our programs was 50,162, and a breakdown of each program is shown in Table 3. A short summary of each program follows as below.

A. SPECIAL PROGRAMS

a) "American Films–The Little Known"

Organized with extensive cooperation from our FIAF colleagues, the Film Departments of the Museum of Modern Art, New York, and George Eastman House,

Rochester, this program presented more than 40 rarely shown films to the Japanese audience. Particularly notable in the program was that it included two films by Oscar Micheaux, a pioneering black filmmaker and producer, as well as a considerable number of silent films from the 1910s and 1920s starring Sessue Hayakawa and Tsuru Aoki. In conjunction with the screening, three notable speakers - Jan-Christopher Horak, Charles Silver and Steven Higgins - gave lectures from three points of view - preservation, criticism and production history - on the relationship between film archiving and scholarship. A descriptive catalog of the program providing detailed data, commentaries and story synopses of each title shown in the program was published.

b) "In Memory of the Film Figures We Lost in 1991-1993"

This special retrospective program, the seventeenth such retrospective since the first in 1974, was dedicated to the memory of various individuals whose careers made valuable contributions to enriching Japanese cinema and who passed away in the previous year(s). Works of 41 individuals who passed away between December 1991 and March 1993 were selected and screened for this year's program. Homage was paid to such figures as Yuharu Atsuta, the notable cinematographer of Ozu films, as well as Chishu Ryu, an indispensable actor for Ozu, Ishiro Honda, a director who is known for his works for the Godzilla series, and Yoshiko Okada, a leading star actress of Shochiku silent cinema. This program was also important in that it was a personal as well as historical project, bringing both the audience and the families and friends of the deceased a special occasion to cherish their memories together.

B. REGULAR PROGRAM

a) "Selected Works of Japanese Film Masters"

In connection with the 6th Tokyo International Film Festival, we co-organized a retrospective screening at a Festival venue in Shibuya, which featured works by 16

Japanese directors presented with English subtitles so as to provide both Japanese and non-Japanese audiences with an opportunity to recognize and appreciate the works. The screening enjoyed a favorable success particularly in that it was the only retrospective program organized by the Festival.

C: CIRCULATION PROGRAM (domestic)

a) "Promotion of the Viewing of Superior Japanese Films, 1993"

Fiscal 1993 marked the fifth year of this undertaking which was co-organized by the Agency for Cultural Affairs and the NFC (Tomonori Saiki, Curator of Film, taking charge of this project) and started in 1989 with a view to promoting rarely screened Japanese films in local cities. This year we held touring screenings of Japanese films in the Center's collection at 66 venues in 35 prefectures throughout Japan, with the cooperation of local institutions such as public cultural facilities. As in previous years, they were well received and appreciated.

Table 3

Programs	Period (venues)	Number of days	Number of screening	Admissions		
				Totals	Per day	Per screening
American Films - The Little Known	April 10 - July 25	28	54	7,890	282	146
In Memory of the Figures Lost	July 31 - December 12	22	44	4,043	184	92
Totals (screening at the premise)		50	98	11,933	239	122
Selected Works of Japanese Masters	September 28 - October 2	8	24	2,721	340	113
Promotion of Superior Films	(66 venues in 35 prefectures)	141	330	34,999	248	106
Grand Totals		199	452	49,653*	827	341

* The difference between the two totals we have for admissions - 50,162 and 49,653 - results from the former's inclusion of the admission of 509 at two educational screening programs which were held at our Sagamihara Annex premise (NFC Archive) with the aim of contributing to the local community through educational activities.

5. Budgetary Matters

A budget of roughly 315 million yen (3.15 million US dollars), not including salaries, was executed in fiscal 1993, with the increase by 5.27% from the previous year's budget. An amount of 14 million yen (140 thousand US dollars) was allocated for a new project of transferring newsreels and documentary films into D2 video system. This project was aimed at increasing accessibility to these materials for research and study use, simultaneously fulfilling preservation purposes.

6. International Relations

Thirty six Japanese films of the 1970s and 1980s were shown on tour in three cities - Beijing, Shanghai and Guangzhou - in China from June 15 to July 31, 1993. The screenings took place as the third program of cultural exchange initiated by both the NFC and China Film Archive. Masatoshi Ohba, Chief Curator of the NFC, and Hisashi Okajima, Curator of Film, attended the FIAF Congress in Mo i Rana, Norway. In September 1993 Hisashi Okajima participated in the 20th Telluride Film Festival in Colorado, U.S.A., and presented two films - *Sylvester* (Germany, 1923, dir. Lupu Pick) and *Gardiens de phare* (France, 1929, dir. Jean Grémillon) - from NFC's Komiya Tomijiro Collection. These two titles were also screened at Pacific Film Archive after the Telluride screening. *Sylvester* was then lent to Deutsche Kinemathek to be shown at a special program of homage to the late Carl Mayer celebrating the 100th anniversary of his birth at the 44th Berlin International Film Festival in February 1994. As one of the delegates of a special program sponsored by the Japan Foundation, Yoriaki Sazaki, Assistant Curator, toured around European countries to visit film archives/institutions there in February and March 1994.

We invited such guests from various countries as Jan-Christopher Horak (Senior Curator of Film, George Eastman House), Charles Silver (Supervisor of Film Study Center, The Museum of Modern Art), Steven Higgins (film historian), Marianne Lewinsky (film

historian, Zurich University), Joseph L. Anderson (film historian), and Mona Nagai (Pacific Film Archive). Visitors from abroad included: Maria Luiza Dornas (Cultural Foundation of the Federal District, Brazil), Jorge Adan Jellinek Correa (journalist from Uruguay), Narto Erawan (Director, Directorate of Film and Video, Ministry of Information, Indonesia), Turino Junaidy (Director of Indonesian Motion Picture Producers Association), a few delegates from Shanghai Radio and Television Station, and Hiroko Govaers (coordinator).

And...

To our great regret, this year we lost two irreplaceable individuals, mother and daughter, Madame Kashiko Kawakita, the founder and President of the Kawakita Memorial Film Institute (Japan Film Library Council), who passed away on July 27, 1993 at the age of 85 and her daughter, Kazuko Kawakita, Managing Director of the Institute, who passed away on June 7, 1993 at the age of 53. Without their dedications and support, the film archive/cinémathèque movement in Japan would not have been materialized as it is now, and their immeasurable contributions are and will be appreciated by each one of us in every quarter of the globe who shared their passions for cinema.

* Please note that the address and phone/fax numbers of the new National Film Center's building written on the front page is effective as of January 31, 1995.

Torino

Fondazione Maria Adriana Prolo
Museo Nazionale del Cinema
Torino

Rapport d'activité' 1994

L'élaboration du projet pour la réalisation du nouveau Museo del Cinema dans le siège prestigieux de la Mole Antonelliana a été un des buts essentiels de l'activité de l'institution. Le projet scientifique a été realisé par la direction scientifique composée par Paolo Bertetto (coordinateur), David Francis et le metteur en scène Giuseppe Tornatore, avec la collaboration de Donata Pesenti Campagnoni et Sergio Toffetti. Le projet vise à la réalisation d'un Museo qui reorganise les collections conservés dans le cadre d'un nouveau discours de muséographie du cinéma. Le Museo concernera l'exposition et l'interpretation de l'image en mouvement dans le cadre des rapports avec l'histoire des arts visuels et de la technique. Le Museo sera une structure d'interpretation er de connaissance qui visera à coordonner le passé avec le présent et le futur, en liant les aventures de la lanterne magique aux differences du langage filmique jusqu'aux recherches dans le domaine de l'image digitale. Ce sera un Museo dynamique et interactif qui permettra au public la connaissance et l'expérimentation des techniques du cinéma comme du précinema et de l'image digitale. Et ce sera un Museo qui proposera les objets, les appareils et les fetiches de l'histoire du cinéma en relation avec les images et les séquences des films correspondents.
A' coté de l'élaboration du projet le Museo Nazionale del Cinema a développé aussi une politique de restauration des collections muséales et d'acquisitions. Les restaurations des objets et des appareils de précinéma et de cinéma et ont été réalisées en relation avec la Soprintendenza per i Beni Artistici e Storici del Piemonte et avec la collaboration de spécialistes.
Dans le 1994 le Museo a restauré les pièces suivantes:

- n. 17 plaques photographiques;
- n. 17 lanternes magiques;
- n. 12 appareils du cinéma
- n. 61 vues d'optiques
- n. 18 dioramas théatrales
- n. 50 estampes
- n. 1 livre avec transparences
- n. 20 affiches du cinéma muet

- n. 4 appareils stéréoscopiques
- n. 2 boites musicales
- n. 6 marionettes de V. Podrecca
- n. 2 caméras photographiques

Acquisitions

Le Museo a réalisé l'acquisition de plusieurs films italiens et étrangers:
- 350 longs métrages
- 20 courts métrages
- 300 cassettes vidéos

La Museo a acquis des classiques de l'histoire du cinéma, des copies safety et nitrate du muet (parmi les autres *Siliwa Zulu* et *Fortunello et Cirillino*), des films contemporains, des collections particulières et des films indépendants et expérimentaux, poursuivant sur la ligne d'enrichissement du patrimoine déjà devéloppée.
Le Museo a aussi acquis des lanternes magiques, des dioramas et d'autres materiels de précinema, des cameras, des projecteurs et des autres appareils du cinéma, des objets du set, des scenarios et des maquettes pour le décor, dans la prospective de la reouverture du Museo à la Mole Antonelliana.

Progrès dans le domaine de la conservation

Le Museo Nazionale del Cinema a transféré 18.000 mètres environ de nitrate conservés dans ses archives. Le Musée a aussi procedé au tirage de copies pour la conservation et la programmation. Parmi les films recuperés il faut signaler *Gemma di Sant'Eremo* (1918) et *La spedizione di Sua Altezza Reale il Duca degli Abruzzi al K2* (1909). Une copie très belle a été aussi réalisée d'un film parlant comme *Il cappotto.* La restauration de *Cabiria* a poursuivie par un travail très précis de comparation philologique des copies conservées dans les archives, et il sera possible reconstruire la première version de *Cabiria* avec les materiels de nos archives, du Department of Film du Museum of Modern Art, de la Cinémathèque Française et du Gosfilmofond.

Catalogage, documentation, recherche

Terminée la réalisation de l'inventaire informatisé des archives des documents du Museo Nazionale del Cinema, l'équipe des archivistes a elaboré des index analitiques très riches. Le Museo est en train de réaliser un livre avec l'inventariation des documents.

Le catalogage des differentes collections a été aussi dévéloppé.

Collections muséales:
Catalogage de n. 54 transparences, n. 68 anamorphoses, n. 100 dioramas théatrales, n. 348 pièces de théatre d'ombres, n. 76 caméras (collection cinéma);
Précatalogage de n. 7800 affiches.
Archives film:
Précatalogage de n. 3000 films environ
Photographie:
Catalogage de n. 310 caméras;
Ordonnement et première inventariation de n. 60.000 photos des collections "Histoire de la Photographie" et de n. 32.000 photos de la collection "Photographie du Cinéma".
Bibliothèque:
Catalogage de n. 4000 titres environ;
Acquisition de n. 250 livres et de n. 190 titres de périodiques.

Projections

Nombres de séances en 1993: 2400;
Nombres de films projectés: 700;
Nombres de specateurs: 114.000
Plusieurs films ont été présentés en version originale avec traduction simultanée.

Cycles principaux:
- *King Vidor* en collaboration avec la Biennale de Venezia et la Cineteca Comunale de Bologna
- *Eric von Stroheim*;
- *Alexander Kluge*, en collaboration avec Goethe Institut, Freunde der Deutsche Kinemathek, Munchner Filmmuseum;
- *Karel Capek et le Cinéma*, en collaboration avec Teatro Regio et Teatro Stabile de Turin;
- *L'oeil electronique*, en collaboration avec l'Accademia di Belle Arti de Turin, Museum of Modern Art de New York;
- *Rétrospective des jeunes auteurs italiens*;
- *Rétrospective du cinéma danois;*
- *Rétrospective du cinéma irlandais;*
- *Rétrospective de Marco Ferreri;*

• *Rétrospective de Manoel de Oliveira,* en collaboration avec la Filmoteca Portugueisa;
L'écran noir;
• *Chefs d'oeuvres du cinéma muet italien;*
• *Hommage au Narodny Film Archiv;*
• *Ombre rosse. Le cinéma du '68;*
• *Retrospective de l'histoire du cinéma,* en collaboration avec le Dipartimento di Discipline Artistiche, Musicali e dello Spettacolo de l'Università de Torino;
• *Cinéma et Peinture*, en collaboration avec la Cinémathèque Française;
• *Les restaurations du Museo Nazionale del Cinema;*
• *Le peplum à l'italien*;
• *Rétrospective de F.W. Murnau*, en collaboration avec le Goethe Institut et la Stiftung Deutsche Kinemathek;
• *Rétrospective d'Ingmar Bergman*, en collaboration avec la Cineteca Nazionale de Rome;
• *Rétrospective de F.M. Poggioli*, en collaboration avec la Cineteca Nazionale de Rome;
• *Le cinéma d'animation USA pendant les années 30 et 40*, en collaboration avec la Cineteca del Friuli

Expositions et publications

Coproduction "Geografia del Precinema. Percorsi della visione dalla Camera Oscura alla luce dei Lumière", en occasion du congrès F.I.A.F.
(Bologna, 27/4/94-15/5/94)

Collaboration à l'exposition "L'ultimo Michetti. Pittura e Fotografia"
(Florence 25/11/93-28/2/94-Rome 13/12/94-19/2/95)

Collaboration à l'exposition "Cento anni di meraviglia"
(Rome, 5/5/94-30/6/94)

Collaboration à l'exposition "Dello spazio, della luce"
(Turin-Lingotto, 6/5/94-25/5/94)

Collaboration à l'exposition des affiches du "Festival du Film Italien de Villerupt"
(Villerupt, 20/10/94-18/11/94)-

Fondazione Maria Adriana Prolo
Museo Nazionale del Cinema

En 1994 le Museo Nazionale del Cinema a édité les ouvrages suivants:

- *Geografia del Precinema. percorsi della visione dalla Camera Oscura alla luce dei Lumière*, Cineteca del Comune di Bologna, Museo Nazionale del Cinema-Bologna 1994;
- O. Assayas, S. Bjorkman, *Conversazioni con Igmar Bergman*, Museo Nazionale del Cinema, Mostra Internazionale del Cinema Libero- Torino 1994;
- *La grande parata. Il cinema di King Vidor*, a cura di S.Toffetti e A. Morini, La Biennale di Venezia, Cineteca del Comune di Bologna, Museo Nazionale del Cinema-Torino 1994;
- *Alexander Kluge*, a cura di S. Toffetti e G. Spagnoletti, Museo Nazionale del Cinema, Goethe Institut-Torino 1994

Admistration et budget

L. 2.610.000.000 (US $ 1.620.000)

Relations internes et internationales

Le Museo a des relations institutionelles avec le Sottosegretariato alla Presidenza del Consiglio dei Ministri e dello Spettacolo, le Comune di Torino, la Provincia di Torino, la Regione Piemonte, et des relations constantes avec le Ministero dei Beni Culturali, la RAI-radiotelevisione Italiana, l'Università di Torino et, évidemment, avec les organismes officiels du cinéma et les cinémathèques italiennes de la FIAF.
Le Museo a collaboré avec la Mostra Internazionale d'Arte Cinematografica de Venezia, le Festival del Cinema Libero de Bologna et le Festival del Cinema Indipendente de Pesaro.
Le Museo a été representé au dernier congrès F.I.A.F à Bologne par Paolo Bertetto, Sergio Toffetti et Donata Pesenti Campagnoni. Paolo Bertetto et Donata Pesenti Campagnoni ont prononcé une relation au colloque sur le précinéma du Congrès: Bertetto a parlé des rapports entre précinéma et muséographie cinématographique et Pesenti Campagnoni sur les méthodologies de la restauration de précinema du Museo Nazionale del Cinema.
Le Museo Nazionale del Cinema a donné sa collaboration aux institutions étrangères suivantes:

- Cinémathèque Française, Paris
- Cinemateca Portuguesa, Lisboa
- Deutsche Filmmuseum, Frankfurt a/M
- Filmoteca de la Generalitat Valenciana, Valencia
- Munchner Filmmuseum, Munchen

- Nederlands Filmmuseum, Amsterdam
- Festival International du film, La Rochelle
- Festival Internazionale del Film, Locarno
- Festival International du Film Peplum, Arles

Toulouse

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75

1994

RAPPORT D'ACTIVITES

Le fait qui a peut-être le plus affecté l'archive au cours de cette année fut la décision du Conseil d'administration de faire élaborer une étude sur la réorganisation de la Cinémathèque, démarche préalable à la mise en place d'une stratégie globale de développement.

Ce projet structurant s'articule autour de deux nouveaux lieux : 1) l'implantation au coeur de la ville d'un lieu ouvert au public comportant salles de projection, espaces d'exposition, bibliothèque, vidéothèque et bar; 2) la création à la campagne d'un Centre de conservation du patrimoine où seront regroupés films, affiches, photos et appareils. N'y auront accès que les historiens et les chercheurs pour une consultation individuelle.

Cet audit permet d'abord de cerner les dysfonctionnements internes actuels et propose des ébauches de solution tant en terme d'organisation que de développement des moyens, puis de préparer le déménagement.

I. LES ACTIVITES PERMANENTES

a - Recherche, acquisitions et restauration de films

La collection de films s'est enrichie de 287 long-métrages et 91 court-métrages. Ces chiffres correspondent aux copies qui ont pu être cataloguées; en effet, nous n'avons pas pris en compte pour cette année celles qui n'ont pas pu être installées sur les rayonnages par manque de place. Comme nous le disions déjà l'an dernier le site du Vernet est arrivé à saturation. L'achat et la mise en place de la première tranche du nouveau centre de conservation de Castelnau d'Estretefonds devrait se faire au cours de 1995 si de nouveaux obstacles ne se présentent.

La routine de l'enrichissement par prêt illimité ou par échange s'est poursuivie tant avec les archives amies qu'avec les collectionneurs privés

Le transfert de nos nitrates dans les blockhaus des Archives du film du Centre national de la cinématographie s'est poursuivi au ralenti. L'opération cette année, faute de personnel, a porté sur 278 bobines soit 95 titres.

Les restaurations de films anciens ont été effectuées pour le tirage de copies à Bois d'Arcy, sur le crédit annuel affecté par le Centre National de la Cinématographie.

b - Recherche, acquisitions du non-film

Les difficultés budgétaires étant toujours présentes l'accroissement quotidien de la bibliothèque s'est poursuivi sur un rythme mineur : 140 livres, environ 4000 photos 60, vidéogrammes et près de 700 photogrammes.

c - Projections

Un dictionnaire du cinéma
Le cinéma se raconte
Hommage à Alan Sillitoe
Hommage à Glauber Rocha
La corrida audiovisuelle
Journées du cinéma portugais
Cinéma en concert
Oskar Messter : pionnier du cinéma
Cinémas d'Amérique latine
Jean-Luc Godard : les années 80
Allemandes
La lumière des villes
10 ans de cinéma israélien
"Macbeth" au cinéma
Le cinéma de St-Petersbourg, années 20
Festival Séquences courts métrages
Champs ...et Contrechamp
Hommage La Cinémathèque de Bologne
Trafic d'écritures
100 ans de jeunesse

Walsh, Leone, Eisenstein, Reisz, Richardson, Comencini, Demy, Ophuls, Sagan, Eustache, Serena, Teveth, Pasiolini, Cooper, Schoedsack, Bukay, Rohmer, Froehlich, Galvao Teles, Romero, Guitry, Pialat, Paradjanov, Hathaway, Clément, Welles, Cassavetes, Losey, Varda, Bertolucci, Fuller, Martin, Pabst, Valentin, Schorr, Trauberg, Aldrich, Piscator, Roland, Minnelli, Noyce, Vertov, Altman, Crabtree, Champavert, De Macedo ...et beaucoup d'autres.

d. Enseignement

Les activités en relation avec l'Education nationale ont suivi leur cours et la relation singulière avec les lycées agricoles s'est encore améliorée. Par ailleurs un colloque sur la question du partenariat et du cinéma dans l'institution scolaire s'est tenu à la cinémathèque en décembre.

Enfin dans le cadre du *Premier siècle du cinéma* l'opération, *Le Cinéma, cent ans de jeunesse* destinée à faire se confronter de jeunes élèves aux réalités du cinéma (cours d'histoire du cinéma, écriture de scénario, prises de vue, exploitation etc...), a été mise en place auprès de collèges, lycées, salles de cinéma et entités audiovisuelles.

e. Expositions

La longue préparation de l'exposition sur *Bezin Lug* de Serguei Mikhaïlovitch Eisenstein (640 photogrammes) est terminée. Elle sera montrée pour la première fois au public dans le courant du premier trimestre de 1995 à la Drac Rhône-Alpes/Le Grenier d'abondance. C'est une coproduction de la Cinémathèque et du Centre de Recherche et d'Action Culturelle de Valence dans la Drome.

En plus des interventions en région, la Cinémathèque a coproduit avec le Crac de Valence l'exposition *Autour de l'Homme à la Caméra*, à partir de photogrammes c'est un essai sur la recherche de la genèse et de l'héritage du film.

f. Publications

La lettre, une nouvelle publication a vu le jour, elle en est à son troisième numéro. Elle donne bi-trimestriellement une information sur le passé, le présent, sur le déroulement des travaux Rue du Taur et sur nos projets pour les nouveaux locaux de la Cinémathèque.

Archives, le bulletin de recherches historiques, co-édité avec l'Institut Jean Vigo à Perpignan a publié deux titres, la collection comporte aujourd'hui 59 numéros : *Utopia. L'utopie comme alternative. Enjeux d'un circuit d'exploitation indépendant* par Lara Guillaud (57), *Donatien. Furtif voyageur du cinéma français* par Eric Leroy (58/59).

Le cinéma se raconte, plaquette consacrée au Cinquièmes Champs... et contrechamp (33pp plus photos).

II. BUDGET

Le montant des subventions de fonctionnement des tutelles publiques (Etat, Ville, Département, Région) s'est élevé à 2.728.300 francs, et les subventions sur actions à 715.000 francs soit un total des subventions de 3.453.300 francs (US$ 690,660). Il faut y ajouter nos recettes propres qui furent de 655.000 francs ce qui donnent un montant global de recettes de 4.108.300 francs (US$ 821,660).

III. LES RELATIONS

a. Relations à Toulouse

Bibliothèque Municipale
Centre Maïmonide
C.R.D.P.
Cinéma ABC
Cinéma Gaumont Wilson
Cinéma Le Rex
Cinéma Utopia
Le Cratère
La Dépêche du Midi
Direction Régionale de l'Agriculture et Forêt
Direction Régionale des Affaires Culturelles
Ecole Supérieure d'Audio-Visuel (Esav
Festival Séquences
Festival Les Ecrans de l'histoire
Espace Bonnefoy
France 3 Sud
Galerie Françoise Courtiade
Goethe Institut
Ina Toulouse
Librairie Ombres blanches
Lycée des Arènes
Lycée Bellevue
Lycée du Mirail
Lycée Toulouse-Lautrec
Odyssud
Radio France Toulouse
Rectorat de l'Académie
Rencontres Cinémas d'Amérique Latine
Télé Toulouse (TLT)
Théâtre Garonne
Théâtre Le Sorano
Université Toulouse le Mirail

b. Relations et opérations en Haute-Garonne

Auzielle
Blagnac
Muret
Balma
Castelmaurou
Saint-Gaudens

c. Relations et opérations en Région Midi-Pyrénées

ARIEGE
Lavelanet
Pamiers
AVEYRON
Millau
Rodez
Saint Affrique
Villefranche de Rouerge
GERS
Auch
Lavacant
Marciac
Mirande
Nogaro
Riscle
HAUTE-PYRENEES
Bagnères de Bigorre
Tarbes
Vis en Bigorre
LOT
Cahors
Catus
Figeac
Gindou
Le Montat
Sarlat

TARN
Albi
Castres
Gaillac
Lavaur

TARN & GARONNE
Caussade
Montauban
Saint Antonin Nobleval

Au cours de l'été *Cinénomade* le festival itinérant et en plein air mis sur pied par la Cinémathèque s'est déroulé dans environ une vingtaine de villes de la Région.

d. Relations et collaborations nationales

Afca, Paris
Auditorium du Louvre, Paris
Cinémathèque de la Danse, Paris
Ministère de l'Agriculture, Paris
Espace Malraux, Chambéry
Festival Cinéma et Histoire, Pessac
Festival de La Rochelle
Festival du cinéma d'animation, Baillargues
Festival du conte, Capbreton
Musée d'Orsay, Paris
Rencontres Cinématographique de Prades
Rencontres du monde rural, St Flour
Travelling festival de cinéma, Rennes
Université Mendès France, Grenoble
Cinémathèque de Marseille
Cinémathèque Française, Paris
CNBDI, Angoulème
Colloque "Cinéma et Histoire", Perpignan
Festival du cinéma, St Raphael
Festival des Premiers Films, Paris
Institut de l'Image, Aix en Provence
Institut Lumière, Lyon
Le Volcan, Le Havre
Passage du Nord-ouest, Paris

Centre Georges Pompidou, Paris
Centre Jean Vigo, Bordeaux
Cinémathèque Gaumont, Paris
CNC, Bordeaux
Festival du film au féminin, Marseille
Festival Est-Ouest, Die
Festival théâtres au cinéma, Bobigny
Institut Jean Vigo, Perpignan
Le Studio canal+, Boulogne Billancourt
Vidéothèque Bordeaux-Aquitaine
Oeuvres laïques, St André de Cubzac
Centre Jean Renoir, Dieppe
Crac, Valence
Ciné culture luzien, Saint Jean de Luz
Festival Confrontation, Perpignan
Festival du cinéma chinois, Montpellier
Festival du cinéma Méditerranéen, Montpellier
Festival du court métrage, Clermont-Ferrand
Festival du film nordique, Rouen
Rencontres de Pontarlier
Service des Archives du Film, Bois d'Arcy
Université de Bordeaux III
Université Paul Sabatier, Montpellier
Vidéothèque de Paris

e. Relations internationales

Allemagne Berlin, Filmfestival de Postdam
Allemagne Coblence, Bundesfilmarchiv
Allemagne Münich, Filmmuseum
Allemagne Wiesbaden, DIF Filmarchiv
Andorre, Mostra internacional film de muntanya
Belgique Bruxelles, Cinémathèque royale
Canada Montréal, Cinémathèque québécoise
Espagne Barcelone, Filmoteca Catalunya

Espagne Madrid, Filmoteca espanola
Espagne Valence, Filmoteca Valenciana
Finlande Helsinki, Suomen elukova arkisto
Italie Bologne, Cineteca communale
Pays-Bas Amsterdam, Nederlands filmmuseum
Portugal Lisbonne, Cinemateca portuguesa
Russie Moscou, Gosfilmofond
Suisse Lausanne, Cinémathèque suisse

Jean-Paul Gorce et Guy-Claude Rochemont étaient à Bologne au Cinquantième Congrès de la Fédération Internationale des Archives du Film (Fiaf) et Rochemont a participé au comité directeur à Tunis.

IV. VISITEURS

Joseph Amihoud
Eugène Andréanszky
Alain Bergala
Jean-Claude Biette
Jean-Christophe Bouvet
Michel Cade
Trebla Cudlob
Jean-Pierre Daniel
Leonardo Favio
Jean-Gabriel Garasso
François Laurent
M. Loiperdinger
Pierre Moulinier
Pierre Murat
Sylvie Pierre
Riccardo Pineri
François Roussel
Alan Sillitoe
Sandro Toni

José Baldizzone
Christian Belaygue
Guy Boissières
Marie-Christine Bordes
Françoise Calvez
Guy Chapouillé
Desquine
Ginette Dislaire
Paul Génard
Jacques Grant
Fernando Lopès
Jean-Noel Loubés
André Oskolla
Gérard Pardessus
Serge Regourd
Bernard Revon
Guido Sodo
Françoise Sublet
Roberto Tricari

Nelly Benaïm
Hakim Benchoala Golobitch
Alain Bouffartigues
Nathalie Bourgeois
Raymond Chirat
Jean-Louis Comolli
Nelson Pereira dos Santos
Gianlucca Farinelli
Pierre Guibbert
Adrian Johnson
Duarte Mimoso-Ruiz
Anne Minot
Edith Perrin
Charles Perrin
Michèle Ricou
Patrice Rollet
Harald Taubermann
Bertrand Tavernier
Marc Vernet

V. LES ACTIONS SPECIFIQUES

CHAMPS ...ET CONTRECHAMP

Le cinéma se raconte. Le cinéma va fêter ses 100 ans, en choisissant ce thème Champs ... et contrechamp se présente comme un prélude à la célébration du premier siècle du cinéma à la Cinémathèque. A partir de cette thématique, douze lycées d'enseignement agricole se sont mobilisés pour réaliser avec notre appui, des projections, des enquêtes, des reportages vidéo, des expositions sur ce centenaire. Ce travail, initié par la Direction Régionale de l'Agriculture et de la Forêt et la Direction Régionale des Affaires Culturelles permet de sensibiliser les lycéens au cinéma et donne son sens à notre mission pédagogique.

CINEMEMOIRE

La lumière des villes. A la charnière de ces deux siècles, cette quatrième édition du festival CinéMémoire avait pour ambition de proposer une traversée ludique et sérieuse de cent ans d'histoire du cinéma en prenant comme conducteur la ville et l'urbain. Ce choix relève d'un parti-pris nécessairement hypothétique : témoin ou reflet privilégié du XXème siècle, le cinéma l'est de toute évidence - mais moins que parce qu'il est un regard extérieur sur le monde parce qu'il est lui même un objet de ce monde.

COLLOQUE

Quel partenariat ? Le cinéma et l'institution scolaire. Ce colloque s'est tenu lors de Cinémémoire et a permis la rencontre des partenaires sur les activités cinéma dans la région Midi-Pyrénées.

LE CINEMA, 100 ANS DE JEUNESSE

C'est l'association de quatre institutions : Le Volcan/Eden au Havre, L'institut Lumière à Lyon, la Cinémathèque française et la Cinémathèque de Toulouse qui à l'occasion des manifestations du *Premier siècle* du cinéma proposent, dans leur Académie respective, un programme d'ateliers aux élèves du

premier et du second degré. Ces ateliers seront accompagnés par des journées de formation en direction des enseignants.

Chaque atelier se déroule en trois temps :

1. *Atelier tendance Lumière :* les jeunes filment un lieu de leur choix dans leur ville; c'est l'occasion d'effectuer un travail sur le repérage et le cadrage. Le tournage se fera en un plan unique, sans montage et la durée de l'atelier sera de cinq jours.

2. *Visionnage des films réalisés* afin d'écrire un scénario.

3. *Atelier tendance Méliès :* dans la classe une fiction est écrite à partir des films tendance Lumière. Le lieu filmé est le point de départ du scénario d'un rêve. Tournage de ce scénario, montage du film dont la durée maximum est de cinq minutes. la durée de cet atelier est de quinze jours.

Les films réalisés par les jeunes seront projetés devant un public élargi : ouverture des *Troisièmes rencontres nationales cinéma et enfance du Havre,* à l'*Institut Lumière* à Lyon, aux *Rencontres cinématographiques* de Vic en Bigorre et enfin dans le cadre de *Champs ...et contrechamp.*

Ces projections serviront de support à un travail de réflexion sur le rapport qu'entretiennent documentaire et fiction et pourront faire l'objet de l'édition d'une vidéocassette accompagnée d'un document pédagogique.

Valencia

Filmoteca
Generalitat Valenciana

We began our report last year by explaining the economic difficulties that the Valencian Generalitat´s Film Library was going through. However, in this last year 1994, the economic situation has improved greatly, and this has meant that we have been able to finish all construction work as well as the thermal and hygrometric fittings of the storage area of the new Film Library archives, which have been built in an industrial estate on the outskirts of the city.

This new building, which in April will be the site of the department of Recovery and Conservation, is made up of different offices with instant replay monitors, telecinema and reviewers, and where films and part of the graphic documentary files will be kept in the storage area.

But even though 1994, and supposedly 1995, have economically been better there is no doubt that we must continue trying to free Film Libraries from burdensome bureaucratic restraints. These restraints are directly related to the firm control which the governments are forced to maintain on the Film Libraries which they are subsidizing. And this is still one of the main problems: the exclusive reliance of some Film Libraries on official budgets. We feel that this reliance is due to, amongst other reasons, the lack of real cooperation, to the lack of more solid strategies of protection and restoration that, based on a coordination between Film Libraries which are closely related in culture, language or territory, will overcome personal hereditary interests and in this way come to agreements on restoration work which will not put patrimonial funds in jeopardy. Apart from this cooperation in restoration, its conservation in adequate storage areas, without there being a risk of losing rights to this patrimony, should be another of the points for cooperation.

In 1994, apart from the effort which has ben dedicated to finishing the Archives of the Valencian Generalitat´s Film Library, it has also been possible to recover and restore films, to increase the department of Documentation and to continue with our policy of film showings and publications, especially our magazine ARCHIVOS dedicated to historical research.

Filmoteca
Generalitat Valenciana

RESTORED CINEMATOGRAPHIC MATERIAL

Here we present only the acquisitions of 35mm films (safety), long films and shorts

RESTORED NITRATE REELS

-DANZA SERPENTINA. (Edison Manugacturing Company 1896)1 reel
-MUSICO PEYDRO INTERPRETANDO "LES BARRAQUES". Fragmento
-FALLAS DE ALICANTE (1928). 1 reel
-(SECUENCIAS DE ANIMACION). Diferentes secuencias realizadas entre 1901 y 1910.
-MOROS Y CRISTIANOS EN SAX. 1 reel
-CREVILLENTE INDUSTRIAL (A. Martínez López, 1948) 1 reel
-SEMANA SANTA EN CREVILLENTE (A. Martínez López, 1948) 1 reel
-FABRICA DE RECAUCHUTADOS "LEVANTE" 1 reel
-CORRIDA VALENCIANA DE LA PRENSA (Juan Andreu, 1929) 2 reels
-FIESTAS EN BURRIANA (Juan Andreu, 1923) 1 reel
-EL CULTIVO DEL ARROZ
-(HUERTA VALENCIANA) Fragmento
-ESCENAS FAMILIARES DEL ABOGADO LASSALETA 1 reel
-EL SUSPIRO DEL MORO (Antonio Graciani, 1936).Fragmento

NITRATE REELS. ACQUISITIONS

-THE DEVIL'S CLAIM
-(EL AVESTRUZ Y EL COLLAR)
-(INTERPRETACION DE CAB CALLOWAY Y MAURICE CHEVALIER...) fragmentos
-JUSTICIA DIVINA (J. Fernandez, 1928). fragmentos
-GRAN FERIA Y FIESTAS DE JATIVA (Pedro Elviro, 1928 o 1929). 1 reel
-CIANOGERATRIZ GRIMA. 1 reel

35 MM. SAFETY FILMS. ACQUISITIONS

-LA FIESTA OLIMPICA (Yuri Oyerov, 1980)
-DESPEDIDA DE LA OLIMPIADA (Yuri Oyerov, 1980)
-LES POSSEDES (Andrezj Wajda, 1988)
-CUENTOS PARA UNA ESCAPADA (M. Gutiérrez; J.L. García Sanchez; G. Suarez; C. Mira...1979)
-EL NIDO (J. de Armiñán, 1980)
-PARRANDA (G. Suárez, 1978)
-TERROR EN EL ESPACIO (Mario Bava, 1965)
-LA MUJER CON BOTAS ROJAS (Juan Luis Buñuel, 1974)
-DERSU UZALA (Akira Kurosawa, 1974)
-LA LETRA ESCARLATA (Wim Wenders, 1972)
-PAN DE ANGEL (F. Bellmunt, 1983)
-RADIO SPEED (F. Bellmunt, 1986)
-MEMORIAS DEL GENERAL ESCOBAR (J.L. Madrid, 1984)
-LOLA (Bigas Luna, 1985)

-BILBAO (Bigas Luna, 1978)
-OJALA (Cristina Esteban, 1994)
-SOLO ES UNA NOCHE (Enrique Belloch, 1994)
-DESDE LA TERRAZA (Mark Robson, 1960)
-DESPEDIDA DE SOLTERO (Eugenio Martin, 1959)
-DOMICILIO CONYUGAL (Francois Truffaut, 1970)
-DONDE VAS ALFONSO XII (L.C. Amadori, 1958)
-LA ENTREVISTA (Antonio Pietrangeli, 1963)
-EL ESCUADRON DE LA MUERTE (Fernando Cerchio, 1966)
-ESTACION TERMINI (Vittorio de Sica, 1952)
-EL ESTAFADOR (Dino Risi, 1959)
-EL GRUPO (Sidney Lumet, 1966)
-LA GUERRA DE LOS POLICIAS (Robin Davis, 1978)
-EL HOMBRE DEL VALLE MALDITO (Primo Zeglio, 1965)
-EL HOMBRE QUE MATO A BILLY EL NIÑO (Julio Buchs, 1967)
-LOS IMPLACABLES (Raoul Walsh, 1955)
-MI ADULTERO ESPOSO (Joaquin Coll, 1975)
-UN MILITAR Y MEDIO (Steno, 1959)
-UNA NOVIA RELAMPAGO (Walter Santesso, 1966)
-LOS PECADOS DE LADY CHATERLEY (Alan Roberts, 1976)
-UNA PISTOLA PARA RINGO (Duccio Tessari, 1965)
-PISTOLEROS DE ARIZONA (Alfonso Balcázar, 1965)
-LA PLAYA DE LAS SEDUCCIONES (J.L. Gonzalvo, 1973)
-UN REY PARA CUATRO REINAS (Raoul Walsh, 1956)
-REY Y PATRIA (Joseph Losey, 1964)
-LA RUTA DE CORINTO (Claude Chabrol, 1967)
-EL SALTO DEL TIGRE (Jerzy Skolimovski, 1972)
-LOS SIETE BRAVISIMOS (Leon Klimovsky, 1964)
-SINFONIA EROTICA (Jesús Franco, 1978)
-SOMBRERO DE COPA (Mark Sandrich, 1935)

35 MM. SAFETY FILMS. SHORTS. ACQUISITIONS

-GERMANS (Rafael Viguer, 1993)
-Coleccion de 113 spots publicitarios
-Malaga Virgen (Juan Cobos, 1968). Cortometraje publicitario
-KINE
-JUEGO DE LLAVES

PUBLICATIONS

- EL LENGUAJE DE LA LUZ (The Language of Light), by Carlos F. Heredero.
  Interviews with Spanish cinema directors of photography.
  Joint edition with the Alcalá de Henares Festival.

- EL MUNDO DE LAS PELICULAS TRIDIMENSIONALES (The World of Three-Dimensional Films), by Eddie Sammons.
  Origins and current situation of 3-D films and filmography.
  "Cuadernos" collection N°7.

- FRITZ LANG, coordinated by B. Eisenschitz.
  Catalogue. "Documentos" collection N°6.
  Joint edition with Paris and Torino.

- VIAJE A LA LUNA (Voyage to the Moon), Federico García Lorca's film script.
  Joint edition with Pre-Textos Publications.

- EL CINE DE DANIEL SCMID: LA MASCARA Y EL ARTIFICIO (Daniel Scmid's Cinema: the Mask and the Artifice), coordinated by Teresa Toledo.
  "Catálogos" collection.

- ARCHIVOS DE LA FILMOTECA, a historical research magazine dedicated to the image.
  N° 16: Mexican Melodrama. The restoration of *Il Proceso Clémenceau*. "On *Jurassic Park*". "Metaphor, sound and frame composition. On a sequence of *M* (Fritz Lang, 1931)". "From Counter-Culture to Cold Sex". "Who is the computer?".
  N°17: "Ninon, Maria'Sister. *Metropolis* and Its Variations". "A Lumière Project: The Restoration of F.W. Murnau's *Faust*". "*La Decena Trágica en México*: A case of Film Restoration". "Problems of the Documentalizing Mode (An Analysis of *Notre Planete la Terre*)". The Thrilling Closeness of Enigma: Love and Truth in the Detective Plot". "Film, That Light Object of Desire". "Electronic Images. Three Profane Notes".
  N° 18: Bilingual monograph issue: The Stars: An Aged Myth in the Technological Era.

EXHIBITIONS

"The Rescued Image", a didactic display on the value of the recovery and restoration of cinematographic heritage, was exhibited in many Spanish cities.

DOCUMENTATION

Throughout 1994 we were able to increase the number of acquisitions for the department of Documentation and Library. A total of 725 books and 425 magazines were acquired, as supposed to 300 books and 270 magazines in 1993. People using the library rose from 853 to 1,245. University and cinema researchers in general still find in the Film Library a public service of cinematographic documentation.

Filmoteca
Generalitat Valenciana

PROGRAMMING

The programming of the Filmoteca de la Generalitat Valenciana during 1994 has continued with his aim: to carry out his main objective -of the utmost priority- of diffusing cinematographic culture through an overview of the History of Cinema, from its origins to the present.

Among the film series presented, we could especially note the complete retrospective look at the films of Eric Von Stroheim, Eric Rohmer, K. kieslowiski. Others like Daniel Schmid, Wim Wenders, Tomas Gutierrez Alea or Gianni Amelio came to the Filmoteca in order to present their own retrospectives.

El lenguaje de la luz: directores de fotografía del cine español (The language of light: spanish directors of photography) and El cine español: años 50 (Spanish cinema: the fifties) are two important series that have ilustrated two publications and several activities around these subjects.

Thematic series, national cinematographies, animation, genre series etc. completed the programming of the Filmoteca de la Generalitat Valenciana.

SERIES PROGRAMMED IN 1994

149- AKI KAURISMAKI. EL CINEASTA SURGIDO DEL FRIO.
150- AQUELLOS FILMS QUE AMAMOS TANTO V.
151- CIENCIA FICCION USA .AÑOS 50.
152- CINE ESPAÑOL AÑOS 50.
153- ERICH VON STROHEIM
154- TOMAS GUTIERREZ ALEA
155- WIN WENDERS. DE VIAJES Y TRAYECTOS
156- HOMENAJE A MARCEL OMS. LA HISTORIA DE FRANCIA EN EL CINE
157- CINE DE ANIMACION CUBANO
158- HEIMAT Y DIE ZWEITE HEIMAT. HISTOIRA Y VIDA: ALEMANIA SIGLO XX
159- KRZYSZTOF KIESLOWSKI 1. CORTOMETRAJES
160- CORTO ESPAÑOL AÑOS 70: IN-SCRAM
161- MUESTRA DE CINE BRASILEÑO
162- LA DIFICULTAD DE CRECER
163- DANIEL SCHMID
164- ERIC ROHMER
165- CINE ITALIANO DE ANIMACION
166- LA MIRADA SECRETA DE GIANNI AMELIO
167- EL CINEASTA DE LA MORAL. KRZYSZTOF KIESLOWSKI (II)

168- BEBE KAMIN
169- EL LENGUAJE DE LA LUZ. DIRECTORES DE FOTOGRAFIA DEL CINE ESPAÑOL
170- RAINER WERNER FASSBINDER
171- HEROES DE LA IMAGINACION IV.

SPECIAL EVENTS 1994

92- HOMENAJE A VINCENT PRICE.
93- EL MES...BERTRAND TAVERNIER.
94- PASOLINI: UNA APROXIMACION A LOS MITOS.
95- 6 PELICULAS DE LA INDIA: UNA CINEMATOGRAFIA A DESCUBRIR.
96- ULTIMO CINE CUBANO.
97- ESTRENOS FILMOTECA: GATICA "EL MONO"/EL MANUSCRITO ENCONTRADO EN ZARAGOZA.
98- LIBROS DE CINE: JOHNNY COGIO SU FUSIL.
99- CINE LATINOAMERICANO: COMO AGUA PARA CHOCOLATE/GOLPES A MI PUERTA.
100- MARIO BENEDETTI EN LA FILMOTECA
101- ESTRENOS FILMOTECA: FRESA Y CHOCOLATE
102- FILM SINGULAR: LA EDAD DE LA INOCENCIA
103- MIRADAS SOBRE LA HOMOSEXUALIDAD
104- EL MES... CLINT EASTWOOD
105- ESTRENOS FILMOTECA: ALICIA EN EL PUEBLO DE LAS MARAVILLAS
106- HAL HARTLEY
107- ELS BORJA AL CINEMA
108- ERIC ROHMER

Filmoteca
Generalitat Valenciana

INTERNATIONAL RELATIONS

We continue to be founding members with full rights in the Association of European Film Archives and to be fully integrated in the "Lumière Project", the Media Programme of the European Community.

The latest project we are participating in is the restoration project "Early French Films", in conjunction with the Cinémathèque Francaise, with a Lumière subsidy of 7.200 Ecus.

These films are:

L'OEUF DU SORCIER (1902) Georges Mélies. 40 m.
RIGADIN N'AIME PAS LE VENDREDI 13 (1911) G. Monca. Pathé. 100 m.
TRANSFORMATION Imitation of G. Mélies. Probably before 1905. 20 m
SIX CHAPEAUX, SIS POTS DE FLEURS. Imitation of G. Mélies. Made before 1905. 20 m.
LA TABLE REBELLE. Imitation G. Mélies. Made before 1905. 25 m.
FELIPE EL CONQUISTADOR (1910-1913)?. Gaumont. 250 m.
DESASTRE DANS LE PARC (1910-1915)?. Comedy not identified. 20 m.
A L'ASILE (1909)?. Probably "Le violon" incompleted. 5 m.
LE ROY DU CIRQUE. Of Cinémathèque Francaise.

Vaticano

RAPPORT SUR LES ACTIVITES DE LA FILMOTHEQUE VATICANE
Année 1994

Au cours de l'année 1994, la Filmothèque a développé le rassemblement et la conservation du matériel filmé sur pellicule et vidéo, et dispose ainsi actuellement d'une catalogue d'environ 4.000 titres, grâce à 400 nouvelles acquisitions.

Il s'agit essentiellement de matériel concernant la vie de l'Eglise, l'activité du Saint-Père, mais il y a également des titres portant sur des événements actuels et des arguments scientifiques. La Filmothèque dispose en outre d'une honorable cinéthèque commerciale, comprenant des films d'une importance artistique et thémathique particulière.

Les acquisitions sont généralement des donations faites par des organisations catholiques et des copies du travail réalisé par les différentes entreprises autorisées à effectuer des prises de vue dans la Cité du Vatican.

Bien qu'en nombre inférieur, le recueil de cassettes audio, de disques et de compact-disc se poursuit.

La bibliothèque de la Filmothèque est mise à jour grâce à de nouvelles acquisitions, également en ce qui concerne le matériel sur papier, et elle reçoit tous les mois des revues spécialisées de différents pays, des textes essentiels et des travaux spécifiques, tels que des manuels de conservation et des filmographies.

Conservation

Les cassettes vidéo cataloguées sont disposées sur des étagères prévues à cet effet, tandis que les pellicules sont conservées dans une chambre pourvue des conditions adéquates de température, humidité et ventilation, sur la base des indications fournies par la Commission pour la Conservation de la FIAF (Fédération Internationale des Archives du Film).

Dans cette chambre spécialisée, sont garanties les conditions climatiques optimales de température, d'humidité et de ventilation, et les pellicules sont placées dans des boîtes métalliques en zinc, pour éviter les dommages, dus à l'oxydation, rencontrés avec les anciennes boîtes. Grâce à un système de relevés des données climatiques, un technicien est chargé de veiller quotidiennement aux variations de température. Dans un réfrigérateur prévu à cet effet, sont conservées les pellicules couleurs et celles dont le support est inflammable, même si à l'heure actuelle, le materiel sur nitrate de l'archive a été transformé en matériel sûr.

Un laboratoire a été préparé, dans lequel il est

possible d'effectuer des interventions simples de régénération, en procédant à une première analyse de l'état des pellicules et à leur lavage, grâce aux appareils prévus pour le 16 et le 35 mm.

Le matériel sur pellicule, qui entre continuellement, est contrôlé et catalogué; cette année plus de 300 bobines ont été observées sur visionneuse, environ 120.000 mètres de pellicule lavés et 300 boîtes oxydées substituées par d'autres en zinc.

Grâce à un système vidéo semi-professionnel, il est possible de visionner et de convertir des cassettes vidéo de tout système et de tout format, ce qui facilite la réalisation de copies de travail et la duplication, afin de prolonger la conservation du matériel vidéo. Un centre de montage permet de réaliser d'éventuelles productions internes.

Catalogage, documentation et recherche

Le matériel filmé est catlogué selon un programme informatique, sur la base des critères de la Commission de Classement de la FIAF; cela facilite le travail de recherche et la réalisation du catalogue sur lequel la Filmothèque continue à travailler pour disposer de l'édition la plus complète et mise à jour possible.

Le travail de recherche pour le recueil de données sur la filmographie du cinéma concernant la religion, dans la production cinématographique mondiale, des origines à nos jours, se poursuit. Le programme informatique a été confié à l'UNITELM, et les données concernant une grande partie de la filmographie allemande ont été insérées. Sont également arrivée du Portugal et d'Espagne de nombreuses fiches compilées, qui couvrent une grande partie de la production cinématographique locale; parmi les autres pays qui ont accepté de collaborer, se trouvent le Danemark, la Belgique, le Mexique, la Grande-Bretagne, la France et les Etats-Unis.

Un petit Centre d'Etudes est mis à la disposition des étudiants des universités pontificales pour visionner le matériel dans un but pastoral, culturel et d'information, afin de réaliser des travaux et des thèses sur le patrimoine de la Filmothèque et sur le cinéma en général. On espère ainsi offrir dans ce domaine une aide à l'enseignement et susciter de nouvelles spécialisations dans cette discipline. Dans le Centre d'Etudes, sont disponibles cinq places pour la consultation du matériel, un pour l'étude des films sur visionneuses, un pour la vision des cassettes vidéo et un pour l'utilisation de l'ordinateur.

Les demandes de consultation du matériel de la Filmothèque sont nombreuses et continues et il est possible de répondre positivement aux differentes requêtes provenant

d'organismes de communications sociales, de congrégations religieuses, d'universités.

Projections

La Filmothèque organise dans sa salle des projections de films commerciaux d'actualité ou à contenu religieux, qui remportent un succès notable auprès du public, surtout chez les personnes qui prêtent service au Vatican et chez les membres du corps diplomathique accrédité près le Saint-Siège.

Le matériel de la Filmothèque est également demandé en prêt pour des projections externes, par des organismes culturels que l'on s'efforce de contener, après vérification du sérieux de la demande.

Relations Internationales

En vue d'une mise à jour continnuelle de la structure et d'éventuels échanges, la Filmothèque est membre de la FIAF (Fédération Internationale des Archives du Film) et a des relations avec l'OCIC (Organisation Catholique Internationale du Cinéma), en particulier avec son service missionaire à Rome, ainsi qu'avec l'UNDA (Organisation Catholique Internationale pour la Radio et la Télévision). Les rapports sont nombreux avec les filmothèques de différents pays, surtout en raison du projet de filmographie dont il a déjà été fait mention.

Le Délégué de la Filmothèque vaticane, Mgr. Enrique Planas, recouvre la charge d'expert auprès de la Commission pour le Cinéma et de la Commission pour la Conservation des films du Conseil de l'Europe, en tant que chef de la délégation du Saint-Siège.

Célébrations pour le centenaire du cinéma

A l'occasion du centenaire du cinéma, la Filmothèque a décidé de célébrer l'événement avec une série d'initiatives parmi lesquelles on peut mentionner:

- la restauration de pièces uniques conservées dans l'Archive et leur diffusion à travers des projections et la distribution de cassettes vidéo;
- la publication de programmes pour les écoles et les universités, visant à former les étudiants au langage cinématographique;
- la publication des premiers résultats de la filmographie du cinéma dans le domaine de la religion;
- l'organisation de Journées d'étude sur le thème du "cinéma", avec la participation d'experts dans ce domaine.

Warszawa

FILMOTEKA NARODOWA A VARSOVIE
POLOGNE

RAPPORT ANNUEL POUR L'ANNE 1994

En 1994 la Cinémathèque Nationale a rempli tous ses devoire de statut malgré les possibilités financieres limitées.

Nouvelles acquisitions

En 1994 les collections de la Cinémathèque Nationale se sont enrichies de 406 copies positives de long et court métrage. Dans ce nombre 20 titres production polonais d'année 1993 (14) et 1994 (6). Les collections des Services de Documentation Historico-Cinématographique ont augmenté de:

1 100 photos
296 livres
145 affiches
141 exemplaires de scénarios, listes dialoguées et montage
172 numéros de revues

Tous ces matériaux ont été acquis par l'achat, l'échange avec des archives étrangers et par donations.

Conservation

La situation économique difficile nous a contraint à limiter les travaux de conservation de la bande de film, surtout dans le domaine du recopiage des bandes nitrate sur la bande acétate. Au total on a recopié 11 500 m. (8 titres) nitrate sur la bande acétate et 17 000 m. (7 titres) acetate sur acetate. Au total on a soumis à la conservation manual 7 709 794 m. la bande 35 mm (102 057 m. nitrate) 2 471 653 de négatifs; 5 238 141 m. copies positives).

Deux services ont été chargés de la conservation de bande de film. Ils s'occupaient aussi du contrôle courant des films prêtés et utilisés dans les salles de cinéma de la Cinémathèque Nationale.

Grace à materials nitrate prêtées de Archives CNC à Bois d'Arcy, Cinématheque Nationale a reconstrui deux films polonais muets: *My, pierwsza brygada* (1928) i *Mogiła nieznanego żołnierza* (1927).

Catalogues, documentation, publication

Tous les matériaux de film, livres, revues, affiches, photos ect. ont été inventoriés et introduits dans les catalogues.Le catalogue principal de film s'est enrichi de 518 fiches (88 de long metrage), établies apres projection, contenant génériques, contenus de film, donnés techniques de copies. Les catalogues des films, photos, affiches ect. sont systématiquement transféreés sur la base de donne de ordinateur IBM (Unix network).

La Cinémathèque Nationale a systématiquement publié le programme mensuel du cinéma "Iluzjon" à Varsovie (12 programmes). Ont paru 3 numéros le trimensuel de la Cinématheque "Iluzjon" et les catalogues speciales pour retrospectives de Fritz Lang et Werner Herzog.

Projections, expositions

Une partie des collections de film a été systématiquement présentée par la Cinématheque Nationale dans la salle de cinéma "Iluzjon". Le repertoire a été montré dans les cycles mensuels classés par metteur en scene, acteur ou contenu de film, ect. Les classiques du film ont aussi été mis à la disposition des clubs de cinéma, universités et autres institutions culturelles. Les revues plus importants dans "Iluzjon":

- Wim Wenders (janvier)
- Ars Erotica (retrospective accompagnie d'exposition a Musee National, fevrier)
- Nanni Moretti (juin)
- François Truffaut (juin)
- Michelangelo Antonioni (septembre)
- Humphrey Bogart (septembre)
- Lindsay Anderson (octobre)
- Marcel Carné (decembre)

Administration et budget

La Cinémathèque Nationale en tant que l'institution budgétaire dépendait administrativement du Comité de la Cinématographie aupres du Ministere de la Culture et de Beaux Arts. Le budget pour année 1994: ca. 450 000 USD. Son activité était financée en 54 % par les subventions d'état et en 46 % par ses propres revenus. Nombre d'employes: 59 personnes.

Relations avec la FIAF et les archives étrangers

En 1994 la Cinémathèque Nationale entretenait des relations habituelles avec la Féderation et avec d'autres archives-membres. Les représentants de la Cinématheque ont pris part au Congres de la FIAF a Bologne. Les employes de la Cinématheque ont rendu visite à d'autres archives étrangers dans le but de l'echange des expériences et de la recherche des matériaux pour les colections.

Washington

Human Studies Film Archives

1994 Annual FIAF Report

Acquisitions of the year

During 1994 the Human Studies Film Archives acquired 29 new collections consisting of more than 85,000 feet of archival motion picture film and 13 hours of archival original video and 359,570 feet of 16mm prints and 8 hours of video copies for the study collection. These figures represent more than 475 titles and film and video projects. 384 film prints were acquired from a university non-theatrical distributor and two midwest regional educational media centers.

The HSFA acquired 14 nitrate titles as a result of the National Film Archives of Australia's repatriation of American nitrate film. Of particular note is a circa 1910 unidentified incomplete Selig Polyscope involving an attack of American Indians on a settler's cabin. Research, so far, has not revealed the title.

Collections of particular interest include film shot by explorer Hassoldt Davis in Guyana and French Guiana during the fifties. Both expeditions resulted in completed films, SORCERERS' VILLAGE and JUNGLE TERROR, which we hope to find in the yet unopened boxes. From the estate of Mrs. Julius Fleischmann, the HSFA received a substantial collection which includes FOOTSTEPS IN THE SEA, a film shot of the Fleischmann family's 1931-1932 around-the-world sea voyage in their boat the Carmargo. The film appears to have been originally shot on 35mm but all that is known to exist is the 16mm print. A cache of 35mm films found in an old ice box in Rhode Island turned out to be a film record of the 1924-25 Hamilton Rice Expedition to the Amazon. Through the National Center for Film and Video Preservation the HSFA acquired THE TAHITIAN, a 1956 independent feature film by Hollywood cameraman James Knott and his wife Lotus Long. Although a fiction film, Tahitian celebrations and dances were filmed.

Progress in the field of preservation

The HSFA concentrated on organizing the Bernard R. Hubbard, S.J. collection of nearly 1,000,000 feet of 16mm and 35mm outtakes, production elements and completed films. Through the services of a contractor, the collection was completely surveyed and inventoried.

The HSFA was able to organize, process and safeguard nearly 57,000 feet which includes making reference copies. In addition, the Film Archives preserved (film-to-film copying) five nitrate titles and 6,500 feet of acetate film.

Cataloging - Documentation - Research

The new edition of "The Human Studies Film Archives Guide to the Collections" was completed at the end of 1994. The Guide will be printed in early 1995. This publication is an extraordinary achievement given the financial and staff losses suffered by the HSFA over the last several years. And equally remarkable is the fact that the new guide is already 400 plus titles out-of-date!

During 1994 the Smithsonian changed computer systems to IBM's Notis and all of the HSFA records were converted to the new Smithsonian Institution Research Information System data base. Basic cataloging was conducted on 112 additional titles. Many of these titles were cataloged by intern, Daisy Russell, a graduate student at George Washington University. The collection of films shot by anthropologists Colin Turnbull and Joseph Towles of the Mbuti Pygmies and the Ik were fully cataloged by contractor Robert Leopold, an Africanist. This work was funded by the Smithsonian's Smithson Society.

Synchronous annotions were obtained from anthropologist Mary Elmendorf for her 1970, 1971 and 1976 footage shot in Cham Kom, a Mayan village in Yucatan, Mexico.

Publications

John Homiak reviewed the 1992 film, THE EMPEROR'S BIRTHDAY, directed by John Dollar for Channel Four, England, for "The American Anthropologist." Dr. Homiak, with South African scholar Keyan Tomeselli, wrote a paper, "Structured Absences: The Kung and the Cinema of John Marshall," which was presented at a conference on the politics of representation and the Bushmen held in Johannesburg, South Africa, in July 1994. The paper will be published in 1995.

Budgetary matters

As expected, the HSFA received another 10% plus budget cut for fiscal year 1994 (October 1993 to September 1994). Compounding the HSFA's fiscal difficulties are the HSFA's personnel woes. Dr. Homiak continues to be acting director of the National Anthropological Archives, a paper and photographic repository, and will most likely become the permanent director of both organizations. A positive consequence of his dual role is that the

Film Archives is achieving greater visibility throughout the Smithsonian which should have long term positive consequences. More immediately, however, the video technician, Donald Hales, chose early retirement in October. This position will not be filled for the foreseeable future. The day-to-day operations of the HSFA are now being conducted by 1.5 staff.

All the knowledge, experience, efficiency, and creativity cannot compensate for the loss of personnel. One result of this--to use the U.S. government's positive spin on personnel reductions--downsizing is that we have to consider seriously the collection as a potential revenue source. This creates serious ethical considerations in terms of use of the HSFA collections. That said, the HSFA's first goal is to generate enough income from sale of tapes and footage to fund, at first, a part-time position for handling duplication sales, and, hopefully, for contributing to cataloging.

Special events - Miscellaneous

In January a pipe burst in one of the HSFA's two offices. The HSFA was extremely fortunate that this occurred during office hours and that, consequently, the water damage was minimized. However, audio tapes and video equipment did become damp. The audio tapes were immediately transferred to new audio tape--only time will tell if the original tapes were permanently damaged. The video equipment, fortunately, survived with no problems.

The HSFA received $20,000 from the Smithsonian's Research Initiatives Fund for a collaborative CD Rom project with the University of Southern California utilizing the edited films and footage from Timothy Asch and Napoleon Chagnon's 1971 Yanomamo film project shot in southern Venezuela. These materials are archived at the HSFA.

In December, Mark White, Assistant Film Archivist, organized the move of the HSFA collections housed in the HSFA's environmentally controlled film vault to an interim storage site. The vault is being relocated to Columbia, Maryland. The offices will be moved later in 1995 to temporary quarters in a closed exhibit hall in the Museum. These moves are necessitated by a construction project in the "west court" of the Natural History Museum to create an extensive public outreach facility which will include an IMAX theatre, restaurants, gift shops, and various meeting rooms.

Finally, on an upbeat note, we would like to use this opportunity to congratulate David Francis and his staff at the Motion Picture and Recorded Sound Division at the Library of Congress and all those who participated from around the country for an exceptional report on film preservation in the United States.

Washington

The Library of Congress
Washington, DC

1994 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

In 1994, the Library received 33,391 moving image items, representing about 30,000 separate titles. At least 75 percent of this material was produced for television and home video and was received in video formats. This year, copyright deposits accounted for slightly over half of the total (17,037 items). Among the many recent features for which we received 35mm prints were The Piano, Schindler's List, Reservoir Dogs, The Joy Luck Club, Forrest Gump, In the Name of the Father, Philadelphia, Speed, Little Buddha, The Snapper, The Remains of the Day, and Wyatt Earp. We received numerous episodes from many popular television series, including Roseanne, NYPD Blue, The Larry Sanders Show, X-Files, Frontline, Late Night With David Letterman, and the final seasons of Cheers, and Star Trek, the Next Generation.

A major acquisition event was the arrival of the nitrate American film repatriated from the National Film and Sound Archive in Australia. There are 1,600 American films in the collection, many of which were believed to be lost. Susan Dalton, of the American Film Institute, is evaluating the material at our nitrate vaults and has already found two 1915 films with Harold Lloyd, a 1912 western featuring Broncho Billy Anderson, and Bringin' Home the Bacon, a 1924 feature starring Jean Arthur in one of her earliest roles, all of which were thought to be lost.

Although we signed the agreement to acquire the PBS (Public Broadcasting Service) Television Collection in 1993, actual transfer of the material did not get underway until this year when the first shipment of 8,400 programs (16mm films and 2-inch videotapes) were transferred to our own storage facilities. The PBS collection includes a total of about 50,000 programs.

Through the good offices of the American Film Institute, we acquired a collection of 512 16mm films, made up mostly of B pictures from the 1940s and 1950s from such studios as PRC, Monogram, and Republic. This collection helps fill a major gap in our holdings.

PROGRESS IN THE FIELD OF PRESERVATION

1994 was an exciting year for the Motion Picture Preservation Laboratory. Construction of the new 1,400 square foot processing lab was completed by year's end. Two new Triese

motion picture processors were installed, tested and fully operational by June, and a new darkroom was constructed. The new BHP interchangeable format panel printer, donated last year by the David and Lucile Packard Foundation, was installed in late March and brought up to full operational capability by July. Additional printing heads were ordered and received in late September, giving the Lab the ability to print 16mm films as well as the usual 35mm. A new cleaning machine, a Lipsner/Smith ultrasonic model 3000 MkVI, was received and put into operation in late February. The cleaner replaces a thirteen year-old machine.

The Preservation Lab preserved 330,864 feet of nitrate motion picture film. 152 titles were preserved, with 93 of those pre-dating 1930, including 68 titles from the Paper Print Collection. Total safety film production of the Lab was 745,965 feet. 232 reels of new nitrate film were acquired during the year. That figure does not include the nitrate films from Australia which have not yet been formally accessioned.

The Lab completed work on several major restoration projects, including The Italian (1915), The Miracle Woman (1931), and several early unidentified films from the Hendricks collection (1901-1915). Sound tests were completed for the restoration of All Quiet on the Western Front (1930), and the results are being analyzed by our quality control staff. The Lab completed several other projects, including a compilation of paper print films with Canadian subject matter for the Cinematheque Quebecoise, and a program of pre-code Warner Brothers films.

Our Magnetic Recording Laboratory was active in preserving moving image materials as well. In May, we began to send them on a regular basis endangered or inaccessible television materials for copying. We decided to concentrate first on our 2-inch videotapes (a defunct format) and by year's end the Lab had preserved 600 of these, making 1-inch video masters and 3/4-inch U-Matic use copies.

CATALOGING - DOCUMENTATION - RESEARCH

Arrearage reduction continues to be the primary concern of our Processing Section. The Librarian of Congress promised the U.S. Congress that by Dec. 31, 2000, Library-wide arrearages will be reduced by 80% from their 1989 count. For moving images, three principal efforts are to be undertaken during the next three years, 1994-96. The first, getting copyright receipts under control, is a major task. The Division receives copyright deposits numbering more than 1,500 moving image items a month and has an arrearage of some 12,000 items. The second focus is to begin a serious and ongoing effort to inventory and/or catalog unprocessed collections, chiefly the NBC Television

Collection, with an emphasis on speedier processing methods. The third is to begin work on conversion of the public card catalogs. Happily, in 1994 substantial work was accomplished on all these fronts.

Other notable moving image arrearage projects included a project to input inventory-level records for NBC-TV News programming. The Division collaborated with the Manuscript and the Prints and Photographs Division in the creation of a joint finding aid for the long-running public affairs television program, "Meet the Press," clearing a substantial number of moving image items. A summer intern created a finding aid for the Larry Karr collection of 1,500 television commercials from the 1960s.

The space redesign and reconfiguration of the moving image processing area, begun in 1993, was finally and mercifully completed late this year.

6,344 researchers and visitors used the collections of the Motion Picture and Television Reading Room. Of these, 1,397 had viewing appointments and screened 12,077 films and videotapes from the collections. From January to March, when the Motion Picture, Sound and Video Branch of the National Archives closed to move its collections to their new building, Archives II, in College Park, Maryland, we experienced a great increase in the use of our collections by film and television producers seeking footage for their many documentary productions. It was not until March 21, when the new quarters opened, that our small reference staff could breathe once again as the army of researchers migrated back to the huge public domain collections of the National Archives.

Researchers seemed about evenly divided between those, mostly academics, writing about cinema and television, and filmmakers seeking footage for their documentary productions. Again this year, reflecting the country's continuing preoccupation with multiculturalism, ethnic images on film and television were major research concerns. Many groups were studied, but representations of Asians, American Indians, and African Americans were especially in demand.

We also noted this year a jump in the number of scholars and filmmakers from the countries of eastern Europe and the former Soviet Union. Several of these scholars had received research grants to study independent American social and political documentaries produced from the 1960s to the present. These works were long unavailable in their own countries.

FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

Film programming in the Mary Pickford Theater was devoted primarily to a yearlong survey of the first century of American cinema (1893-1993). The films presented covered the entire range of American film production, beginning with early examples produced by the Edison and Biograph companies in the 1890s and ending with Clint Eastwood's Academy Award-winning western, Unforgiven (1993).

Several special interest programs were presented in the Pickford during the year. The most popular was a well-received three-month long series on the subject, "Jazz on Film," which was organized by our own jazz expert, Larry Appelbaum, an engineer in the Magnetic Recording Lab. From January-March, 1994, the Pickford co-presented, along with the French Embassy and the National Gallery of Art, an extended series of films produced by the Gaumont Film Company of France.

In April, the long-awaited video series of silent films produced by the Division and distributed by the Smithsonian Institution was officially launched at a press conference. "The Library of Congress Video Collection" draws upon the unique resources of the Division and includes rare silent films selected in consultation with film historians, educators and movie buffs. The six-videocassette collection, distributed by Smithsonian Video, comprises the following: Vol. 1, The African American Cinema I; Vol. 2, Origins of the Gangster Film; Vol. 3, Origins of American Animation, 1900-1921; Vol. 4, Origins of the Fantasy Feature; Vol. 5, The African American Cinema II; Vol. 6, America's First Women Filmmakers. We are pleased that we could join with the Smithsonian in a cooperative effort to make this unique collection widely available. The Museum of Modern Art Film Department funded 35mm prints of the same titles for inclusion in the Museum's Circulating Library.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

As noted in last year's report, the Librarian of Congress submitted in June 1993 to the U.S. Congress Film Preservation 1993, a four-volume, 748-page report on the current state of film preservation in the United States. The report was mandated by Congress in "The National Film Preservation Act of 1992." Also mandated in the Act was a follow-up project to "establish a comprehensive national film preservation program for motion pictures, in conjunction with other film archivists and copyright owners." On August 2, 1994, the Library released Redefining Film Preservation: a National Plan, the result of six months of discussions among industry executives, archivists, filmmakers, educators, and others. The Plan marks a new era in

film community cooperation. Favorable articles or coverage appeared in many newspapers and journals. We were fortunate to re-hire Annette Melville and Scott Simmon, co-authors of the film preservation study, to coordinate the development of the national preservation plan.

The 1992 Act also renewed the National Film Registry program to select 25 American films each year that are of historic, cultural, and aesthetic significance and to attempt to preserve these films in the Library's collections. On November 13, 1994, at a meeting of the National Film Preservation Board at the Museum of Modern Art in New York, the Librarian of Congress, James Billington, announced the selections for 1994 (see attached list). Press coverage of the 1994 Registry proved, as usual, quite extensive, with articles in the trade papers, most major U.S. newspapers, numerous mentions on television and radio programs, and brief wire service listings in newspapers from most of the 50 states. The Zapruder film of President Kennedy's assassination, chosen to represent home movies and amateur film, garnered the most press attention.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

During the 1994 calendar year major program support was provided by the Library of Congress to many international festivals and FIAF member archives. In January seven films were loaned to the Stiftung Deutsche Kinemathek for a Erich von Stroheim retrospective at the Berlin Film Festival, including a recent restoration of the road show version of The Great Gabbo (1929). In February a second loan was made to Berlin and three films were sent to the International Festival Films de Femmes in Creteil, France. Two titles were loaned for a festival in Bucharest, Romania in March and two Vitaphone shorts were sent to the Nederlands Filmmuseum in Amsterdam. Also in March, two prints were loaned to the Pacific Film Archive and fifteen titles were sent to the UCLA Film and Television Archive. In April five more prints were loaned to the Pacific Film Archive and two titles were sent to the British Film Institute. May loans included three films to the Oesterreichisches Filmarchiv in Vienna, one film to the BFI and one title to the Pacific Film Archive in Berkeley.

A record six hundred and sixty (660) one-reel films were loaned to the Museum of Modern Art for the Domitor Conference, which focused on world film production through the end of 1900. Two films were loaned to the George Eastman House in July and two more in August. Forty films were shipped to the Pordenone Festival in late August for showing in October, including many one-reel short silent comedies and fifteen multi-reel productions by William Wyler and others. Five films by Frank Borzage were

loaned the National Film and Television Archive (UK) in August and one film was sent to Deauville, France. Four titles were sent to the Musee d'Orsay in Paris in September; four films to the Festival International d'Animation d'Ottawa in Ontario, Canada, and one film to the Cinemateca Brasileira in Sao Paulo. In October ten films were loaned for screening at a conference in Mexico City and the year ended with the loan of one film to the Cinematheque Francaise. More than seven hundred films were loaned to U.S. archives and festival, totalling over two thousand reels of film. International loans during 1994 amounted to ninety-two titles, totalling over three hundred reels.

Special Events - Miscellaneous

Two special programs sponsored by the Division and the Pickford Theater deserve mention. The first was a symposium on D.W. Griffith's The Birth of a Nation (1915), held at the Library on April 25. The symposium participants included historians John Hope Franklin and Thomas Cripps, and the filmmaker/writer/actor William Greaves. The focus was on the historical inaccuracies in The Birth of a Nation and the harm and misinformation the film has perpetuated in our popular knowledge of the role of blacks in American history.

The second program of note was an evening with the distinguished author Herman Wouk on June 2. The occasion marked the Library's commemoration of the fiftieth anniversary of the D-Day invasion of Normandy. Mr. Wouk spoke to an overflow audience on his life as a writer and on the impact of the Holocaust on his work and history. It was an occasion also for the Library to express its gratitude to Mr. Wouk and television producer Dan Curtis, who together donated a 35mm copy of the thirty-hour television mini-series, "War and Remembrance" (1988-89), based on Mr. Wouk's best-selling novel.

Attachment

FILM SELECTED TO

THE NATIONAL FILM REGISTRY,

LIBRARY OF CONGRESS - 1994

1) THE AFRICAN QUEEN (1951)
2) THE APARTMENT (1960)
3) THE COOL WORLD (1963)
4) A CORNER IN WHEAT (1909)
5) E.T. THE EXTRA-TERRESTRIAL (1982)
6) THE EXPLOITS OF ELAINE (1914)
7) FORCE OF EVIL (1948)
8) FREAKS (1932)
9) HELL'S HINGES (1916)
10) HOSPITAL (1970)
11) INVASION OF THE BODY SNATCHERS (1956)
12) THE LADY EVE (1941)
13) LOUISIANA STORY (1948)
14) THE MANCHURIAN CANDIDATE (1962)
15) MARTY (1955)
16) MEET ME IN ST. LOUIS (1944)
17) MIDNIGHT COWBOY (1969)
18) A MOVIE (1958)
19) PINOCCHIO (1940)
20) SAFETY LAST (1923)
21) SCARFACE (1932)
22) SNOW WHITE (1933)
23) TABU (1931)
24) TAXI DRIVER (1976)
25) ZAPRUDER FILM (1963)

Wellington

NEW ZEALAND FILM ARCHIVE
WELLINGTON
REPORT TO FIAF
FEBRUARY 1995

Introduction

During the period January - December 1994 the New Zealand Film Archive's focus was still on the continued development of its new facilities in central Wellington. Nonetheless, considerable progress has been made in the ongoing work of the Archive.

During the year a Five Year Strategic Plan was developed and published which laid the foundations for the expansion of the organisation's activities beyond its established role as a collector and preserver of film material into genuine public access. The Plan expresses the New Zealand Film Archive's functions as the *COLLECTION, PROTECTION* and *PROJECTION* of the nation's moving image heritage and sets out a number of medium-term goals in the pursuit of this mission.

Facilities

The Film Centre has proved a great success, bringing together a scattered staff and an even more scattered collection into one properly equipped building for the first time. There have been marked improvements in productivity and staff morale as a result as well as a considerable easing of the concerns about the long-term storage needs of master material. Even so, the continuing growth of the collection is beginning to place pressure on some of the vaults and further expansion of these facilities will be necessary within two to five years.

The top floor of the Film Centre has been leased to the New Zealand Film Commission, the government film financing agency. This provides substantial long-term rental income to the Archive, but also serves to establish the building as the headquarters of the flourishing New Zealand film industry. It is also probably the only example around the world of an independent film archive providing accommodation for a state-owned film organisation.

The undeveloped portion of the building has been planned as a public venue and during 1994 work continued to establish a variety of facilities in that area. A lease was signed with Rialto Cinemas, a commercial art-house operator, to build, rent and operate a small three-screen cineplex on the site and this will open in April 1995. The rest of the area will be devoted to the Film Archive's facilites, which will open in July 1995.

Collect

The New Zealand Film Archive's collecting activities were once again focused principally on the Last Film Search project which resulted in two regional searches (in Nelson and the Waikato region). There were significant discoveries of early New Zealand film and a great deal of material of regional and national interest was uncovered. Some notable examples of early European and US films were also deposited with the Archive.

The Last Film Search serves both as a source of valuable material for the collections and also as an educative process, bringing the message about the fragility of the nation's moving image heritage to small towns and regional cities around the country. It is due to continue until the year 2000, by which time it will have covered the whole of New Zealand.

During the year a deposit of a short fragment of actuality footage of a military parade provided us with the earliest known piece of footage shot in New Zealand which is still in existence. It has been established that the film of the preparations for departure of the 2nd New Zealand contingent to the Boer War in South Africa was shot in January or February of 1900. This footage is currently undergoing specialist preservation work at Bologna.

The other major collecting activity has been in the area of television material where thousands of early television commercials and a range of independently-produced television dramas and documentaries have been collected under a contract with NZ on Air, the New Zealand public broadcasting funding agency. Once preserved and catalogued these will form a valuable part of the Film Archive's collections.

Protect

Preservation work continues steadily with a range of material from 35mm nitrate through 16mm black and white and colour reversal to 9.5mm and 8mm personal record films being repaired and copied to film or video tape. In addition to film work, the New Zealand Film Archive is increasingly facing the onset of video tape as source material for a great deal of recent production. While storage has been provided in the new building for the medium term, there are clearly longer-term space problems looming. The proliferation of video tape formats and their relatively short life also produces challenges to find and hold onto a wide range of equipment. At the moment most master-tape copying work is sent out to facilities houses, but eventually some of this work will have to be undertaken in-house.

There has been an increasing use of S-VHS and VHS tape formats as a cheap and user-friendly way of providing outside users with access to parts of the collection and many key collection items have been transfered to these formats.

The preservation of particularly valuable early film material has been greatly assisted by the generous involvement of fellow FIAF members in Brussels and Bologna and promising negotiations have begun with Canberra for possible projects involving their laboratory facilities.

A great deal of work has been put into the improvement of the New Zealand Film Archive's computer data base, which contains listings of all the material held by the Archive (some 20,000 separate titles). Cataloguing has been stepped up in key areas and the percentage of catalogued material has now risen to approximately 15%. The database has been designed for use on Apple Macintosh computers to provide for ease of use and ultimately to allow for the inclusion of still and moving images on the database. There has been considerable interest from museums and libraries in access to the Film Archive's database.

Project

Until recently Projection has been the least developed of the New Zealand Film Archive's functions. Because of cramped facilities and a lack of resources, it has always been difficult for the Archive to provide meaningful public access to its collections other than through occasional off-site screenings. The development of the Film Centre is intended to overcome this problem.

The Archive will use one of the cinemas in the building each day for archival screenings. The remainder of the space will be converted into a complex which provides:

- a compact museum of the moving image;
- a large temporary exhibition space;
- a research library with access to much of the collection on video;
- a television archive viewing room.

The Film Centre will provide a mix of entertainment, education and heritage based on New Zealand's rich history of film-making.

As part of the development of the programmes for the Film Centre the Film Archive put together *$elling New Zealand,* a highly-successful exhibition surveying the history of television advertising in New Zealand in mid 1994. The show attracted in excess of 50,000 visitors to the neighbouring City Gallery Wellington in less than three months and has gone on to tour the country. A number of trial screening programmes were also presented in a variety of venues around the country as part of the development process.

The New Zealand Film Archive also sees the Film Centre as a launching pad for a variety of outreach programmes over the next few years and is already developing links with marae, museums, galleries and libraries as well as within the cinema community to make this possible.

Wien

ŒSTERREICHISCHES
FILMMUSEUM
Wien

REPORT OF ACTIVITIES 1994

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 234 films among them works by Michael Powell, Jean-Claude Brisseau, Doris Dörrie, Nagisa Oshima, Lina Wertmüller, Jacques Rivette, Eric Rohmer, Erwin Keusch, Sergej M. Eisenstein, Rosa von Praunheim, Federico Fellini, Mikhail Chiaureli, Kenji Mizoguchi, J. Wesley Horne, Carl Theodor Dreyer, James Parrott, Yasujiro Ozu, Alexander Sanin, Stellan Olsson and many others.

II. PRESERVATION

Due to the grants of the Ministry for Education and Culture and the City of Vienna we were able to continue also this year the work of preservation of our nitrate holdings as well as the conservation of our very important Avantgarde-collection.

CURATOREN: PETER KONLECHNER UND O. PROF. PETER KUBELKA
MITGLIED DER FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (F.I.A.F.)
AUGUSTINERSTRASSE 1, A-1010 WIEN, TELEPHON: (43-1) 533 70 54/55/56-0, FAX: (43-1) 533 70 56 25
BANKVERBINDUNG: CREDITANSTALT-BANKVEREIN, WIEN, ZWEIGSTELLE KÄRNTNER RING, KONTO: 0050-27396/00, BLZ 11.000

III. DOCUMENTATION AND CATALOGUING

The work on our film, stills and book holdings continues. The visitors of our library are using the possibility to get computerized information on our holdings of books from our STAR database, on periodicals from the FIAF-CD-ROM and on general filmographic data from the BFI-CD-ROM very intensively.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 7.000 members. Between January and December 1994 approximately 21200 people attended 407 performances. 582 films were shown.

On occasion of the 30th anniversary of Österreichisches Filmmuseum, the Filmmuseum presented from January to April 1994 highlights from its collection. 280 films have been shown in this programmes between January and April 1995.

In addition to this program Österreichisches Filmmuseum presented between May and December 1994 the following retrospectives:

THAT'S JAZZ - The Sound of the Century
(The VII. Jazz-im-Film-Festival)

COOL - Pop, Politics, Hollywood 1960-68
(In the course of the Vienna Film Festival "Viennale")

JEAN RENOIR

ALEKSANDR P. DOVSHENKO

THE GHOST GOES WEST -
Hollywoods Phantastic Comedies

V. PROGRESS IN BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our relations with governmental authorities are very good. But due to the current economical crisis our financial situation may not significantly improve.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations with other FIAF-members were as good as ever. We would like to express our sincerest thanks to the National Film and Television Archive, London, the Museum of Modern Art, New York, Film Department, Suomen Elokuva-Arkisto, Deutsches Institut für Filmkunde, Bundesarchiv - Filmarchiv, Stiftung Deutsche Kinemathek, Berlin, Filmmuseum/Münchner Stadtmuseum, Deutsches Filmmuseum, Nederlands Filmmuseum, Anthology Film Archives, New York, La Cinémathèque Française, Paris Service des Archives du Film, Centre National de la Cinématographie, Bois d'Arcy, Gosfilmofond, Moscow, la Cinémathèque Suisse, Cinemateket - Svenska Filminstitutet, Narodny Filmovy Archiv, Prague, University of California, National Center for Film and Video Preservation at the American Film Institute, La Cinémathèque Quebecoise, National Archives of Canada, Ottawa, Österreichisches Filmarchiv, The Library of Congress, Washington, Det Danske Filmmuseum, Kopenhagen, Cineteca Nazionale, Rome, Cinémathèque Municipale

Österreichisches Filmarchiv and Österreichisches Filmmuseum meet occasionally to discuss and coordinate their activities.

COLLECTIONS

Films		10554
Newsreels and Shorts		8348
Stills	approx.	337275
Programs	approx.	135480
Books		10626
Apparatus		53

PROJECTIONS

Spectators	21194
Films	582
Screenings	407
Members	7000

(This report covers the time from January to December 1994)

Wien

ÖSTERREICHISCHES FILMARCHIV

ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

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President — Prof. Dr. Alfred LEHR
Director — Prof. Dr. Walter FRITZ

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ANNUAL REPORT 1994

1. Acquisitions

The *AUSTRIAN FILM ARCHIVE* has increased its collection by **2.611 reels** including **87 reels** of nitrate material. Overall stock as of December 31st, 1994 amounted to **116.838** reels.

Nitrate film stock : 12.301
Safety film stock : 104.537

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was continued in 1994. **126** reels were reprinted into safety film. **8.157** reels - that is *66%* of the complete nitrate stock - are still waiting for being reprinted into safety film.

3. Cataloguing - Documentation - Research

Documentation material of the *AUSTRIAN FILM ARCHIVE* set up in Laxenburg's Old Castle (3rd floor) and in the Vienna secretariate.

Items	stock increase 1994	overall stock 1994-12-31
stills	150	222.100
documents on film	-	42.000
posters	100	6.549
negative stills	-	5.300
books (volumes)	170	9.700
film programs (folders)	150	20.280
slides	-	4.480
audio tapes	-	209
sound film scores	9	131
video cassettes	59	675

4. Film showings

The most outstanding retrospective was:
" 85 Years of Austrian Film" (Laxenburg from May -December, for groups only, June and September/October for public).

5. Publications

The following publications appeared:

ANNUAL REPORT 1994

FILMKUNST nos. 140 a, 141 a, 142 a : Classic films from the Archive (Retro Program)

6. Utilization

In 1994 several university lectures and film funding jury sessions were held in the rooms of the *AUSTRIAN FILM ARCHIVE*; in more than 40 cases students and cultural organisations were supplied with archive material on free of charge. During the reported year the *AUSTRIAN FILM ARCHIVE* supplied film material for 92 film and TV productions, mainly for the Austrian television ORF, and also for some foreign stations.

7. Some new restoration projects of the AUSTRIAN FILM ARCHIVE

* In 1994 some restoration projects could be completed, several are still in process. As a part of the *EU-MEDIA-LUMIERE-PROGRAMME* the *AUSTRIAN FILM ARCHIVE* is involved in three projects:

* In cooperation with the *Scottish Film Archive* a documentary called *"Heil Österreich"* is restored.

* The *Cineteca del Commune di Bologna* found new material of the silent movie *"Sodom and Gomorrha"* (Austria 1923) which enables us to complete and improve our version from 1990.

* Together with the *Stiftung Deutsche Kinemathek* we are working on the reconstruction of *"Seine Hoheit, der Eintänzer"*, a silent movie from 1926 which was shot under the influence of the *"New Realism"*.

Besides our participation in the *EU-MEDIA-LUMIERE-PROGRAMME* our main retorations were:

* *"Episode"* (Austria 1935 starring Paula Wessely)
With the use of additional material found in the *French National Film Archive (Bois d'Arcy)* it was possible for us to show a complete version of the film directed by Walter Reisch.

* *"Ost und West"* (Austria 1923)
Produced 1923 in Vienna as an Austrian/US-coproduction. We received material from the Netherlands and the USA and were able to present the movie to an interested audience at the *"Jüdische Filmwoche"* in Vienna in October 1994.

* The restoration of *"Der Fluch"* (Austria 1924) showing *Lilian Harvey* in her first role will be completed in 1995.

* about 40 documentaries of special geographical or historical interest.

Zagreb

Hrvatska kinoteka (Croatian Cinemateque)
Hrvatski državni arhiv (Croatian State Archive)
41000 Z a g r e b
Marulićev trg 21

THE ANNUAL REPORT - SHORT EXPLANATION FOR 1994.

Croatian Cinemateque was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia.

From its beginning Croatian Cinemateque started to collect and, at the same time, implement the necessary measures of preservation and restauration of film records.

Special problem was in the fact that we have got film materials on flammable track and very valuable collections of films that were made by film amateurs (from 1927-1938) on 8mm standard and 9,5mm film track. So we have to take right measures in preserving this materials as well as transferring them on 35mm film track.

In 1994. our main tasks were:

1. NEW ACQUISITION:

As it is obviuos from the Statistical Report we have enormous acquisition of the new film records in 1994. (in total 1.066.753 meters), or 250 feature films and 476 shórt films.

The Croatian Cinemateque in its film collection keeps 16.286.330 meters.

These film records consist of original materials from the Croatian film producers that where not given to Croatian Cinemateque, and feature films that were imported in Croatia as well as film materials that were preserved during 1994. year.

Together with film records we also take over related film materials from film producers as well as from film workers, authors and film criticians (scripts and shooting books).

2. PRESERVATION ACTIVITIES ON CONSERVATION AND PRESERVATION OF CROATIAN NATIONAL FILM FOND

a) Transferring of nitrat films on uninflammable film track Although our country is still in war and one third of our country is occupied we continuosly take care about preservation and conservation of film records.

Concerning nitrat films we definitely saved nitrat films transferring them on uninflammable film track, especially film titles (short films) important for the history of Croatian cinematography from 1916. untill 1952. (19 titles), in total 9.344 meters.

b) Film documentation on Cultural Heritage produced by Minstery of Culture after 1945. untill 1960. and The Ethnological Institute

These films are very important as documents about historical monuments, environment and ethnological customs. We saved 16 titles on 16 mm track making double negatives and new copies, in total 3.677 meters.

c) New duble or internegatives for Croatian feature films

We make new inter negative for 1 Croatian feature film because its original negative is in Serbia.

d) New double negatives for short films

Special film fond is the film fond of "Kršćanska sadašnjost" (Christianity at present time) short films on religion produced between 1971. untill 1987. These films were produced by church authorities and they were not preserved on the right way, because they did not have support from The Ministery of Culture at that time.

Now they are in the deposit of Croatian Cinemateque and we make double negatives and new copies for 4 titles (in total 1.303 meters of 16 and 35mm track).

e) New "treasure" copies

We make treasure copies of important documentary films 8 films (from 1961. untill 1979.) in total 2.787 meters and it is our permanent effort to make fond of copies that are in excellent condition in the case that original of the film is lost or damaged.

f) Transferring of film titles on video in the purpose of protection of film materials and scientific research

In 1994. we transferred on video by shooting film materials directly from editing table on video (using video camera) 152 feature films and short films (in total 71.240 m) for purpose of protection of film materials. At the same time we transfer 129 titles of feature and short films for study and research for Film Academy, universitie professors, primary and secondary grammar schools, students and other scientific researchers and film criticians.

3. CATALOGUING ACTIVITIES

a) New additions to existing catalogues

After new acqusitions we have made new aditions in our documentation. Central catalogue for Croatian films is filled up with 374 cards (in total 3.669 cards), central catalogue for foreign films with 800 cards (in total 4.546 cards). We have transformed our documentation by selecting croatian films from films from other republics of former Yugoslavia.

We have 8 special specialized catalogues and they are filled up with 543 new cards (in total 27.984 cards).

- Collection of films scripts has 1.798 Croatian titles and 650 foreign titles. In 1994. we have got 11 scripts for feature films and 15 shooting books.
- Collection of posters has 272 titles of Croatian films and 6.636 titles of foreign films. In 1994. we have got 1.550 new titles.
- Collection of photos has 15.035 photos on Croatian films and 27.058 photos on foreign films, in total 42.093 photos.

In 1994. we have acquisitin of 32.875 new photos and in computor we put 6.908 records.

b) Croatian Filmography

In 1993. we started to work on Croatian Filmography and we put in computer 4.600 records and in 1994. we put 130 new records and at the same time we correct missing facts.

Total number of films in data base is in total 14.252 records.

c) Research

In 1994. Mgr. Vjekoslav Majcen finished research on film collecion of very well known School of National Health (1926-1960).
This work will be published as a part of special edition on Croatian Film Heritage, by Croatian Cinemateque.

4. FILM SHOWINGS

Croatian cinemateque has not its own movie theater hall so we declared as our authorized movie theater two theaters from "Filmoteka 16" iz Zagreb (Film Library in Zagreb), one 300 seats and small hall with 50 seats.

In these theaters we show special programmes of Croatian and foreign films for students of Film Academy, Philosophical University, University of Fine Arts and other primary and secondary grammar schools in whose programe film is the one of subjects, for more than 30 years.

We regularly show special programmes in collaboration with cultural centres in Zagreb especially, Goethe institut, French and Italian Cultural Centres, Ambassies of Sweden, Hungary, Iran etc.

In 1994. we had 950 film projections in bigger hall and 96 in smaller hall. Nnumber of films that were shown in these halls is 140 titles. Because all our classic films are in Belgrade we have to concetrate on asking help from foreign cultural centres and at the same time we started to show Europian films (premiers) because our film market is completely under control of American companies.

In last three years we are one of founders of Croatian Festival of Short Films in Zagreb and in that programme we have succeded to incorporate special programmes on Croatian Film Heritage.

In 1994. as special programmes conected with 100 years of cinema we show retorpectives of Croatian feature films and special retrospectives of well known film directors Pavao Štalter (animated films) and Krsto Papić (documentary films) as well as special programmes concerning 900 years of town Zagreb, the capital of Republic Croatia.

Every week on Croatian Television there is a very popular tv-emission "FILM-VIDEO-FILM". One part of this tv-emission is dealing with Croatian Film Heritage using our film materials.

All over Cŕoatia we help in showing Croatian and foreign films in cultural and university centres (Split, Osijek, Čakovec, Rijeka, Pula, etc).

5. BUDGETARY MATTERS

Croatian Cinemateque is a Special Department of Croatian State Archive and it is financed by Ministery of Culture.

We got salaries, administrative costs and support for Special Programme on Preservation and Conservation of National film Fond actually from the Government.

In 1994. complete salaries (brutto) for ten employees were 38.556 USD. The smaller month sallary of one employee (netto) is 140 USD and the highest sallary is 419 USD.

Administrative costs in 1994. were 15.560 USD.

For Special Programme on Preservation and Conservation of National Film Fond Ministery of Culture and Education in 1993. gave to Croatian Cinemateque 63.889 USD.

6. INTERNATIONAL RELATIONS

We have very good contacts with Film Archive in Slovenia, in Macedonia, Film Museum in Frankfurt. In 1994. Croatian Cinemateque become a Provisional Member of FIAF and we hope to realize better international cooperation in 1995.

7. SPECIAL EVENTS

In 1994. Ministery of culture and education is transformed in Ministery of culture and we hope to have better support in our activities on preservation of Natioanl film fond. New minister of culture formed The National Commitee for film what is our obligation to Europian Community.

The members of this body are: Film Academy, The Society of Film Criticians, Croatian Cinemateque, The University of Fine arts. This team of film experts has the aim to develop better connection of Croatian cinematography with Europe and other parts of the world. Now we hope that idea of forming film institute will be realized.

We made draft of new legislation on archive records in which we plan to transform Croatian Cinemateque into Croatian Audiovisual Archive that will include film, photo, phono and video records of Republic of Croatia.

The plan, that could be realized in 1995., is to incorporate Croatian Cinemateque as Croatian Audio visual archive in new building of National Library what will give us a chance to work in very good condition in next 20-30 years.

With the best wishes,

Yours sincerely,

In Zagreb 15. 02. 1995.

Republika Hrvatska 1 — HRVATSKI DRŽAVNI ARHIV ZAGREB

For Croatian Cinemateque

Mate Kukuljica, prof.
Assistant Director of Croatian State Archive in charge of Croatian Cinemateque