

FIAF 1997
Cartagena

FIAF 1997 - CARTAGENA

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

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

Aberystwyth	WALES FILM AND TELEVISION ARCHIVE
Amsterdam	NEDERLANDS FILMMUSEUM
Athinai	TAINIOTHIKI TIS ELLADOS
Barranquilla	FUNDACION CINEMATECA DEL CARIBE
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
Brest	CINEMATHEQUE DE BRETAGNE
Bruxelles	CINEMATHEQUE ROYALE
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Den Haag	AUDIOVISUAL ARCHIVE/ NETHERLANDS GOVERNMENT INFORMATION SERVICE
Dhaka	BANGLADESH FILM ARCHIVE
Dublin	THE IRISH FILM INSTITUTE
Frankfurt	DEUTSCHES INSTITUT FUR FILMKUNDE/ FILMARCHIV
Frankfurt	DEUTSCHES FILMMUSEUM
Gemona	CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Helsinki	SUOMEN ELOKUVA-ARKISTO
Hong Kong	HONG KONG FILM ARCHIVE
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 Habana	CINEMATECA DE CUBA
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINEMATHEQUE SUISSE
Lima	FILMOTECA DE LIMA
Lisboa	CINEMATECA PORTUGUESA
Ljubljana	ARHIV REPUBLIKE SLOVENIJE
London	DEPARTMENT OF FILM AND VIDEO/IMPERIAL WAR MUSEUM
London	NATIONAL FILM AND TELEVISION ARCHIVE
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Los Angeles	NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION/AFI
Luanda	CINEMATECA NACIONAL DE ANGOLA
Luxembourg	CENTRE NATIONAL DE L'AUDIOVISUEL
Madrid	FILMOTECA ESPANOLA
Manchester	NORTH WEST FILM ARCHIVE

Mexico	CINETECA NACIONAL
Mexico	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Mo i Rana	THE NATIONAL LIBRARY, RANA/SOUND AND IMAGE ARCHIVE
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN - SODRE
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINÉMATHEQUE QUÉBÉCOISE
Moskva	GOSFILMOFOND OF RUSSIA
München	FILMMUSEUM/ MUENCHNER STADTMUSEUM
Ottawa	AUDIO-VISUAL SECTOR/ VISUAL AND SOUND ARCHIVES
Paris	BIBLIOTHEQUE DE L'IMAGE - FILMOTHEQUE
Paris	CINEMATHEQUE UNIVERSITAIRE
Paris	LA CINÉMATHEQUE FRANCAISE
Porto Vecchio	LA CORSE ET LE CINEMA/CINÉMATHEQUE RÉGIONALE
Praha	NARODNI FILMOVY ARCHIV
Pretoria	NATIONAL FILM, VIDEO AND SOUND ARCHIVE
Pune	NATIONAL FILM ARCHIVE
Pyongyang	NATIONAL FILM ARCHIVE OF D.P.R.K.
Quito	CINEMATECA NACIONAL DEL ECUADOR
Rabat	CINEMATHEQUE MAROCAINE
Reykjavik	KVIKMYNDASAFN ISLANDS
Rochester	GEORGE EASTMAN HOUSE/ MOTION PICTURE DEPARTMENT
Roma	CENTRO SPERIMENTALE di CINEMATOGRAFIA/ C. NAZIONALE
San Sebastian	EUSKADIKO FILMATEGIA / FILMOTECA VASCA
Santiago	FUNDACION CHILENA DE LAS IMAGENES EN MOVIMIENTO
Sarajevo	KINOTEKA BOSNE I HERCEGOVINE
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Sofia	BULGARSKA NACIONALNA FILMOTEKA
Stockholm	CINEMATEKET-SVENSKA FILMINSTITUTET
Taipei	CHINESE TAIPEI FILM ARCHIVE
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	NATIONAL ARCHIVES AT COLLEGE PARK
Washington	MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION/LIBRARY OF CONGRESS
Wellington	THE NEW ZEALAND FILM ARCHI
Wien	OESTERREICHISCHES FILMARCHIV
Wien	OESTERREICHISCHES FILMMUSEUM
Zagreb	HRVATSKA KINOTEKA / HRVATSKI DRZAVNI ARHIV

Aberystwyth

E

1 Acquisitions of the year

The three largest film collections acquired this year resulted from the reorganisation of Local Authorities in Wales, a change which rendered collections of educational films, formerly toured around schools, homeless. One collection from Cardiff brought in 600 titles and another from Glamorgan brought in 913. Not all the titles are relevant to Wales, and we are developing a database facility so that we can easily disseminate to other interested archives information on titles we do not wish to retain.

The reorganisation of local authorities also yielded films which had been hitherto held at local record offices (paper archives): a valuable collection being that of the Clwyd Record Office, which adds significantly to the representation of Welsh language culture in our collection.

Significant individual titles acquired include a 16mm print of *The World Still Sings* (1964) - a film of the Llangollen Eisteddfod by Oscar-winning documentary maker Jack Howells.

A major discovery has been the Vitaphone discs of the soundtrack to the first ever Welsh language sound film *The Quarryman* (1935), presumed lost until summer 1997. The discs are broken and their restoration will form part of a larger project to restore and preserve the whole production; this will be a collaboration between the Archive, the National Library of Wales, the Museum of Welsh Life and BBC Wales, all of whom hold elements of this significant work.

2 Progress and problems in preservation

Considerable progress has been made in the field of technical inspection of film material through the availability of additional temporary staff. A considerable volume of material awaiting inspection has now been inspected and stored in the environmentally controlled vaults. This material comprised of a variety of formats including 9.5mm, 16mm, Super 16mm, 8mm and Super 8mm, and 35mm sound and silent formats.

A full length 35mm flash-filtered print was produced of the recently restored 1918 production *The Life Story of David Lloyd George* (hereafter LSDLG), as was a new 3000' 35mm print of the unique 1916 *Hepworth Cinema Interviews*, produced by Cecil Hepworth and documenting statements about World War One by various statesmen of the period, with moving images of the the statesmen concerned.

Other material preserved included 2000' of B/W 16mm film from the 1920-1930's made by members of a wealthy shipping family in North Wales showing aspects of their lives and leisure activities, and *Echo* - an enchanting and unusual special effects film (animation in camera), made with the support of the Welsh Arts Council during the early 1970's.

Problems continue in reconciling recent environmental agreements with the use of film cleaning equipment. In-house film cleaning has ceased until a project to modify the archive film cleaner can be completed.

3 Cataloguing, documentation and research

Much of the cataloguing year has been spent in preparation for the production of the first volume of the Archive's first published catalogue. This will include 149 titles, covering a cross-section of the Archive's holdings (eg. home movies, documentaries, dramas, feature films, newsreels, advertising, corporate films).

Work for this printed volume encompassed both the selection of information already held in the Archive's computerised cataloguing database, and cataloguing from primary source. The cataloguing database holds far more information about each reel and title than will be available in the published catalogue.

As much background information as possible is collected about each title, which facilitates their indexing by people, place and subject. Such information may come from the actual donors or depositors, from other people connected with a particular title or collection, or from outside individuals/organisations with expertise on the subject matter of the title or collection. Comments recorded on tape or on paper then become part of the 'related material' available to researchers.

Several other depositors - e.g. two individuals who have deposited family films with political content, and one representing a civic society which has deposited films - have visited the Archive and their comments as they viewed video copies of the films with which they have a connection, have been noted on paper. One donor's taped comments have been added to a videotape of his collection.

A most valuable and extensive piece of research was that conducted by film historian Dave Berry into the political and media background to the mysterious suppression and disappearance of the 1918 biopic **LSDLG**. His sources included contemporary trade publications, catalogues etc., and shed considerable light on the chronology of events in this remarkable episode, although disappointingly little on the reason for the suppression and disappearance. Further avenues of investigation were identified, however, and so some work remains to be done.

4 Film showings and exhibition

Many small-scale local film shows were held for associations and societies. The main activity for 1996, however, was the celebration of the

Centenary of Cinema with the first ever screenings of the long lost feature length biopic, *The Life Story of David Lloyd George*. These première screenings (one in Pwllheli in north Wales, one at MGM Cinema in Cardiff), drew capacity audiences and generated great press and media interest. These two presentations were strikingly different in nature since one was accompanied by Neil Brand's masterly piano improvisation, and the other by the Cardiff Olympia Orchestra playing a specially commissioned score by John Hardy.

In November a screening of *LSDLG* at London's National Film Theatre (also accompanied by Neil Brand) - part of the BFI/NFTVA seminar '*To Preserve is to Show*' - was sold out, and a booking was made for a second showing in February. The Archive's Preservation Officer, John Reed, and research consultant Dave Berry, presented papers at this seminar on the film's restoration and historical background respectively.

Publicity for the restored *LSDLG* drew a good audience for a critical presentation of the biopic at this year's Celtic Film and Television Festival at Bangor, north Wales, where we were fortunate to have Kevin Brownlow (who has dubbed the film's discovery "the find of the century"), to present his views on the significance both of the film and its suppression.

An Archive-organised touring exhibition created to celebrate the centenary of cinema in Wales - **From Haggart to Hopkins: 100 Years of Cinema in Wales** (funded by the Foundation for Sport and the Arts and part of the Archive's contribution to the activities of Wales's Cinema 100 group), was fully booked by venues in Wales throughout the year.

5 Budgetary, governmental

The Lottery award granted toward the restoration and preservation of *LSDLG* enabled work to be done on that particular film which the Archive could not otherwise have afforded, but core funding from our governing body, the Wales Film Council, was not sufficiently raised to enable any increase on previous years in the one area where we are severely under resourced, namely staffing. Matters were not helped by the fact that most of the financial requirement arising from the Director's maternity leave agreement had to be met from existing Archive funds, rather than those of the employer as had been assumed would be the case. Thanks, however, to a University-linked graduate employment scheme, we were able to afford the continued assistance of a student placement from the East Anglia MA course in film archiving.

Relations and communication with our governing body, the Wales Film Council, were put under pressure by the flux and uncertainty caused by that body's impending merger with Screen Wales to create a new media agency for Wales. The requests of both the senior Archive staff to work at a distance from the Archive site, made at a time when the above flux had led to gaps and weaknesses in the communication structure between the Archive and the Council, have resulted in a review situation as regards the senior tier of the

staffing structure, which will not be fully resolved until the new media agency is well established, some months into 1997.

6 International Relations

The Archive's Education and Outreach Officer, who was Acting Director for 6 months of this year to cover the Director's maternity absence, continued to serve on the Executive Committee of the Association Européenne Inédits. At the AEI's annual conference in Bruges, she contributed a paper on the conference theme of '*To Select or Accumulate?*', based partly on examples of amateur collections held at the Archive. This focus on the need (or not) for archives to be selective in the acquisition of amateur film, fed several criteria into our own evolving selection policy, and provided a rare opportunity to evaluate this genre which, though historically neglected in international debate, forms a significant part of the filmic record for so many small nations like Wales.

The Acting Director also attended the FIAF conference at Jerusalem, where the closure of the *Lumière* project prompted debate about the future of the ACCE. Since the Wales Film and Television Archive, like many others, has benefited greatly in a variety of ways from the *Lumière* funded collaborations it has undertaken, the AD subsequently communicated in some detail the Archive's views on the role and structure of a successor for the ACCE, with affordability of membership being cited an essential prerequisite.

7 Special project

A project to which the Archive had contributed many months' time and effort - the **production of selection criteria for retention of rushes material** generated by independent television companies producing programmes for the Welsh language channel S4C, took a step forward toward the end of the year with the establishment of a 12 month pilot project to test the feasibility of the criteria and to establish ways of implementing these whilst imposing certain basic preservational standards and at the same time rendering the material fairly accessible, especially to the generating producers.

However, the project had barely begun when it became obvious that the current pressures on S4C to supply additional material for newly acquired digital airtime, will inevitably lead to a shifting of emphasis in the original aims of the project. The disappointing signs are that it may well become more commercially oriented than was first envisaged, to the detriment of the actual material since there may be less emphasis on preservation and on archival (rather than commercial), selection criteria. The dilemma facing the Archive is whether it should continue its involvement and input in order to provide the project with its only element of archival 'conscience', or whether to withdraw or lessen our involvement, both as a statement and upholding of our basic ('selection and preservation to enable access') position, and to prevent further drainage of precious resources when the project's original archival goal would appear increasingly unattainable.

report ends.

Amsterdam



NEDERLANDS FILMUSEUM

ANNUAL REPORT 1996

The year 1996 was quiet on the political front up to late september. At the end of the year before hundreds of subsidized cultural institutions had sent their plans for the period 1997-2000 to the minister of Culture. He then sent them to the Council of Culture for advice, asking them to respect the size of his budget, which miraculously had shrunken some 30 million guilders in the last half year.

So again this Council, being a mite too obedient in my opinion, delivered an advice looking like a cracker with just some traces of peanutbutter.

We were lucky to be judged positively. The Council even admitted that we needed more money for personnel as well as for preservation, but that notion didn't materialize in the shape of an advice to grant us just that. So when finally, at the end of september, the decision of the minister arrived, we knew we were in trouble, like many other institutions.

Since we felt that the lack of sufficient budget for filmpreservation was the worst disaster we first concentrated on that. We started a campaign aimed at the members of Parliament, who still had to approve or disapprove the decisions of the minister. Fortunately this action coincided with the celebrations of our 50th anniversary. We got double attention from the media and never before in my life I had my sloppy head on television that often in such a short time. We also provided the members of Parliament with the necessary facts and figures concerning filmpreservation in our country.

In the mean time the minister of Culture presented us with new seats in both screeningrooms as a birthday present. We had them installed just in time for the celebrations, which consisted of 30 programs of our favorites from our own preservations. In the intermissions between the pre-programs (short silent documentaries) and the features, we offered our public a glass of quasi-champagne poured by NFM-people in their best outfit. It was fun, especially because surprisingly (the films were mainly totally unknown) we almost always had a full house and the pre-programs appeared to be a great attraction.



A couple of days after our celebrations ended the Parliament discussed the decisions of the ministry of Culture and in the process added 16 million guilders to the Budget of the arts. They even went so far as to precisely indicate where this money should go in which quantities. Of the some 50 parties that won a prize, the NFM hit the jackpot indeed and got one million a year extra for film preservation for the next four years. So, after two thin years, for the time being we are back on the level of 1991-1994 and can preserve 4 to 5 kilometers a week again. As I said before, miracles do happen.

However, as for the public activities the situation is real bad. If the ministry doesn't come up with some solutions - they promised they would - we'll have to cut down the programming to half of the previous years. We'll also not be able to finance the updating of our automatisisation. But we refuse to lower our spirits. On the contrary, we intend to be very very creative, and there's some sport in that too.

Hoos Blotkamp

Vondelpark 3
Postbus 74782
1070 BT Amsterdam
telefoon 020-5891 400
telefax 020-6833 401

Stichting Nederlands Filmmuseum

Athinai

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHEQUE DE GRÈCE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 36.12.046 / 36.09.695

FAX : 36.28.468

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ANNUAL REPORT 1996

1. ACQUISITIONS OF THE YEAR

In the period under review the Greek Film Archive has enriched its collection with the following items:

- 38 films and 100 videotapes
- 30 books on cinema and 120 cinema periodicals
- 180 posters, 125 stills and 500 photos
- An editing table 16mm for our cinema-Museum collection which was donated from "Cinetic".

2. PROGRESS IN THE FIELD OF PRESERVATION

A. PRESERVATION

The Preservation Department of the G.F.A. due to its technical infrastructure had the possibility to assist both government agencies and private individuals who turn to it for help.

The G.F.A. continued its work on preservation both on his own collection as well as that of the Greek Film Center and on specific films of individual directors.

The functioning of the Preservation Department (with preservation, restoration and conservation sectors) has sensitized a lot of individuals who kept film material in unsuitable conditions, to offer it to our Archive for preservation under the proper conditions.

B. RESTORATION

With the aid of PROJECT LUMIERE we accomplished the restoration programme on "Greek Operetta" ("Apaches of Athens", "The Godson", "The Prodigal Son").

- The work is still in progress at the restoration project which started in 1995 and which included such films as: "Marinos Kondaras", "The Reconstruction" and "Night Adventure".

- In 1996 the restoration of the following films was accomplished: "The Little Refugee", "Free Slaves", "The Bud" and some fragments of the films "The Mean Streets" ("O Kakos Dromos").
Copies of these films were printed.

- 5.000m of our historical archival material was restored and are ready for printing. The documentary film "The Royal Family in Metsovo" by Gaziadis was also restored.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. CATALOGUING

The cataloguing of the entire Greek film production is proceeding with new database. All the data provided by our Archive is now accessible both to experts and the public at large.

B. PUBLIC ACCESS - RESEARCH - STUDY

Tainiothiki tis Elládos (Greek Film Archive) is assisting all those engaged in research in the History of Cinema as well as other engaged in various projects with access to material from our Archives. Our collection is also open to production companies both Greek and foreign.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

A. FILM SHOWINGS

Our showings are programmed for six days a week. In the context of our programming for 1996, we have shown, among many other programmes the following:

- The Russian Avant-guard directors of the interwar.
- 100 Films for 100 Years of Cinema.
- The disagreement and opposition to Franco's Regime (including films by Juan Antonio Bardem, Carlos Saura, M. Patino).

Retrospective of the oeuvre of the following directors:

- Vassilios Maros
- Ingmar Bergman
- Akira Kurosawa

B. EDUCATION PROGRAMMES

1. For the University Students and Students of Cinema Schools

In collaboration with the Department of Media and Communications of Athens University and professor Maria Comninou and Mr. Evangelos Sorogas we organized film screenings of films included in their curricula and many famous greek directors were invited to present their work to the students.

2. For the High School Students

In collaborations with the schools of Attica and their teachers were organized special visits of these schools with speeches, conducted tours in the Cinema-Museum and special screenings concerning the birth of Cinema and the first Greek movies so that the students can have a first glimpse about the invention of the cinema and its history.

C. EXHIBITIONS - SPECIAL SCREENINGS

Exhibitions of Greek Cinema posters from our Archive was organized at the Municipality of Koropi, the Moraitis School, the Ministry of Culture and the Organization "Panathinaiki" from Trhakomakedones.

Special screenings in Municipalities, villages, institutions, etc. with films provided by our Archive took place, as in:

The Cultural Center of Korydallos, the French Institute of Athens and Kalamata, The Municipality of Metsovo, the Thessaloniki Film Festival, the Universities of Creta and Aegean Sea, the cine-clubs of Korydallos, Kastoria, Kos, Patra, Xanthi, Saint-Nicholas of Creta, to the National Art Gallery, to the Greek

Filmmakers Association, the School of Fine Arts, to the Labour's Center in Thessaloniki, to Young Filmmakers Festival in Larissa, etc.

As it is established every year, the G.F.A. contributed in many retrospectives of Greek Cinema abroad, in cooperation with the Ministry of foreign affairs, the Ministry of culture, embassies, etc. organizing "Weeks of Greek Cinema" and other activities. In 1996 we participated in:

- The "Filmforum" at München
- The European Film Festival in Damaskus
- Week of Greek Films in Bucuresti, Roumania
- The International Festival in Donostia, San Sebastian
- Cannes
- Portugal, Spain
- Latin America
- Festival "Tous Courts" in Aix-en-Provence

D. PUBLICATIONS

- We published programmes for all the films presented in our showings as well as two for the special events we participate.
- An illustrated publication presenting the work of Vassilis Maros, with 30 pages and 60 photos, published with the contribution of the Greek Film Centre.
- A special publication presenting the TAINIOTHIKI TIS ELLADOS (Greek Film Archive) and its aims.

5. SPECIAL EVENTS

- During the presentation of "Kostakis Collection" organized in the Greek Art Gallery which presented the Russian Avant-guard painters, we organized special screenings with relevant lectures. We devoted also one week of our programme presenting most representative films of this period.
- In the Cinema-Museum "Aglaya Mitropoulos" was held a great exhibition with photos, video, etc. devoted to Vassilis Maros and the 50 years of his work and contribution to Greek Cinema. Due to the big success of this event, the time of this exhibition was extended till February 1997 and a lot of people had the opportunity to know more details about his work in Greece and abroad.

Barranquilla

FUNDACION CINEMATECA DEL CARIBE

ACTIVITIES REPORT

1996

1. ACQUISITION OF THE YEAR

In 1996 our foundation acquired 390 films, mainly short films, our greatest feat this year was the recovery of a 16 mm. short film made in 1922 by the pioneers of Colombian Cinema, the Di Domenico brothers. Most of the films we have found were made by amateur filmmakers.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

The most important project developed by Fundación Cinemateca del Caribe was the design and promotion of the **Centro de Documentación Audiovisual del Caribe (Caribbean Audio-visual Documentation Centre)**. It is an archive programmed to preserve not only the cinema and television productions made in the Colombian north coast, but all the music and sound registers and the photography of the region. This project received technical assistance by Joao Socrates de Oliveira who came to Barranquilla to establish the parameters of the project. This building will have the Fundación Cinemateca del Caribe offices and its construction will begin during the second half of 1997. Meanwhile, the Cinemateca del Caribe preserves all its film at the Fundación Patrimonio Fílmico archives in Bogotá.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

In these matters we have made great advance due to several activities that provided us information on how to catalogue our documents. For instance, we programmed a workshop last September with Alicia García García an expert from the Cinemateca de Cuba, who came to Barranquilla in order to provide information on the cataloguing of all written materials.

We later started the process of cataloguing all of the written and audio visual materials of our documentation centre, including, books, periodical publications, pictures, posters, scripts, films and videos. We are in the process of developing software in order to organise our documents.

In terms of research, we have finished the preliminary work to publish "AÑORANDO A MR. ARKADIN". The book will be published in 1997. We have already received a donation from a private paper company of all the paper necessary for the printing process.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

The Cinemateca del Caribe has presented in its theatre a total of 810 screenings. The most important ones were the screenings dedicated to the following directors: Krzysztof Kieslowski, Krzysztof Zanussi, Louis Malle, Quentin Tarantino, Robert M. Young, Fina Torres, Luis Ospina, Heriberto Fiorillo. Through cultural offices of foreign embassies we have been able to show several filmographies from countries like Israel, Taiwan, Japan, France, India, Great Britain.

We have changed the program we distribute among the public who attend our screenings. It now has a six pages format with comments on the films and directors of the month. It also brings news about the general activities of our foundation.

As a complementary program Cinemateca del Caribe has also programmed more than 20 screenings during 1996 in several small towns near Barranquilla, in order to promote the donation of film material from the community of the north coast.

5. BUDGETARY MATTERS

Our budget for 1996 was US\$ 225,633. As in 1995, 63% of this money comes from services provided to governmental institutions such as the Ministry of Communications, National Cultural Institute, Local Cultural Institute and the State Government.

The other 27% was provided by our own activities such as screenings, and services provided to the private sector.

6. INTERNATIONAL RELATIONS

Thanks to the projects we started in 1996, the Chairman of the Board, Jaime Abello Banfi and the director of the Cinemateca del Caribe, Sara Harb Said, were able to visit the **National Film and Television Archive, British Film Institute** and **Cinematheque Royale de Belgique** in order to obtain information on film archives, technical aspects and administrative procedures.

DIVISION DE ACTIVIDADES CINEMATOGRAFICAS UNAM - México

Provided us with chemicals and PTR rolls in order to preserve our film archive material according to FIAF agreement.

SPARCHIVES

We met Mr. James Lohest at the FIAF office in Brussels who kindly offered us a moviescope for 8 and S8 mm. films.

ESCUELA INTERNACIONAL DE CINE Y TELEVISION DE SAN ANTONIO DE LOS BAÑOS - CUBA

Alberto García Ferrer, current director of the Cinema School, was part of the advisory committee for the **I Salón Internacional del Autor Audiovisual** celebrated in Barranquilla last November. We programmed two important workshops for 1997, one on directing films and the second on writing scripts. Both subjects were considered by the committee as two of the major problems of Colombian cinema.

CITY UNIVERSITY OF NEW YORK

Jerry Carlson, also a member of the advisory committee of the **Salón** and professor of History of Cinema and producer of a program at the Cable TV Channel 75 will conduct a workshop in June-97 in Barranquilla.

7. SPECIAL EVENTS

Main Project

CENTRO DE DOCUMENTACION AUDIOVISUAL DEL CARIBE (CEDAC), the film archive of the north region of Colombia has already been designed and budgeted. It cost US\$2.5 million and has already been submitted to the governor and the mayor of our city, and was also considered for national investment by the Fondo de Inversión Social, a national office for social investment.

Secondary Project

II Salón Internacional del Autor Audiovisual. This international, non competitive, event was created by Cinemateca del Caribe in order to help filmmakers and promote cinema among new audio-visual professionals. It has an advisory committee formed by Alberto García Ferrer, Escuela Internacional de Cine y Televisión, San Antonio de los Baños, Cuba, Alberto Navarro, Audiovisual Department of the Ministry of Communications, Jerry Carlson, cable television producer and professor at the City University of New York, Paul Bardwell, Director of the Centro Colombo Americano de Medellín and director of the Colombian periodical Kinetoscopio.

In 1996 our guests for the Salon were American filmmaker Robert M. Young, Venezuelan filmmaker Fina Torres and Colombian filmmakers Luis Ospina and Heriberto Fiorillo. A catalogue on the event with a schedule of screenings and a short review of each director was printed.

In November 1997, the subject of the event will be "Story telling in movies".

8. MAJOR DIFICULTIES

Our main problems still are the training of professionals and the acquisition of laboratory and technical equipment.

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CHINA FILM ARCHIVE

Activity Report for 1996

I Acquisition

- 1 Chinese feature film---189
- 2 Foreign feature film---122
- 3 Short film---76

II Preservation and Duplication

- 1 Duplication of nitrat film onto acetate film---760 reels

III Cataloguing and Documentation

- 1 Collection of both Chinese and foreign periodical---3400
- 2 Collection of film still---1000
- 3 Collection of film playscript---250
- 4 Collection of film poster---200
- 5 Collection of film synopsis---100

IV Film Show

Film for reference shown to filmmakers and researchers---
1576 title time and videotape---925 title time

V Public Service

- 1 Loaning of written material---22,000 copies
- 2 Loaning of written and photo material---3700 person time

VI Admistration

- 1 Staff---340
- 2 Annual budget---\$ 1,440,000

VII International Relations

- 1 Despatch of a delegation to attend the 52nd FIAF Congress.

中国 电 影 资 料 馆

CHINA FILM ARCHIVE

- 2 Despatch of a delegation to attend the Three Continents Film Festival in France.
- 3 Reception of a delegation from the National Film Archive of P.D.R.K.
- 4 Organisation of Swedish Film Retrospective and reception of the Swedish Film Delegation.
- 5 Sponsorship with UNESCO of Symposium on Film Collections in Asia.

VIII Special Event

The new Film Archive Building has been completed and put into use. The Archive has now a number of special-purpose film screening halls of different sizes and standards. Among them, the large art film theater attached to the Building has 1,000 seats, whose style of design is modern, environment comfortable, and equipments sophisticated. The theater is equipped with the dynamic digital circulating stereo sound system of world's advanced level. Besides, in the Building there are one video materials room, one CD audio-visual room, and one multi-purpose hall used for holding meetings, screening films and other purposes. We have imported digital CCD telecine and Laser Subtitle system.

Beijing

January, 1997

Beograd

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BEOGRAD

JUGOSLOVENSKA KINOTEKA

Knez Mihailova 19

11000 BELGRADE - Yugoslavia

tel/fax: (+381-11) 622-555 or 555-015

Director: Radoslav Zelenović (Mr)

Head of Film Archive: Stevan Jovičić (Mr)

Program Director: Dinko Tucaković (Mr)

International Relations: Srdjan Koljević (Mr)

ACTIVITIES REPORT - 1996

During the year 1996 JUGOSLOVENSKA KINOTEKA continued with the activities which follow upon the tradition and experience of forty seven years. Of course, we were considerably limited in our activities by the circumstances we live and work in, mainly the economic situation caused by the effects of war and the sanctions of international community. Even though the suspension of sanctions which referred to culture and arts made the international relations of JUGOSLOVENSKA KINOTEKA less restricted, the consequences of economic sanctions (like problems with banking) is still an obstacle in international business transactions and cooperation. The present economic situation in our country, has a negative impact on the financial resources vital to the functioning of JUGOSLOVENSKA KINOTEKA. In spite of that, in 1996, our institution has managed to carry out the tasks and functions laid out in the Statutes of FIAF.

1. In the course of 1996, there was 706 new acquisitions, both foreign and national, but mainly foreign. (In last five years our national production - in comparison to previous years almost came to a standstill.) For national production we have a good solution of legal deposit. Of the 706 acquired titles, 596 are feature, and 110 documentary films. Computer catalogisation of the films was continued, and 380 new titles were entered, the national film production was given priority in this task. One of the most interesting new acquisitions of the year, for us, was UNDERCOVER (1942), a film about Second World War in our parts, but not in the course of official communist history. We obtained this title due to kind cooperation and exchange with NFTVA BFI, London.

Of course, special attention was paid to the national film heritage in which the existing collection of early films was supplemented with some new acquisitions. (We already have a complete collection of all Yugoslav film made after the Second World War).

2. The main problem we face in the field of preservation is the ever-present problem of space for storage of vast film collection. We are still waiting for the day when we will move in the new premises that were given to us two years ago. Even this new building will only partly solve the problem of space for the Archive. This problem is obvious to every visitor of our Archive building, since the films are packed literally everywhere (in the aisles, screening room, etc.).

The nitrate film collection is safe, placed in 9 "bunkers" that are constructed according to regulations proposed by FIAF, and our national law. However, this depot is not far enough from the nearest settlement (part of city); - as our law concerning fires require.

Another problem that limited our progress in the field of preservation and restoration is the fact that our laboratory had to be shut down four years ago, due to economic blockade and international sanctions which prevented us repair it, even if we had the means to do so. For the same reason, practically all national film laboratories are shut down, or had to cut their work short. To make a new or a protection print posed an all but insurmountable problem which could be solved only with the laboratory abroad. Because of that, restoration and reconstruction of three films was carried out in cooperation with the Cineteca di Bologna (PALESTINA, PROMISED LAND, ZA LA VITA).

3. Cataloguing is another aspect of our work in which we are trying our best to solve the problems we have in the process of computerization. 380 films are catalogued during last year, and all our entries give an accurate and detailed information to researchers. Computer catalogisation of national film production is almost completed. Of course, in the field of computerization we also face the direct or indirect consequences of international sanctions (the price and quality of computers, and computer programming).

Two major problems we face in the field of documentation (and indeed in the field of preservation) are old technical equipment, and shortage of skilled archivists that are willing to work under circumstances we can offer.

139 researchers used 982 films and collaborated with our Archive, for their own projects. We loaned 129 films to film schools that exists in our country (Faculty of Dramatic Arts of Belgrade Arts University, and two newly formed private film schools).

The photo archive of JUGOSLOVENSKA KINOTEKA, in 1996 acquired 649 new stills, 185 posters and considerable number of documents.

4. THE MUSEUM OF JUGOSLOVENSKA KINOTEKA (our movie theater with 180 seats) was very active, with 1092 screenings during the year. The percentage of filling of the theatre changed during the year, due to social and economic circumstances, and according to general attendance to movies, - but the average is 63%.

We screened many different programmes based on the films from our Archive, but also we managed to organize a number of special retrospectives in collaborations with the Cultural Centers of France, Germany and Italy, and with embassies of Spain and Czech Republic. Lectures on film history and special programmes dedicated to the cinematographies of these countries were organized. For Example we had a programme "68 Czech Films From the Sixties", which covered all relevant Czech films of their golden age. In coordination with the programmes, many special exhibitions and promotions took place in the hall of the Museum (14 exhibitions).

But, as JUGOSLOVENSKA KINOTEKA, is the only institution of this kind in our country - we screened 402 films in 13 different cities of Serbia. We organized 15 exhibitions outside of Belgrade.

The highlight of our film programme in 1996, was the festival "I Remember... The First Century of Cinema", which started in December, on the hundred and first birthday of cinema. This unique archive-type festival, consisted of films made in connection with the Centenary of Cinema, or films depicting the making of film history. Festival consisted of five programmes, 43 films from 16 different countries. Special guests of the Festival were Ms Michelle Aubert, President of the EC of FIAF and Giuseppe De Santis, Italian director.

Last year we managed to publish 7 books in cooperation with two publishing companies, even though we do not have a planned budget for this activity. The most interesting titles are: "The Cinematheque of Dr. Frankenstein" - 'the celluloid history of medicine' - written by two medical doctors N.Dikić and M.Bajčetić; and "North of Hollywood" - a portrait of Canadian cinema written by our film critic B.Bosiljčić, now living in Canada.

5. Budgetary matters are, of course, our main problem, the source of all other problems that we face. The main source of financing JUGOSLOVENSKA KINOTEKA had in specially allotted subvention of the Ministry of Culture of the Republic of Serbia. But as a consequence of the difficult economic situation in the country, this Government subvention can not cover our needs.

This subvention is primarily used for the preservation of film collection. The other finances are the proceeds from our own activities and donations from other institutions, firms and individuals who are willing to support JUGOSLOVENSKA KINOTEKA. Even though we have the status of "institution of national interest", which is a basis for good relations with governmental authorities, this - in last few years, and indeed in years to come - cannot solve our budgetary problems (to the extent it did in the former period). So during this year we did our best to use our own activities (screenings, collaboration with TV productions) to increase the percentage of self-financing in the annual budget.

Because of the limits in terms of financing and budget, we still have a staff of 43 full time employees, even though we need much more (bearing in mind the amount of work, and size of the collection). In addition to this number, this year we used the help of 46 part-time employees, for various jobs.

6. The international relations of JUGOSLOVENSKA KINOTEKA in 1996, were satisfactory. After a period of international isolation and problems caused by the effect of sanctions, our institution is back on the international scene, playing again an important and constructive role, as it always did in history of the FIAF.

We took part in all activities that are a consequence of our membership in FIAF.

In September, on a constitutive meeting of ACE (Association des Cinémathèques Européennes) JUGOSLOVENSKA KINOTEKA was voted a full time member, being the first institution beside Czech Film Archive, that comes from a country not within the EC - to enter this new organization. We expect a lot from the European Association, and we hope that it will enable us to take part in future European projects concerning film preservation.

Together with the Hungarian Film Archive we gave an initiative for creating a kind of (informal) regional organization, similar to ACE, only on a regional levels. On the basis of regional common interest, we have good cooperation with all film archives in this part of Europe, including the Republics of former Yugoslavia.

On 6th of June (the day of JUGOSLOVENSKA KINOTEKA), in collaboration with the Serbian Academy Of Sciences and Arts, we organized our annual International Symposium with the topic "Film as a Historical Document). Present were participants from France, Italy and Macedonia.

On the invitation of Netherlands Filmmuseum, JUGOSLOVENSKA KINOTEKA presented the profile of its documentary collection, within the "Archives Present" Programme of the Amsterdam International Documentary Filmfestival (IDFA).

In December, Ms Michelle Aubert, the President of EC of FIAF, visited our institution and gave support to our festival "I Remember... The First Century of Cinema".

7. We are still waiting to move in the new premises that were allotted to JUGOSLOVENSKA KINOTEKA by the Community of Belgrade, two years ago. The building is a historical monument, it is a former City hall of Belgrade, dated 1870. This building should enable JUGOSLOVENSKA KINOTEKA to house under its roof the Library, Documentation, Photo Archive, Videotheque, Administration, as well as one theatre and two smaller screening rooms. This 40.000 square meters building should solve our problem of space. The works on the reconstruction and restoration are under way, but it is not clear when will we be able to move in.

Considering the circumstances in which JUGOSLOVENSKA KINOTEKA carried out its activities and the difficulties it was faced with, the year 1996 can be assessed as a successful year for our institution.

Berkeley

Pacific Film Archive 1996 Activities Report

ACQUISITIONS

The Pacific Film Archive acquired 62 films and 230 videos in 1996. Highlights include fifteen 35mm prints of Japanese feature films from Shochiku Co., Inc. Of particular note in this donation is Shohei Imamura's 1981 film EIJANAIIKA. Czech filmmaker Jiri Weiss donated three 16mm prints of his films, as well as a 35mm print of THE GOLDEN FERN. Three 35mm prints of Godfrey Reggio's films ANIMA MUNDI, KOYAANISQATSI, and POWAQQATSI were received from the Institute for Regional Education in Santa Fe. A 16mm print of the Edwin S. Porter 1908 film RESCUED FROM AN EAGLE'S NEST was donated by David Shepard.

Avant-garde and independent film and video donations included Jeff Scher's WARREN, twelve videotapes by Lynn Hershman, over 20 videotapes by Paul Kos, original masters of four films by Lenny Lipton, and 16mm original masters of several films by New York filmmaker Roger Jacoby. ALIVE TV donated over 117 1/2" and 3/4" videotapes of programs they produced from 1985 - 1996.

PRESERVATION

PFA completed preservation of nine avant-garde films with support from an AFI/NEA Film Preservation grant in 1996. They were eight films by Bruce Baillie -- ALL MY LIFE, CASTRO STREET, MASS FOR THE DAKOTA SIOUX, MR. HAYASHI, QUICK BILLY, QUIXOTE, TUNG and VALENTIN DE LAS SIERRAS -- as well as Jordan Belson's film PHENOMENA.

CATALOGING - DOCUMENTATION - RESEARCH

PFA continues to upgrade its film catalog records to minimal level MARC records which provide access by title, alternate titles, director, country and year of production. Most records have additional access by genre, subject, and technical and cast credits. In 1996, 1,411 records were upgraded to minimal level, and 403 films were catalogued to inventory level. Both the film catalog and the book catalog are available on-line at public terminals located in the PFA Library. We hope to make the data more widely available via UC Berkeley's GLADIS catalog and MELVYL, the University of California's systemwide online catalog, in 1997.

Work on "Cinefiles", PFA's Film Document Imaging project, is going smoothly. The database holds roughly 10,000 digital page images of film documents such as reviews, program notes, and publicity materials, which are indexed by author, title, topical subject and film subject, among other access points.

Retrospective indexing has been completed for film title files at the beginning of the alphabet, and for files describing Soviet silent films from PFA's collection. Brief authority records for over 25,000 films, which include title, director, country, and year are also currently available. When retrospective indexing is completed, the database will hold over 200,000 documents. New titles and document images are added daily. The database will be available over the World Wide Web by late Spring 1997.

FILM AND VIDEO SHOWINGS

Film screenings in celebration of PFA's 25th anniversary continued in 1996, including a two-month overview of treasures from the PFA's collection. Over 900 titles in 600 programs were screened throughout the year. Notable series included ASTA - THE TENTH MUSE; REMEMBERING THE KAWAKITAS, AMBASSADORS OF JAPANESE CINEMA; THE ECCENTRIC CINEMA OF KOZINTSEV AND TRAUBERG; ILLUMINATING INGMAR BERGMAN; JEAN-PIERRE MELVILLE: THE FRENCH CONNECTION; THE EDIBLE CINEMA; KENJI MIZOGUCHI; RED HOLLYWOOD, and THE CINEMATHEQUE FRANCAISE - 60 YEARS 1936 - 1996. Independent and avant-garde film and video series included SOUNDCULTURE 96; THE ROAD LESS TRAVELED: ALTERNATIVE ROAD FILMS; VALIE EXPORT: BODY/SIGN/ACTION and VISIONS FROM THE SOUTH: INDEPENDENT FILM AND VIDEO FROM ARGENTINA, BRAZIL AND CHILE. We continued our ongoing collaboration with numerous University departments to program films in conjunction with courses, and to present, with the Film Studies Department, an introductory course on world cinema each Spring semester.

BUDGETARY MATTERS

There has been no improvement in the declining state of federal funding for the arts in the United States. We therefore continue to devote increasing time and resources towards fundraising in the private sector in order to increase our income from endowment interest and reduce our reliance on federal funds.

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Activities in 1996

1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by 8.711 titles.

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

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

2. Progress in the field of preservation

In 1996 the Filmarchiv spent	550.000,00 DM	for the preservation of feature films,
	850.000,00 DM	for the preservation of documentaries
The total amount of	1.400.000,00 DM	includes the costs of rawmaterial needed in our own laboratories as well.

3.051 reels of nitrate films have been transferred to safety stock.

2.215 reels of nitrate films have been destroyed. The reels have been valueless or replaced by safety stock.

3. Cataloguing - Documentation - Research

1.849 researchers visited the Bundesarchiv-Filmarchiv viewing 10.929 reels at our own facilities and used 10.964 documents related to film.

3.208 reels of film and 334 Video cassettes were dispatched inside Germany and to other countries.

4. Film showings - exhibitions - publications

The mentioned activities are a selection.

Film showings

- Animation Filmfestival, Stuttgart and Wiesbaden
- Filmkunsthaus Babylon, Berlin: Fritz Lang 1890-1976
- Viennale, Wien: Retrospective Wilhelm Hochbaum
- Filmfestival Oberhausen

- International Documentary and Animation Festival, Leipzig
- in co-operation with the Kulturrat Koblenz:
 - „Front und Heimat im NS-Film der Kriegsjahre“ (Front and Homeland in wartime Nazi-films)
 - „Deutscher Film und das Zeitalter der Renaissance“ (German film and the age of Renaissance)

Exhibitions

were arranged in co-operation with the following institutions:

- Filmmuseum Potsdam:
 - „Schriftsteller als Opfer der Nazis“ (Actors as victims of the Nazis)
 - „Hildegard Knef“
- Deutsches Historisches Museum, Berlin:
 - „Verehrt-verfolgt-vergessen“ (Honoured-persecuted-forgotten) (Film and exile)
 - „Kunst und Macht im Europa der Diktatoren“ (Art and power in dictator's Europe)
- Stiftung Archiv der Akademie der Künste, Berlin:
 - „Friedrich Hollaender und das Kabarett der 20er Jahre“ (Friedrich Hollaender and the cabaret of the twenties)
- Local theatre, Itzehoe: Advertisement of cinemas

Publications

- During the "39. Internationale Leipziger Festival für Dokumentar- und Animationsfilm" (39. International Documentary and Animation Festival Leipzig 1996) the Bundesarchiv-Filmarchiv organised the retrospective „Die Wirklichkeit hinter den Bildern. Filme von Erwin Leiser“ (Reality behind pictures, Films by Erwin Leiser), as usual accompanied by a booklet with the same title
- Topographie audiovisueller Quellenüberlieferung.
Film- und Videobestände in Archiven und archivischen Einrichtungen in der Bundesrepublik Deutschland. Materialien aus dem Bundesarchiv, Heft 3
(A survey, informing especially about video- and film-material in smaller German non-commercial archives and media-centers)
- „Auswahlbibliographie und Periodika zum Thema Deutsche Wochenschauen“ (Selected bibliography 'German reels and series'), edited for the Bundesarchiv by Friedrich P. Kahlenberg, compiled by Karla Schröder.

5. Budgetary matters, relations with governmental authorities

In 1996 1.45 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 2).

6. International relations (FIAF and others)

Mr. Harald Brandes took part in a conference

- about the reconstruction of the film archive in Sofia, Bulgaria
- of audio-visual archives of the Pacific in Manila, Philippines
- of the Latvian TV about „Recording and restoring of audio-visual materials“ in Riga, Latvia

Mr. Helmut Regel took part in

- the 15. Giomate del Cinema Muito in Pardenone/Italy

7. Special events - Miscellaneous

Presentation of the restored copies of the early silent film

„Der Galiläer“ and the film

„Der Mann, dem man den Namen stahl“ (Wolfgang Staudte) at the „Berlinale“.

Berlin

FIAF Report 1996
Stiftung Deutsche Kinemathek
Berlin

1. Acquisitions

A total of 187 film titles were acquired. They included the negative of the collected works of the experimental filmmaker André Kracht and part of the feature film production of Joachim von Vietinghoff Filmproduktion.

With funds provided by the Stiftung Deutsche Klassenlotterie Berlin, 43 short films from the Lamprecht Collection were preserved. In the Archive du Film du CNC, Bois d'Arcy, 59 Pathé KOK films were copied from 28 mm to 35 mm with the financial support of Projecto Lumière.

The documentation department acquired the following material:

12 meters of shelf space of printed material (i.e., about 3.000 press releases, advertising material and scripts),

562 posters of more recent productions; in addition, together with the Deutsches Filmmuseum, Frankfurt/M, the poster for the film "Berlin - Die Sinfonie der Großstadt" was bought. Funds for this purpose were made available by sponsors,
20 sketches by the set designer Erich Zander,
5 000 stills.

2. Progress in the Field of Preservation

2.1 Films

A total of 52,882 meters of nitrate material were subjected to technical inspection.

1,817,359 meters of 35 mm film were technically inspected, repaired where necessary, and the technical report prepared.

25,298 metres of positive and 8,419 meters of dupe-negative (35 mm) were copied. 235 copies were added to the non-commercial distribution of the SDK (replacements for worn copies and new titles).

2.2 Posters

1,298 posters for film productions prior to 1945 were preserved photographically and scanned onto CD ROM. At the same time, the digitalized picture was linked with the data record.

3. Cataloguing - Documentation - Research

New acquisitions by the film archive were electronically catalogued. Electronic cataloguing of the film inventory file could not be continued for lack of time.

1,500 posters of post-1945 film productions were catalogued electronically.

An overview file of set and costume design inventories was prepared with material on a total of 732 film titles.

Within the context of non-commercial distribution by the SDK, films were lent out to film clubs, communal cinemas, universities, etc. Visitors were also able to view films on the premises for film history research purposes.

The stills archive received 1,335 visitors and dispatched 533 units of material in response to enquiries.

The document collection was used by 242 persons.

As the Kinemathek moved premises, the document collection archives had to be closed for four months.

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

4. Film Showings - Exhibitions - Publications

4.1 Film Showings

On the occasion of the 46th Berlin International Film Festival, the Kinemathek organized a complete retrospective of the works of William Wyler, which was made possible with the generous support of the Wyler family. The Berlinale presented a homage to the director Elia Kazan, whose films were shown to some extent with the support of the Martin Scorsese Collection. A second homage was devoted to the actor Jack Lemmon, a representative selection of films being shown from his prolific works. The Berlinale and the Kinemathek welcomed Elia Kazan and Jack Lemmon as guests of honour in Berlin. Within the context of the Film Festival, the film FAUST by F.W. Murnau was shown in co-operation with the Filmoteca Española and the Projecto Lumière in a version reconstructed by Luciano Berriatúa. The performance was accompanied by the original score of Paul A. Hensel played by an orchestra under the direction of Berndt Heller.

In the course of the year the Kinemathek showed films in co-operation with various institutions on the following personalities and subjects:

- the actor Adolf Wohlbrück on the occasion of his 100th birthday
- the director Wolfgang Staudte on the occasion of his 90th birthday
- the director Erich Engel
- the actor Heinrich George
- early German sound films
- German sound film comedies of the thirties
- genre films of the fifties
- DAS ALTE GESETZ by E. A. Dupont with newly composed music by Aljoscha Zimmermann

A symposium on the common features and differences between West and East German genre films brought together film historians and publicists. The title of the event was: Together We're Trivial. A further film seminar was concerned with the films of the Hamburg Group, i.e., experimental-political works from the sixties and seventies.

4.2 Exhibitions

Two exhibitions were organised on the basis of Kinemathek exhibits:

"Il volo del angelo" - Marlene Dietrich Exhibition, Rome

Marlene Dietrich zum 95. Geburtstag - Goethe Institute Weimar.

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

"Berlin - Moskau /Moskau - Berlin: 1900-1950", Moscow

"Film Architecture", Providence / Los Angeles and Frankfurt/Main

"Hildegard Knef - Lebensbilder", Filmmuseum Potsdam

"Kinoglanz - Pfälzer Filmpioniere der 20er Jahre", Ludwigshafen

"Die Pille. Von der Lust und von der Liebe", Dresden

"Schauplatz Kino - Die Reklame der Lichtspieltheater", Itzehoe

"Mein Kopf und die Beine der Marlene Dietrich" - Heinrich Mann exhibition, Lübeck

"Von Kopf bis Fuß", Berlin-Karlshorst

Zuckmayer exhibition, Marbach am Neckar

"Illusion-Emotion-Realität", Kunsthalle Vienna

"Memento Metropolis", Copenhagen Kulturby Fond 96

"Christian Dior", Metropolitan Museum of Art, New York.

4.3 Publications

On the occasion of the Berlinale independent monographs were published on both the retrospective and the two homages. The most comprehensive of the three books was on William Wyler, containing essays and numerous documents, almost all published for the first time. Like the book on Wyler, the publication on Elia Kazan is also the first German-language monograph on the subject, with an extensive essay and contemporary historical texts. A smaller volume

appeared on Jack Lemmon, with an essay on the actor and texts on the selected films of the homage. As in previous years, Kinemathek publishing activities covered a broad range. A catalogue on Marlene Dietrich was prepared for an exhibition in the Art and Exhibition Hall of the Federal Republic of Germany in Bonn. In the Drehbuchedition series on classical German films, the script by Alfred Döblin and Hans Wilhelm for Phil Jutzi's 1931 film "Berlin-Alexanderplatz" was published. In the FilmMaterialien series, monographs were brought out on the actor Siegfried Arno and the director Victor Trivas. Drehbuchedition and FilmMaterialien are published in co-operation with CineGraph/Hamburg. A further volume of the Kinemathek Newsletter also appeared. In addition, an inventory of the Paul Kohner Agency Collection was printed.

5. Budgetary Matters, Relations with Governmental Authorities

In connection with the move to the new office, archives, and working premises, the Kinemathek received a supplementary grant from the Senate of Berlin. This money also permitted, among other things, supplementation and renewal of office and working equipment.

6. International Relations (FIAF and Others)

Hans Helmut Prinzler, Director of the Kinemathek, and Eva Orbanz attended the FIAF Congress in Jerusalem.

Eva Orbanz attended meetings of ACCE/ACE and in September was elected to the Board at the meeting in San Sebastian.

Co-operation between the Kinemathek and various FIAF members throughout the world was particularly helpful in compiling the retrospective for the Berlin International Film Festival and in preserving and restoring various films.

7. Special events - miscellaneous

The Kinemathek moved to a new office in Berlin as an interim solution for a five year period until the new Film House is completed in 2001. In addition, the old nitro-film store had to be vacated, and the Kinemathek is now storing the material in three vaults at the Bundesarchiv-Filmarchiv in Berlin-Wilhelmshagen.

Planning for the Filmhaus continued. Applications for additional staff and investment for the new film museum and projection facilities were prepared by the Kinemathek and submitted for approval.

25 February 1997

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Hans Helmut Prinzler

Beverly Hills

Academy Film Archive Annual Report

The Academy Film Archive, now in the second year of its five year plan, added another archivist to the preservation staff, and the upgrade of our physical facilities continues. We have secured a structure which has been rebuilt as a film vault. This vault is now subject to both temperature and humidity control, and houses the preponderance of the Academy's film and video collection. We also secured two climate controlled nitrate vaults for storage of existing and newly received nitrate collections. We acquired equipment to accommodate both new staff and temporary workers (two inspection tables, a Kem and a Steenbeck, as well as a variety of splicers, rewinds, etc.). This year our computers have been networked as we prepare to convert and upgrade the database software in the coming year.

The staff has continued to work through the backlog of pre-1990 holdings, inspecting, recanning, documenting and where necessary preserving items from the older collections of the Academy. Over 13,000 items are now represented in the database. We project that the pre-1990 backlog will be eliminated in the next three years.

The Archive acquired fifty five prints comprising all of the Academy Award nominated films for the award year 1996. The IDA/Academy Documentary initiative collected over 300 documentaries this year, and other additions to our collection this year include rare home movies of W.C. Fields, the remainder of the Blackhawk film collection (now totaling over 3,000 titles), Lumiere actualites and additions to the Technicolor reference collection.

Our preservation program continues to develop. Preservation work continued on the Annual Academy Awards Show material, including both the Shows themselves and background material. This on-going program to preserve and restore our Academy tradition has included work on 2" videotape, 1" videotape, 35mm and 16mm film and kinescopes. Currently, we are working on a cycle of *films noirs* from Columbia, including *Tight Spot*, *Crimson Kimono*, *Human Desire*, *The Line Up*, and *The Big Heat*.

We did extensive work on *Picnic*, and completed our collaboration with the Pacific Film Archive on *Crossroads* and with the Steven Spielberg Jewish Film Archive on *Palestine - Land of Promise*. Among our other preservation work this year, we duplicated the French version of Jean Renoir's *Salute to France* and a hybrid of the western and aviation genres, *A Western Demon* (1922). The Archive has continued to pursue its goal of preserving past Academy Award winning films with its latest project, restoration of the 1967 Best Picture winner, *In the Heat of the Night*.

Our most extensive initiative in the area of preservation this year was the work on Frank Capra's *The Matinee Idol* (1928). This film was shown at Immagine Ritrovato shortly after its rediscovery several years ago. A negative of *The Matinee Idol* was acquired by the Academy thanks to the generous collaboration of the Cinematheque Francaise. The film was scanned into a high-definition digital format and submitted to both automated and manual applications to restore the image. The original titles were



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regenerated from the American continuity, and the film was reformed to correspond as closely as possible to the original release version of the film, and then transferred back to film via electron beam recording. This is believed to be the first time that a live-action feature has been completely digitally restored.

The Big Heat continues to play a role in our program to study new methodologies for preservation. We have designed two tests (the first of which has been completely implemented and was shown in July at Immagine Ritrovato in Bologna) using the original negative of *The Big Heat* to produce a knowledge base concerning applications of digital restoration methods and to examine what artifacts might be expressed in subsequent generations of digitally originated preservation material. These tests are key parts of our research to understand and perfect the film/digital/film cycle for preservation purposes.

The Academy Film Archive's director was able to travel to Calcutta, Madras and New Delhi last summer to consult with Suresh Chabria, the Ray Society, and many Indian producers of Satyajit Ray films on the on-going program to restore the entire body of Ray's film work. We were very graciously received by the Ray family in Calcutta, and in turn received a visit from the head of the Ray Society, the Honorable Soumnath Chatterjee, at the Academy. We hope to make further contributions to that important initiative.

Material from the Academy Film Archive was presented at the Renoir Film Festival by the Kawakita Memorial Film Institute in Japan, and films from the John Whitney collection were screened at the European Media Art Festival in Germany and at the Venice Biennale. Material was also lent for exhibition to many of our FIAF colleagues, including the George Eastman House, the Pacific Film Archive, the Whitney Museum, the American Cinematheque, Munchener Stadtmuseum, the American Museum of Moving Image, and the Museum of Contemporary Art in Sydney. Other Archive material was loaned to studios for preservation purposes, including materials on *Picnic* and *Close Encounters of the Third Kind*, *Giant* and *Reflections in a Golden Eye*.

We serviced a broad spectrum of scholars, researchers, producers and film makers of all types in our study center, and hosted many FIAF colleagues and foreign visitors. This year, we were also accepted as members of The Film Foundation, the consortium of directors supporting preservation in the United States, and participated in FIAF's North American Preservation Commission and the AMIA Preservation Committee.

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COLOMBIA
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342 5182 - 283 6496
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FUNDACION PATRIMONIO FILMICO COLOMBIANO

ANNUAL REPORT 1996

1. Acquisitions

With the deposit of production company ACEMAR FILMS archive, and other findings, a total of 3.930 units were added to the collections. These include approximately 1.5 million feet of film and a thousand hours of video. The original negatives of a feature from the sixties, lost after being censored, were recovered, unfortunately some of the reels already affected by the vinegar syndrome.

2. Preservation, progress and problems

Silent feature BAJO EL CIELO ANTIOQUEÑO, a landmark of our production history, was completely duplicated from negative and positive fragments. Reconstitution of the original edition is advancing with the normal difficulties involved in such a case.

A fifth reel of another silent feature was also duplicated, both in black and white and in color, because the original is our only production with hand painted images. At least other three reels of this title are still lost.

With support from government agencies we also advanced in the preparations for future duplication of nitrates.

We still have an amount of unduplicated nitrates, as well as of acetates with vinegar syndrome. Besides the scarcity of funds for duplication, the need to operate in foreign and distant laboratories is one of the problems we aim to solve in the future, with the creation in Bogotá of a preservation center for the Andean region. We have taken some steps in that direction, and we welcome any assistance.

3a. Cataloguing

Cataloguing data bases were improved with the addition of the new inventories, and of new catalogue records for features, but we have to invest in hardware as soon as possible, because it is falling behind our needs.

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3b. Documentation

Collections growth was significant, and a special effort was made to have them classified and in service. A microfilming program started in previous years was interrupted temporarily.

3c. Research

Historical research advanced in relation with a TV series that we co-produce with a government production company, to celebrate in 1997 the centenary of the arrival of the cinema to Colombia.

4a. Film showings

Several foreign film programs were circulated in the country with our coordination. Many national titles from the archive were screened by film societies, cinemathèques, schools and universities.

4b. Publications

We contributed to the colombian section of SOUTH AMERICAN CINEMA, A CRITICAL FILMOGRAPHY 1915-1994, edited by Timothy Barnard and Peter Rist, printed by Garland Publishing.

5a. Budget

A total budget of US\$214.704 was executed. Of the income, 88% came from services, 9% from benefactors and 3% from other activities.

5b. Relations with government authorities

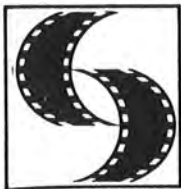
A few government agencies continued to support our regular operation. This sort of funding continues to be insufficient for our needs.

Despite that, we applied for special funding from those and other sources for the organisation of FIAF 1997 Congress in Cartagena de Indias, with limited success.

Collaboration with the National Library for the administration of the legal deposit of national and foreign imported production is under study.

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6. International relations

The organisation of the 1997 Congress and Symposium meant increased contacts with FIAF colleagues and other experts on the subject of amateur film.

Participation in regional projects under the CLAIM mechanism was frequent, specially in the area of film showings.

7. Special events - miscellaneous

On our request, the Ministry of Communications aproved the launching in 1997 of a postal stamp to celebrate the centenary of the cinema in Colombia.

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Bois d'Arcy

Archives du film du CENTRE NATIONAL DE LA CINEMATOGRAPHIE rapport d'activités 1996

Les projets « centenaire » ont continué durant 1996 avec notamment des demandes de prêts de films, de participation à des manifestations et enfin la publication sous forme d'imprimé et de CD-Rom du catalogue de « La production cinématographique Lumière » résultat très positif d'un travail de recensement, de catalogage et de restauration des films.

1 - Acquisitions de l'année

Une harmonisation s'est établie depuis 2 ans entre la collecte des nouveaux films sortis et les anciens grâce aux apports complémentaires des dépôts volontaires et du dépôt légal. Le dépôt légal, qui désormais englobe la quasi totalité des nouveaux films (y compris les films étrangers et publicitaires), représente 30% de l'ensemble des acquisitions de l'année. Les dépôts volontaires sont encore pour plus de la moitié, des films sur support nitrate:

Longs métrages: 852 (Dépôt légal 377 + 475 Dépôt volontaires), 163 titres de plus par rapport à 95

Courts métrages: 1690 (Dépôt légal 390 + 1300 Dépôt volontaires), 530 titres de plus par rapport à 95

2 - Conservation et restauration des films

Le projet « films Lumière » s'est terminé fin 96 avec la restauration et le catalogage des films dits « hors-catalogue ». Soit environ 700 films sur pellicule Lumière dont une partie sont de nouvelles vues par rapport à ceux inclus dans le catalogue, d'autres des vues très similaires mais non-sélectionnées pour la vente, et d'autres enfin ont été tournées par des opérateurs n'appartenant pas à la maison Lumière.

D'autres projets historiques prennent déjà la relève après Lumière, les films de la collection Will Day, en collaboration avec la Cinémathèque française, le NFTVA à Londres et plusieurs experts historiques dont Laurent Mannoni, John Barnes et John Carpenter ainsi bien sûr que le personnel des Archives qui assure la coordination de ce projet. Un travail de recensement des films de Demény devrait commencer en liaison avec L. Mannoni et Gaumont ; prière de nous contacter si vous avez des films de Demény.

Le plan pluriannuel de sauvegarde sur 15 ans des films anciens (y compris les nitrates) est entré dans sa sixième année avec un léger ralentissement dû à des coupes budgétaires et environ 1/3 de moins de métrage original tiré:
métrage nitrate : 751 037 mètres (169 longs et 1 074 courts métrages restaurés)
métrage safety : 2 051 297 mètres

Hormis les films Lumière, les restaurations emblématiques de l'année ont été: « Journal d'un curé de campagne » de Robert Bresson, 1951; « Tunnel », de Kurt Bernhardt, 1933 ; « Verdun, visions d'Histoire » de Léon Poirier, 1928; « La Grande Illusion » de Jean Renoir, 1937, 9 films ethnographiques dont plusieurs de Jean Rouch ont été terminés et présentés en public en présence de Jean Rouch au Jeu de Paume.

Les équipes du Laboratoire et des autres départements impliqués dans les restaurations travaillent désormais autour de projets spécifiques dans lesquels l'expertise, les compétences et les besoins sont pleinement explorés et le projet partagé. Le chef du Laboratoire et son Adjoint continuent à s'impliquer dans le projet européen « Gamma »; la traduction en français des textes de formation a été terminée et est disponible. Ces mêmes agents participent régulièrement à des réunions de travail organisée en France par la Commission supérieure technique sur l'apport du numérique dans la restauration des films.

3 - Catalogage, Documentation, recherche

La fin du projet Lumière implique que les statistiques de catalogage ont diminué à environ 1300 titres cette année. Le transfert des données documentaires sur fiches papier dans la base informatisée LAURE se poursuit.

Le projet de la « Filmographie européenne » s'est terminé et toutes les informations saisies sur disquettes ont été envoyées à Londres, centre du projet.

Une présentation avec programmation de films, du projet « La filmographie du documentaire français » a été organisé au festival international du documentaire « Vue sur les docs » en Juin à Marseille.

Le projet « Images et colonies » continue après le recensement des films sur l'Afrique avec l'Indochine, aujourd'hui : le Laos, le Vietnam et le Cambodge.

Les 1 867 enquêtes reçues ont été plus spécialisées pour des demandes thématiques de productions télévisés ou des rétrospectives patrimoniales.

4 - Projections, expositions, publications

Le nombre de films prêtés dans l'année pour les festivals ou rétrospectives y compris la FIAF est revenu à la normale soit 529 titres.

En plus, 1045 films ont été visionnés sur place par les chercheurs, déposants, particuliers et productions pour un total de 240 visiteurs.

Le gros projet de l'année a été la co-participation à Domitor dans le cadre de CinéMémoire sur les films Pathé d'avant 1914.

Les films ouvriers produit entre 1930 et 50 par le syndicat CGT et Parti communiste français restaurés ont fait l'objet de programmations dans différent lieux célébrant les 50 ans de la CGT.

Un programme spécial de courts métrages de fiction illustrant la publication de notre filmographie sur le même sujet a été très bien accueilli, une seconde programmation est envisagée pour 1997. Le « Catalogue courts-métrages français de fiction 1929-1950 » 1075 titres, a été publié en Janvier 96 par la Bibliothèque du film (BIFI) dans la série Editions Mémoires du cinéma sous forme d'imprimé et de CD-Rom, prix 350 francs.

Un montage spécial de films publicitaires anciens et une visite officielle des publicitaires de films aux Archives les a convaincu de l'importance du dépôt légal pour cette catégorie de films et de nous aider dans la collecte en la centralisant au travers d'une seule agence.

Un montage de 15 films documentaires sur des expéditions a été prêté au Louvre qui emprunte régulièrement des films anciens.

8 films restaurés de Siodmak ont été présentés au Festival de la Rochelle, etc.

Le catalogue « La production cinématographique Lumière » a été publié par la Bibliothèque du Film (BIFI) « Editions Mémoires du cinéma » en novembre 1996, sous forme d'une édition papier de 557 pages avec indices multiples, chronologie, notices biographiques et bibliographie. Les informations publiées sont aussi accessible sous forme de CD-Rom avec des cartes géographiques d'époque, volume et CD-Rom et vendus dans toutes les librairies pour 475 francs.

Depuis 1995, nous avons une juriste qui mène à bien les dossiers de convention établis avec les ayants-droit dans le cadre des dépôts et de la restauration des films. Le système « convention » nous permet de renégocier des relations antérieures floues, d'établir des relations de travail avec les ayants-droit et de recevoir des retours de recettes sur les films restaurés ré-exploités par les ayants-droit.

5 - Administration, budget

Comme souligné plus haut, le budget de restauration de films a été réduit d'environ 10 Million de francs (budget de restauration de la Cinémathèque français et Archives inclus). Le budget total des archives, hormis les salaires a été de 49 millions de francs.

Le départ de notre Administrateur, Thierry Peyrard pour une promotion en interne, nous a causé un problème de recrutement dans ce secteur qui n'est pas encore résolu début février. Cette vacance de poste a pesé sur les postes administratifs et le conservateur.

Suite aux demandes du personnel, le CNC a mené à bien la négociation d'une requalification salariale qui englobe environ un tiers de l'effectif. Un plan de formation adapté aux besoins spécifiques du personnel a été programmé sur 3 ans, il inclut la formation d'étalonneurs et le catalogage par thèmes des films en utilisant un thesaurus généraliste ainsi qu'une série de conférences sur l'art du cinéma, son histoire et l'éthique de la conservation et de la restauration des films.

6 - Relations internationales

Les archives sont plus que jamais dans le tourbillon des relations internationales dans le cadre des demandes de prêts de films, des projets de restauration en commun de films français ou étrangers (projets francophones, européens et argentins).

Pour le compte de la FIAF, le conservateur a effectué une mission à Skopje, Macédonia et une visite à Belgrade à l'invitation du festival de la Cinémathèque.

D'autre part, elle a participé au festival international du film muet de La Serena, Chili (avec présentation de films Lumière projetés avec la caméra d'origine) où elle a eu l'occasion de rencontrer des collègues chiliens, mexicains et Péruviens.

Participation à Bologne à "Il Cinema ritrovato" pour une rencontre européenne.
Présentation d'un programme « La révolution du sonore en France » à Barcelone et intervention sur les films Lumière d'actualités à Londres à « An international newsfilm conference », National film theatre.

Elle a aussi participé à plusieurs réunions à l'Unesco pour l'avancement des projets en cours.

Elle a présidé le congrès de la FIAF à Jérusalem où étaient aussi présents Eric LeRoy et Jean-Louis Cot ainsi que le directeur des Actions patrimoniales, Gérard Alaux.

G. Alaux a aussi participé à l'événement « Lumière » du centenaire à Mexico et rencontré de nombreuses personnalités du cinéma et a aussi participé aux célébrations du centenaire de Budapest où étaient offerts les films Lumière ainsi qu'une programmation de films restaurés.

Michelle Aubert a aussi présidé le comité directeur de Madrid et participé à la réunion de l' Association des cinémathèques européennes (ACA) à San Sébastian ainsi qu'à la mise en place du projet de formation « ArchiMedia » à Bruxelles.

Elle a participé à un colloque européen sur le patrimoine à Strasbourg ainsi qu'à l'ouverture de l'exposition « La Magia dell'immagine » à Turin à l'invitation du Musée du cinéma.

Michelle Aubert

Bologna



RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'année 1996 a été fort importante pour la Cinémathèque de Bologne, qui a vécu la première année de sa transformation en institut, dirigé par son propre conseil d'administration, présidé par le réalisateur et producteur bolognais Pupi Avati.

1 - CONSERVATION

Dans ce domaine, l'année 1996 a amplifié les résultats obtenus au cours des années précédentes. Depuis 1996 s'est formalisée l'existence du Groupe Gamma (qui réunit archives et laboratoires privés spécialisés dans la restauration) dont le siège se trouve au sein de la Cineteca di Bologna.

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

Parmi les restaurations terminées en 1996, il faut signaler: *Rapsodia Satanica* (avec la Cinémathèque Suisse et la Cineteca Italiana di Milano), *Blood and Sand* (avec la Cinémathèque Suisse), *Le Juif errant* (avec la Cinémathèque française), *L'incubo di Za la mort* (avec la Jugoslovenska Kinoteka).

Mais en plus de ces restaurations, la Cineteca di Bologna a développé d'importantes collaborations avec différentes archives Fiaf. Outre le rapport d'ores et déjà consolidé avec la Cineteca Italiana di Milano, rappelons l'accord avec la Cinémathèque Suisse pour la restauration d'un fond important de films rares de la période du muet.

Un accord de collaboration pour la restauration de films espagnols a été signé avec La Filmoteca Espanola. Cet accord a permis en outre de restaurer à Bologne le *Faust*. De nombreuses archives ont utilisé pour leur restauration les services de l'Immagine Ritrovata (la George Eastman House, la Cinémathèque belge, la Cinémathèque Française, la Cineteca del Friuli, la Cinemateca Portuguesa, le Munchner Filmmuseum).

2 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La totalité de la collection se trouve depuis 1993 sur base informatisée et un catalogue d'environ quatre cent titres disponibles pour la circuitation culturelle a été publié en novembre 1994 et ajourné au cours des années 1995 et 1996.

Dans le domaine de la recherche, Bologne a maintenu en 1996 le siège d'un des projets promus par l'Ace: la recherche des films perdus, confiée à Gian Luca Farinelli. A la fin de 1996, ce projet a reçu le financement du projet communautaire Rafael.



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

3 - PROGRAMMATION, EXPOSITION

La programmation de l'édition 1996 du festival Il Cinema Ritrovato a été conçue avec le Nederlands Filmmuseum et 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; ce qui a permis la "récupération" extraordinairement intéressantes d'oeuvres de Murnau, Kertesz, Granowsky, Wiene, Dietrich,...

Rodolfo Valentino: L'écran de la passion s'est révélé un voyage riche de surprises et de contradictions. Rarement une carrière d'acteur a été marquée par une telle présence d'auteur et une telle conscience.

Observez les films de ce jeune danseur originaire de la Puglia, région du Sud-Est de l'Italie, qui traversa l'océan sur les notes du tango pendant que les *Dive* se lançaient à la conquête des écrans italiens (mais elles se feront éteindre quelques années plus tard par les nouvelles images américaines) et vous verrez comme à travers un miroir un irrésistible mouvement migratoire qui a pour protagonistes les visages connus de Chaplin et Valentino. Mais ce mouvement se nourrit d'une infinité d'histoires d'anglais et d'italiens, d'espagnols et de portugais, d'irlandais et d'allemands qui se mirent en voyage vers un lieu lointain et renvoyèrent de ce lieu des images qui changèrent radicalement les yeux de l'Europe.

En marge de la rétrospective, l'exposition *Divo, la vie et le rêve de Rodolfo Valentino* organisée par deux belges, les frères Dalemans, a voulu offrir un ample panorama sur le mythe de l'acteur de Castellaneta.

En 1996, le thème qui a parcouru les diverses sections fut celui du voyage. *Wandering cinema* fut donc le titre de la troisième section. Que s'est-il produit à la fin de la Grande guerre au sein des cinématographies de l'Europe centrale? Existe-t-il un cinéma de la Mitteleuropa? La réponse est encore provisoire. Trop de pièces manquent au puzzle. Trop de films perdus. E pourtant la fin de la guerre libère une génération de réalisateurs, d'acteurs, de producteurs qui, les yeux encore emplis d'images du conflit, réalisent un cinéma différent et innovateur. Un cinéma qui a connu les mythes du cinéma européen des années '10 mais qui s'en éloignent. Il s'agit d'une génération en voyage, entre la Russie, la Pologne, la Tchécoslovaquie, la Roumanie, la Hongrie, l'Autriche et l'Allemagne. De la chute des empires, naîtra un cinéma mitteleuropéen capable de reconquérir les Etats-Unis, non pas par ses films, mais par ses auteurs, ses scénaristes, ses acteurs.

Archivio
fotografico

Fototeca

Videoteca

Biblioteca

Archivio affissi
cinematografici

Camera Lumière

Redazione
Cineteca

Mostra
internazionale
cinema Libero
(segreteria)



Durant les mois de juillet et août, la Cineteca a organisé *Sotto le stelle del cinema*, une manifestation qui a permis de parcourir certains moments essentiels des cent ans de vie du cinéma. Le programme, qui a présenté chaque soir en plein air un film restauré dans le cadre prestigieux du Palazzo d'Accursio et une soirée avec grand orchestre sur la Piazza Maggiore, a rencontré un exceptionnel succès de public en enregistrant plus de 13.000 spectateurs.

L'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie au cours de l'année 1996. 1100 projections ont vu la participation de 110.000 spectateurs.

La programmation s'est développée principalement autour des thèmes suivants:

Rétrospectives intégrales circuitées dans toute l'Italie par nos soins : Woody Allen et Abbas Kiarostami

Rétrospectives intégrales: Monteiro, Suzuki, Solanas.

Cycles consacrés à des cinématographies émergentes: Afrique dans le cinéma, le jeune cinéma italien (avec un concours national pour courts métrages, en présence de représentants de festivals internationaux), le cinéma des pays en guerre (avec la publication d'un cahier spécial et la circuitation du programme dans différentes villes italiennes), le cinéma argentin contemporain.

Rencontres avec Kiarostami, Teno, Zemmouri, Suzuki, Masharawi, Ariç, Koudoyazarov, Paolo Benvenuti...

Séminaire de réalisation conduit par Fernando Solanas

L'édition 1996 de Cinémémoire a organisé un hommage à la Cineteca di Bologna, avec la présentation d'une sélection de films qui caractérisent notre activité et celle du festival Il cinema ritrovato.

4 - PUBLICATIONS

Les publications habituelles de la Cineteca di Bologna se sont poursuivies:

Les huit numéros de la revue CINETECA envoyés à domicile à plus de 11.000 abonnés de notre cinéma.

Le numéro 9 de la revue d'étude cinémathécaire CINEGRAFIE

Le livre Rodolfo Valentino, lo schermo della passione.

5 - ADMINISTRATION ET BUDGET

En 1996, le budget de l'année précédente a été confirmé et, dans certains secteurs, augmenté. Le financement, comme d'habitude, dérive de l'intervention de différents organismes qui ont appuyé des secteurs spécifiques de notre activité:

Municipalité de Bologne (staff, bureaux, salle cinématographique), Région d'Emilia-Romagna (activité de restauration, Mostra internazionale del Cinema Libero, Il Cinema Ritrovato), Présidence du Conseil (Mostra del Cinema Libero), Institut pour les biens culturels (catalogage et restauration).

L'Union Européenne a également financé la réalisation du Projet Kaleïdoscope *The use of new technologies*.

Brest

Cinémathèque de Bretagne

Gwarez filmoù

2 avenue Clemenceau

B.P. 6611

29266 BREST CEDEX

Tel 98 43 38 95

Fax 98 43 38 97

Rapport d'activité 1996

1 Acquisitions

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

Nous avons reçu plus d'un millier de films en 1996, dont les 3/4 sont des films amateurs. Beaucoup viennent des environs de la ville ou nous sommes installés fin 95. Il n'y a pas de dépôts très importants, mais une succession de "petits dépôts" dont le nombre au final a été proche de saturer notre capacité d'absorption !

2. Conservation

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

3. Catalogage

La cinémathèque a perfectionné en 96 le logiciel documentaire qu'elle a fait développer et qui est particulièrement adapté à l'analyse des films d'amateurs. Un nouveau module permet de suivre et d'analyser chaque sortie de film, tant pour des spectacles que pour des utilisations télévisuelles.

4. Projections

La Cinémathèque ne dispose pas de salle en propre. Elle répond aux demandes. 140 diffusions ont eu lieu en 1996, soit une augmentation de 35% (50 émissions de télévision, 40 utilisations d'images pour des éditions de cassettes, 50 spectacles et divers).

Le nombre des demandes d'images d'archives pour émissions de télévision augmente nettement (+40%) et nous donne une réelle expérience en ce domaine.

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

5. Administration

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

Nous sommes 7 permanents (2 mi-temps) et 5 stagiaires.

6. Relations internationales

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

En 1996, elle a retrouvé plusieurs films anciens concernant des cinémathèques étrangères (Etats-Unis).

7. Divers.

L'impératif de cette année 96 a été de couvrir financièrement nos nouveaux frais de structure. Il a fallu augmenter pour cela notre autofinancement à plus de 50 %.

Une augmentation des subventions en 1997 nous permettra, espérons-nous, de reprendre notre programme de restaurations et de tirages de copies sur support film, notre objectif étant la restauration de documentaires ou fictions nitrate concernant la Bretagne.

Nous souhaitons par ailleurs améliorer la qualité de notre travail sur le son, d'une part lors des copies vidéo, d'autre part par l'enregistrement de témoignages liés aux films.

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

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Bruxelles

ANNUAL REPORT

1996

ROYAL FILM ARCHIVE OF BELGIUM

1. ACQUISITIONS AND PRESERVATION / RESTORATION

2.956 prints were deposited at the Film Archive in the course of 1996 - some of the country's most prominent distributors, tantamount to some 1.469 different titles. Moreover, the inventarisation of the \pm 13.000 16 mm prints entrusted to the Archive by the Flemish Ministry of Education in 1994 continued throughout this year as well.

In the meantime, the Archive continued to pursue its goals of preservation and restoration. A sizeable part of the global budget for the past year was taken up by these activities, again attesting to the importance the Film Archive attaches to them. Some 106 feature films and 250 shorts were produced by the Film Archive's laboratory in 1996.

The total number of acquired prints thus amounts to 3.315. Our vaults at present contain a total of 76.682 positive prints, or 39.703 individual film titles, together with more than 10.000 diverse printing elements.

2. THE FILM MUSEUM IN BRUSSELS

Functioning as a non-commercial showing room for the Archive's collection, the Film Museum, with its permanent exhibition on film prehistory and its two small screening theatres, continued its programming of five films a day (three sound films and two silents accompanied by live piano). 104.340 spectators attended a total of 1.763 screenings in 1996. In the sound film theatre, 1.065 screenings took place, with an average attendance of 68% per screening (90.658 spectators in total). The silent film theatre had 698 screenings: average attendance here amounts to 65% per screening (for a total of 13.682 spectators).

Somme 22 different themes characterized the Film Museum's programme in 1996, notably: a much acclaimed cycle baptized the "Public's choice" (in which spectators could vote for their favourite films), a retrospective devoted to Egyptian cinema and its foremost protagonists (Omar Sharif, Oum Khalsoum, Youssef Chahine, ...), a cycle "Film and the comic strip" (zooming in on the interrelations between the two most popular 20th-century art forms) and tributes to Montgomery Clift, Peter Greenaway (who also gave a press conference at the Film Museum) and John Delville (a key figure in Belgian film distribution).

In 1995 -the year of the centenary of film- the programme was structured on a yearly basis, leaving little room for collaborations on the spur of the moment. This was largely made up for in 1996, as the Film Museum regularly collaborated with a number of organisations and/or institutions (e.g. Europalia, KunstenFestivaldesArts, Brussels Film Festival, ...) in putting together its monthly program.

Film Discoveries / Age d'Or Prize

As we decided to merge these two festivals last year, both Film Discoveries and the Age d'Or Prize took place in the month of July 1996. The jury awarded 5 distribution prizes (of 250.000 BF each) to the following films: **Crumb** (Terry Zwigoff, USA), **Erzi** (Zhang Yuan, China), **Maboroshi no hikari** (Hirokazu Kore-eda, Japan), **Zahrada** (Martin Sulik, France/Slovakia) and **A comedia de Deus** (João César Monteiro, Portugal), which was also awarded the Age d'Or Prize. **Zahrada** was already offered a distribution contract, whilst **A comedia de Deus** hit the Belgian silver screen only a short while after being laureated.

3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which opened its doors to the public back in September 1994, continued its activities in 1996, providing for an occupation rate of 45%. The amount of screenings was tentatively increased in the first few months of the year (to \pm 70 films/month) but, as no substantial increase in the number of spectators could be observed, the original rate of more or less 50 monthly screenings was reinstated.

4. SEMINARS

a. Summer film school

This year's seminar comprised two main thematic sections: "Retour sur la 'politique des auteurs'" (a reexamination of French film history & theory from the post-war era up to the coming of the "nouvelle vague") and "Le cinéma de qualité" (reflexions on the attitude towards 'quality' films after World War II). These sections were complemented by a programme of "Ciné-(re)découvertes" ("Film (Re)discoveries").

b. Seminars on film analysis and theory

This domain was also restructured last year. From 1996 on, only one general seminar exists, starting in January. This new formula proved instantly succesful, as the available tickets were almost systematically sold out.

5. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic Films, functioning autonomically under the Archive's auspices, continued in 1996 its non-commercial distribution of classics on 16 and 35mm film throughout Belgium. The Decentralisation's catalogue features some 200 classic film titles.

6. ACCESS TO THE ARCHIVE'S COLLECTION

Apart from public showings, 168 screenings on viewing table were organized for students and researchers in 1996. 134 projections took place in the film theatre itself, primarily for schools, universities and educational institutions. The number of guided visits, which had increased substantially in 1995 due to the renovation of the Film Museum in 1994 and the celebration of the centenary of film, decreased an estimated 60% in 1996, to attain a total of 2.520 visitors.

7. THE LIBRARY

1.940 readers consulted the Archive's Library, which again denotes a growth of some 10% compared to last year's results (as was the case the year before). The Archive's Library, still one of the world's finest and most extensive in the domain of film, acquired 1.347 new books in 1996, and can now pride itself on a collection of in total 34.102 volumes or 33.475 titles (at the closing of 1996).

The Library also contains a Periodical Publications Department, which is in the process of an immense and time-consuming computerization, started in 1992. All new information is encoded directly on computer, while the countless numbers of old filing cards of the past are gradually integrated in the database. New technologies like CD-Rom are becoming increasingly important in the Periodical Publications Department, which already proposes a small collection of titles related to film. In 1996 the Department received 271 different periodical titles (i.e. 2.155 issues), 53 annual publications and 391 publications of 150 different festivals. As to the real size of the Archive's Periodical Publications collection, one must await the end of the encoding process (with relative certainty, the number of different film magazines amply surpasses 2.500).

Also consultable are the innumerable dossiers filled with press clippings, which are constituted on a day-to-day basis by the personnel of the Press Clippings Service. Some 15 newspapers from Belgium and abroad are scrupulously scrutinized each passing day on information related to film. Scripts and shot-by-shot descriptions are also kept at this department.

The Photo Archive also expanded in 1996, putting together some 1.250 fresh pictorial dossiers. Parallel to this, old photo collections could be completed, updated and otherwise enlarged. Some 1 million individual photographs are estimated to be kept in this department.

8. PUBLICATIONS

a. The Annual of Belgian Film

At the end of 1996, the 30th edition of the Annual of Belgian Film was published. The Annual remains an indispensable tool for all concerned with film in Belgium and contains all the relevant addresses, legal texts and statistical information. There is obviously a vivid interest in this publication: sales and publicity inserts suffice to cover the printing and publication costs (personnel not included).

b. The Filmography of Belgian Film

This long-awaited reference work was due to be published in the course of 1996, but we still keep uncovering new information and even new films. As this is the first work on Belgian film which really aims at providing an exhaustive and complete overview of the national production, publication was postponed till 1997 so that all the supplementary information can be duly verified before being included.

9. PROJECTO LUMIERE

Between 1992 and 1995, the Royal Film Archive submitted 21 different restoration projects to the European MEDIA Programme (for a total of some 430 short and long films). The European Union allocated, in total, 450.000 ECU to these projects. Thanks to the support of the Lumière project, the Royal Film Archive was already able to carry through large-scale restorations of, for example, the work of Alfred Machin or the "Alan Roberts collection". We continued our efforts throughout 1996, starting up or roundig off several projects, such as: *Pictures of women in the Weimar republic* (3 films), *German cinema at the dawn of the talkies* (3 films), *The German Kriminalfilm of the twenties* (5 films), *Europeans in Hollywood I and II* (7 films). One of the most striking of such exploits was the full-color restoration of the famous classic of German expressionist cinema **Das Cabinet des Dr. Caligari**. A tinted copy of the Royal Film Archive, another copy (with tinting and toning) uncovered in South America and different elements unearthed in Germany and Russia served as a basis for constituting the finest copy of this film to date, entirely in color and with the original titles in stylized calligraphy.

10. ARCHIMEDIA

At the initiative of the Royal Film Archive -in collaboration with several other European film archives and universities- a training programme was submitted to the European MEDIA2 programme. This incentive aimed at the installation of a European Training Network for the Promotion of Cinema Heritage. From 1997 on, a two-tier training programme -destined for students on the one hand and professionals on the other- will be available. This project is being coordinated by archives, universities and specialized laboratories from 5 different European countries and was baptized ARCHIMEDIA.

11. VISITORS

In 1995, the Royal Film Archive warmly welcomed foreign scholars, researchers, film directors and professionals from the film industry: Sabrina Abdourahamany (France), Richard Billeaud (France), David Bordwell (USA), Jacques Champreux (France), Ian Christie (UK), Monica Cianferoni (Italy), Eric de Kuyper (Netherlands), Bernard Farrel (France), Peter Greenaway (UK), Lies Jansen (Netherlands), Aïcha Kherroubi (France), Konstantin Lopouchansky (Russia), Russ Meyer (USA), Hubert Niogret (France), Jan Olsen (Sweden), Johan Prys (Netherlands), Paul Read (UK), Amy Sargeant (UK), David Schultz (UK), Henry Selick (USA), Alexander Walker (UK).

The Archive also had the distinct pleasure of welcoming several foreign colleagues: Michelle Aubert (Archives du Film - Bois d'Arcy), Hoos Blotkamp (Nederlands Filmmuseum), Vittorio Boarini (Cineteca di Bologna), José-Manuel Costa (Cinematca Portuguesa), Gian Luca Farinelli (Cineteca di Bologna), Bernard Martinand (Cinémathèque française), Nicola Mazzanti (Cineteca di Bologna), Dominique Païni (Cinémathèque française), Marc Vernet (director of BIFI, the audiovisual service of the Très Grande Bibliothèque in Paris), Pierre Véronneau (Cinémathèque Québécoise).

Buenos Aires

FUNDACION CINEMATECA ARGENTINA
BUENOS AIRES
ANNUAL REPORT 1996

ACQUISITIONS:

219 Feature films (including 44 Argentine productions).
1350 Argentine newsreels (80% in 35mm. and 20% in 16mm.)
155 Videos.

PRESERVATION ACTIVITIES

Films 145000 metres of dup-negatives, 16mm. were processed in Los Angeles lab. The Argentine films are unique 16mm. positive prints. A positive print or negative of those titles doesn't exist anymore.

Stills 12000 negatives were made for preservation during the last two years. The funds were provided by FUNDACION ANTORCHAS. We forgot to give part of this information in our 1995 report.

CATALOGUING - DOCUMENTATION - RESEARCH

109 films were catalogued.

315 films were registered.

97 books; 207 periodicals titles; more than 1500 posters; a great number of not quantified stills; 48 scripts (25 Argentine and 23 foreign) were acquired.

2200 people used the documentation center.

FILMS SHOWINGS:

- The movie theater for our own needs has 233 seats with 4 daily showings from February to December.

- The number of screenings during the year was 1280 and the number of titles screened was 375.

- We presentend films from Finland - Japan - Taiwan - Egypt - China - Norway - France - Germany - Czech Republic - Slovakia - etc.

-A complete retrospective of the films by Alejandro Agresti (a young Argentine filmmaker).

-A complete retrospective of the films by Raymundo Gleyzer (Argentine filmmaker) as a tribute to his memory.

2.-

- 2 weeks dedicated to Argentine films (almost unknown).
- The films by Mexican director Arturo Ripstein.
- Special programme with recently discovered films by Georges Méliès.
- Hundred (100) years of British Cinema.
- Early Films from Latin America.
- A special programme of American Musicals (All Singin' All Dancin') circulated by the British Film Institute, the American Embassy in Buenos Aires took at their charge the transport of the films from London.
- We received an important retrospective of Czech films organized by our colleague Vladimir Opela.
- "Early Films from Latin America" was organized by the Goethe Institute and the restoration of the film - from our collection - which represented Argentina, was possible to the support of Fundacion Antorchas.

EXHIBITIONS:

We offered to our audience 4 exhibitions:

- 50 years of Chilean Cinema.
- Important personalities from the French Cinema.
- From England, The Birth of the Movies, an exhibition to celebrate the centenary of motion pictures 1895-1995.
- Posters from Norwegian Cinema.

PUBLICATIONS:

We published the book: "Historia de los primeros años del cine en la Argentina 1896-1910" (History of the first years of the cinema in Argentina 1896-1910).

INTERNATIONAL RELATIONS

We are thankful to the British Film Institute and to the Narodny Filmovy Archive for their cooperation in two special programmes above mentioned.

We are also thankful to the Filmoteca de la U.N.A.M. for the loan of several prints.

The cooperation between Cinemateca Uruguay and our archive has been very active, perhaps more than usual. Besides our relations with other South American Archives are more frequent. The main difficulties are the long

3.-

distances and custom regulations.

We were represented at the FIAF Congress in Jerusalem by three delegates. Guillermo Fernandez Jurado was invited to the Festival des Trois Continents (Nantes-France) representing Argentina and to the Latin American Seminar held in Brasilia.

Non-FIAF activities abroad included lending films to the Department of Film -Ministry of Education- in Chile; to the Festival des Trois Continents in Nantes.

BUDGETARY MATTERS

Special supports are necessary as we are a private archive but it is impossible to have, even small contributions, with a certain continuity.

The policy of economical rules in the country was uncertain during several months, nevertheless we managed to overcome a nervous period.

SPECIAL VISITORS

- CHRISTINE LAURENT, French screenwriter and film director.
- MARIE - HELENE MELIES and her pianist LAWRENCE LEHERSSEY.
- ARTURO RIPSTEIN, Mexican film director.
- PAZ ALICIA GARCADIIEGO, Mexican screenwriter.
- LIV ULLMANN.

February, 1997

Canberra

NATIONAL FILM AND SOUND ARCHIVE
CANBERRA, AUSTRALIA

ACTIVITIES REPORT 1996

INTRODUCTION

The National Film and Sound Archive's mission is to increase knowledge, appreciation, use and enjoyment of Australia's screen and recorded sound heritage by acquiring, preserving and providing access to the national collection of film, television, video, radio and recorded sound materials. The Archive's headquarters are in Canberra, with offices in Melbourne and Sydney, and representation in Adelaide, Brisbane, Hobart and Perth.

The Archive's objectives are implemented through three programs:

National Collection which aims to develop and preserve the national collection of moving image and recorded sound materials, and associated documentation and equipment;

Public Programs which aim to promote and provide access to the moving image and recorded sound heritage of Australia; and

Corporate Services which aim to provide support services to underpin the Archive's operations.

1996 ACQUISITIONS

During 1996, the Archive acquired 38 feature length films, 643 short films, 432 broadcast television programs and 557 video titles. Notably, original and/or intermediate materials were acquired for the following features:

- Australian Dream* (1987, d. Jacqui McKimmie)
- Backlash* (1986, d. Bill Bennett)
- Bedevil* (1993, d. Tracey Moffatt)
- Break of Day* (1976, d. Ken Hannam)
- Broken Highway* (1993, d. Laurie McInnes)
- Dear Cardholder* (1986, d. Bill Bennett)
- Don's Party* (1976, d. Bruce Beresford)
- Double Deal* (1983, d. Brian Kavanagh)
- Eliza Fraser* (1976, d. Tim Burstall)
- Fantasy Man* (1984, d. John Meagher)
- Fast Talking* (1984, d. Ken Cameron)
- Georgia* (1989, d. Ben Lewin)
- Holidays on the River Yarra* (1991, d. Leo Berkeley)
- Jilted* (1987, d. Bill Bennett)
- The Slim Dusty Movie* (1984, d. Rob Stewart)
- Storm Boy* (1976, d. Henri Saffran)
- A Street to Die* (1985, d. Bill Bennett)
- Summerfield* (1977, d. Ken Hannam)

Talk (1994, d. Susan Lambert)
Waiting (1991, d. Jacqui McKimmie)

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Work continued on copying fragile films with a total of 100,000 feet of original nitrate and 15,000 feet of acetate material copied onto safety and polyester base.

The Archive developed a *Chemical Management Plan* to manage the large number of chemicals used in film processing and cleaning. The plan outlines the safe use of all chemicals in the area, their routine and emergency management, first aid, storage requirements, shelf life and compatibility with other chemicals. The plan has proven to be extremely useful in the design of work flows, training and storage facilities.

Following the development and introduction of electric film winders, the Archive began researching and designing ergonomic *film winding benches* to reduce the risk of repetitive strain injury to operators, and to increase the safety of film handling. The use of miniature video cameras is also being explored to increase the level of examination possible, and to record certain interesting features or problems associated with the film.

The Archive began exploring the use of *nitric acid* to reduce the time and effort required to clean processor parts. A parts cleaning machine is being designed to allow the safe handling of both the nitric acid and the parts.

The Archive has three Lipsner Smith film cleaners which are designed to use 1,1,1 trichloroethane, a chemical now banned from import to Australia. After examining conditions necessary for safely handling and using perchlorethylene, engineers from the Archive successfully modified one of the *film cleaning machines* to use the new solvent. Through this process it is now possible to recycle more of the solvent, thus reducing costs and increasing safety for the operators.

CATALOGUING, DOCUMENTATION AND RESEARCH

Cataloguing

Cataloguing activity concentrated on the Archive's newsreel collection. 1,653 individual newsreel stories, or segments, were fully catalogued. Cataloguers also worked on the following:

The Cold War catalogue, released in October, which lists the Archive's film and recorded sound holdings related to the Cold War period 1946-1975; and

The Olympics List of the Archive's film and recorded sound holdings of Olympic Games and related events. The focus of this catalogue is the 1956 Melbourne Olympic Games.

Accessioning

Accessioning provides the Archive's clients with a basic level of information about collection materials. The films and videos are examined, intellectual and physical data is entered into the Archive's collection management system, MAVIS, and they are prepared for storage.

Around 5,000 reels of film and 2,500 videos were accessioned. Material included features, documentaries, advertisements, short films, news and home movies. Additionally, accessioning of the Australian Movietone and Cinesound Newsreel Collection was completed.

Documentation

Programs were developed to fill gaps in the documentation collection. Contemporary Australian television programs were targeted and publicity packages, stills and scripts were acquired for a representative range of programs.

Filmmakers, such as Bruce Beresford, continued to donate production papers and publicity materials to the collection.

Research

The Archive commenced research into the digitisation of the Australian stills collection. It is expected that this project will take two years to complete.

In collaboration with a student from the University of Canberra, research was carried out into mechanisms for "*unblocking*" *decomposed cellulose triacetate* motion picture film. Using the properties of photographic gelatin as a starting point, the joint research established several theoretical models. A variety of instrumental analysis, such as gas chromatography mass spectrometry and infra red spectrophotometry, gave results that confirmed one of the models. For the first time, this model satisfactorily explains the mechanisms for both blocking and unblocking.

Access to the Collection

The Archive responded to 4,000 requests for film and video collection materials during 1996, an increase of 33%. This increase may be due to the Archive's recently released CD-ROM catalogue, *Cultural Connections*, and Australia's Centenary of Cinema celebrations which continued to June 1996. Requests for joint screening programs also increased.

FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

Film Showings

The Archive hosted a variety of screenings throughout the year including:

the Corrick Collection - of rare films, c. 1908, held at the National Library of Australia;

- the work of graduating media students from the University of Canberra;
- *Australia's Greatest Movies* - nine films screened (as part of the Canberra Cinematheque) after the results of a poll of 6,000 film enthusiasts;
- *The Reel McCoy* - program including meet-the-director nights held every two weeks;
- *Hitchcock films* - three were screened in conjunction with the Magnum Cinema exhibition; and
- *Australian Films: The International Connection* - a program of six films made in Australia for the foreign market from the 1920s to the 1950s.

The Archive provided material for a range of other forums including:

- *Dawn of Cinema 1894-1915* - international and Australian films supplied for the Museum of Contemporary Art's three-month screening program in Sydney;
- *Australian Embassy, Paris* - screenings of films including *On Our Selection* (1920) and *Pearls and Savages* (1921);
- *Concert programs* - screening of *The Kid Stakes* (1927) accompanied by the Tasmanian Symphony Orchestra, and *Metropolis* (1926) accompanied by the Melbourne Symphony Orchestra;
- *Sydney Film Festival* - screening of *Home of the Blizzard* (1913);
- *Canberra Cinematheque* - collaborative screening program with the National Library of Australia. Films included *Picnic at Hanging Rock* (1975), *My Brilliant Career* (1979) and *Mad Max II* (1981) - February to November 1996;
- *Dreamtime 96* - screening of *Lovers and Luggers* (1937) for 114 overseas tourist operators at the Sun Pictures outdoor theatre in Broome, organised by the Australian Tourism Commission;
- *Cinema des Antipodes, France* - *On Our Selection* (1920) screened as part of an Australian film series; and
- *South Seas Cinema Society, Hawaii* - *In the Wake of the Bounty* (1932) was screened.

Exhibitions

From February to April, the Archive and the Canberra office of the Alliance Française presented an exhibition of photographs of international cinema personalities, Magnum Cinema Fifty Years of Photography.

With support from the *Visions of Australia* program, the Archive launched its Travelling Film and Sound Show in Katoomba, a major regional centre, in July. The show has since visited several other regional areas around the country.

In December, the Archive opened *Special Effects: The Secrets Behind The Screen*, an interactive exhibition that features the latest special effects, including blue screen technology. The exhibition was devised by SciTech in Western Australia and it runs until 30 May 1997.

Publications

The Archive produced the following publications:

Walker, Dylan, 1996, *Adelaide's Silent Nights: a pictorial history of Adelaide's picture theatres during the silent era (1896-1929)*, National Film and Sound Archive, pp. 142, Canberra.

National Film and Sound Archive, 1996, *Annual Review 1995-96*, Canberra.

National Film and Sound Archive, 1996, *Newsletter*. Canberra, December.

National Film and Sound Archive, 1996, *The News*. Canberra, April.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Archive operates as a semi-autonomous organisation within the Australian Government's Department of Communications and the Arts. Legislation to establish the Archive as a statutory authority is being pursued. Total expenditure for the financial year ended 30 June 1996 was US\$9,699,030 including US\$8,764,275 from Government appropriation and US\$934,755 from revenue generated. Government appropriation for the financial year ending 30 June 1997 is US\$9,207,410.

INTERNATIONAL RELATIONS

In February, Ann Baylis (Manager, Collections), Mark Nizette (Manager, Preservation), Jean Wein (Assistant Manager, Marketing), Ray Edmondson (Deputy Director) and David Watson (Manager, Information Technology) participated in the inaugural South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA) conference in Manila. Ray Edmondson was elected President, Mark Nizette was appointed Secretary of the Technical Committee, and Ann Baylis became a member of the Collections Committee. Throughout the year, Ray Edmondson visited several SEAPAVAA member archives in South-East Asia, and also chaired the first SEAPAVAA Executive Council meeting, held in Jakarta in October.

In May, the Archive conducted the Association of South East Asian Nations (ASEAN) seminar on film and video cataloguing and collection management. This was the second of three training seminars sponsored by ASEAN and the Australian Government. It attracted 23 participants from 10 countries in the South-East Asia and Oceania region. Ann Baylis was the Seminar Director.

In June, David Watson conducted a training program in Canberra for colleagues from the National Library of Norway. Training centred on the Archive's collection management system, MAVIS. In December, David Watson demonstrated MAVIS at the 1996 Association of Moving Image Archivists conference in Atlanta, USA. Matthew Davies (Assistant Manager, Preservation) also represented the Archive at the conference.

Also in June, Mark Nizette conducted a two-week film and video preservation workshop in Manila, under the auspices of AusHeritage. Ray Edmondson participated in the first United Nations Education Scientific and Cultural Organisation (UNESCO) Memory of the World conference in Oslo, Norway. He has since been appointed to the International Advisory Committee for Memory of the World. Ken Rowland (Manager, Printing and Processing Laboratory), participated in the FIAF Summer School, held at the National Film and Television Archive, Berkhamsted, England.

On behalf of UNESCO, Mary Miliano (Assistant Manager, Collection Information), coordinated a survey of film archives in Asia. The survey was tabled at the symposium on Film Collections in Asia, held in Beijing at the China Film Archive in October. Ray Edmondson participated in the symposium.

SPECIAL EVENTS, AND OTHER ACHIEVEMENTS OR DIFFICULTIES NOT MENTIONED ELSEWHERE

Accommodation

While funding was withdrawn for the Archive's proposed new building, the Government did, however, commit to finding alternative solutions to the Archive's accommodation problems. Significant work was done by both the Archive and the Government to finding alternative accommodation, and this work will continue in 1997.

MAVIS Sales

The Archive sold the collection management system, MAVIS, to the National Library of Norway and the United States Library of Congress. The system was designed and developed in conjunction with Wizard Information Services Pty Ltd. The software package provides solutions to problems that are unique to audiovisual archives.

Web Site

With cooperation from Australian Archives, the Archive began design and construction of its web site, which is due for release in February 1997. The first stage of the site will be highly service-oriented, providing users with information about the Archive's services and practical advice on problems encountered with their audiovisual materials. As feedback is received the site will be developed and frequent revisions will take place. The Archive's address is <http://www.aa.gov.au/nfsa/nfsa.htm>.

Tertiary Distance Education Course

The Archive, in conjunction with the University of New South Wales (UNSW), began developing a tertiary distance education course in audiovisual archive management. When fully developed, the tertiary degree or diploma will be available to any person with Internet access who can also satisfy the UNSW entrance requirements.

Den Haag

AUDIOVISUAL ARCHIVE
OF THE
NETHERLANDS GOVERNMENT INFORMATION SERVICE

Annual report for 1996

This is the last annual report of the Audiovisual Archive of the NGIS. At the end of 1995 the Dutch Departments of General Affairs (Government Information Service) and of Culture decided to create at the end of 1996 a national audiovisual archive service by joining the Film and Science Foundation in Amsterdam, the Audiovisual Archive Centre (formerly the TV and recorded sound archives of the NOS Dutch TV) and the Broadcasting Museum in Hilversum, and the Audiovisual Archive in The Hague. The Audiovisual Archive consequently concluded 50 years of Government Information Service, and joined the new national institution on December 1, 1996. The National Audiovisual Archive of the Netherlands, a foundation subsidised by the Department of Culture, is expected to start formally around May 1997. For the time being the four institutions keep their current addresses and continue their activities as before. The Audiovisual Archive too continues as before, albeit as the NAA Film Archive.

The NAA is mandated to keep the national archival collection of audiovisual documents, i.e. moving image and recorded sound documents from various different institutional and private sources, and to foster a national audiovisual archival infrastructure. From the national point of view there are now two complementary institutions, NAA and Netherlands Film Museum. In addition there are many different regional, local and thematical audiovisual collections in Holland.

With this joining of archival forces and an additional budget of DFL 9.4 million (approximately US\$ 5 million) in 1997-2001 it is expected that a substantial volume of the existing backlog in film conservation, with emphasis on nitrate film, and cataloguing will be eliminated.

Due to this major reshaping of the archival landscape, the Audiovisual Archive has had to focus throughout 1996 on its own transition from Government service to the private sector, all other activities taking second priority. There will be a more satisfactory annual report for 1997. Still the Archive is pleased to note that it has been able to prepare as planned the change of its cataloguing system from adapted STAIRS to TOPIC, and to contribute to the development of a national format for cataloguing in the country. It is in the process of upgrading its vaults for nitrate film and has acquired additional staff and accomodation for its expanded technical activities.

Dhaka

BANGLADESH FILM ARCHIVE

MINISTRY OF INFORMATION
GOVT. OF BANGLADESH
BLOCK NO. 3, GANOBHABAN
SHER-E-BANGLA NAGAR
DHAKA - 1207.

ANNUAL REPORT - 1996

1. ACQUISITION OF THE YEAR 1996 :

Bangladesh Film Archive could acquire only 22 new titles in 1996. The total number of films acquired by Bangladesh Film Archive so far is 1482. Out of the acquisition of 1996, 14 were full length feature films, 6 short films and 2 documentaries - one is film and the other is video. All the titles were locally produced.

10 full length feature films were donated by film makers, 2 foreign feature films in video by an amateur collector and one documentary was donated by a film club. The rest were acquired by our own resources.

Bangladesh Film Archive acquired 54 shooting scripts, 367 books & magazines and journals on film and 90 other related documents in 1996. With this acquisition the total number of books and film related documents now stands at 45,516.

2. PROGRESS OF PRESERVATION :

Our preservation system is still in developing stage. However, Bangladesh Film Archive has made it possible during the year to keep the film vaults within required level of temperature and humidity. All air-coolers have been properly

serviced, repaired and spare parts were replaced for proper functioning. Dehumidifier machines have also been properly repaired and serviced to get expected services.

Bangladesh Film Archive has taken up an ambitious programme in hand for its future development. It is hoped that in near future new prints of feature, short and documentary films in large number are to be added to our collection list. Existing and new prints are being checked, cleaned and preserved in required temperature and humidity control film vaults with utmost care. Checking sheets have properly been maintained in each can with checking date and other necessary information.

Library materials - books, shooting scripts, posters, still photographs, news clippings, booklets, pamphlets, folders and periodicals have been preserved in the library in systematic way.

Efforts have been made to restore historic and classic films which have been added to our film vaults.

3. CATALOGUING, DOCUMENTATION / RESEARCH :

Cataloguing and documentation are being done in Bangladesh Film Archive manually as we do not have computer at this moment.

FIAF Cataloguing Commission Rules are being followed in cataloguing and documentation work. Bangladesh Film Archive has no research wing. But it helped outside researchers and film makers during the year with books, films and allied materials.

4. FILM SHOWING-EXHIBITION-PUBLICATION :

Bangladesh Film Archive at this moment has no projection hall of its own. As such, we had to show films outside in collaboration with various film societies, clubs and cultural organizations on non-profit basis. 153 films including local and foreign

features, short films, documentaries even newsreels were shown through 35 organizations in 1996.

Bangladesh Television also telecast 20 films fully or partially in its programmes borrowing from us.

Bangladesh Film Archive has no publication wing but it regularly prepares an Annual Film Album of locally produced films.

5. BUDGETING MATER & RELATION WITH GOVERNMENT AUTHORITIES :

Bangladesh Film Archive is an attached department under the Ministry of Information, Government of Bangladesh. It is entirely financed by the Government. Annual budget is allocated by the Ministry of Finance. Total allocation for the year 1996-97 was over 4 million taka.

Ministry of Information is the parent Ministry of Bangladesh Film Archive. Our relation with the Government is always positive and fine. The Ministry of Information has sanctioned/permitted most of our proposals. Except, sanction of some new posts and inclusion of new equipment/machinery which requires into ministry's concurrence. Bangladesh Film Archive has taken up a new project with a view to establish a full fledge Archive complex.

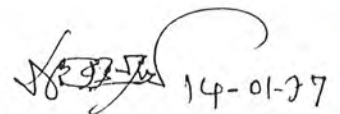
6. INTERNATIONAL RELATION (FIAF AND OTHERS) :

Bangladesh Film Archive is keeping constant liaison with other FIAF member Archives as well as FIAF Headquarters in order to develop exchange programme, information and archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with modern scientific preservation, cataloguing system and other activities, specially participation in the FIAF Annual Congress. In this regard financial support from the host organizations is necessary.

7. SPECIAL EVENTS :

One of the important events during the year 1996 was Silver Jubilee celebration of the Victory Day of Bangladesh. Bangladesh Film Archive, on this occasion extended its full co-operation to various organizations in organizing film shows. Most of the feature and documentary films, produced so far on the heroic war of liberation of Bangladesh and newsreels produced during the struggle for freedom were shown to the new generation.

The Government has allocated a plot of land measuring 1.86 acres for the Bangladesh Film Archive Complex. A project in this regard has been approved in principle and it is expected that after implementation of the project, the Bangladesh Film Archive will be shifted to the new site from its present location.



(MD. MAHBUBUL ALAM)
DIRECTOR-GENERAL (C.C.)

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1. Acquisitions

The two most important acquisitions in 1996 were, a collection of 19 original, large-format photographs by Frances Flaherty (wife of the director, Robert Flaherty) taken during the making of *Man of Aran* (1932), and a substantial collection of film, and video and audio tape from Arks Advertising, one of Ireland's foremost advertising agencies. Our documentary collection was enhanced, greatly, by the acquisition of approximately 40 travelogues from Bord Failte (the National Tourist Board) and the Department of Foreign Affairs. The Archive also acquired 9 recent Irish features and 6 shorts, and the video collection was increased by approximately 250 titles (VHS and Beta). A modest increase in the poster, stills, and script holdings was also achieved.

2. Preservation

A conservation expert was commissioned to produce a report on the preservation and safety needs of the Archive. Toward the end of 1996, negotiations with an engineering company regarding the commissioning of a colour film, and a black and white film and magnetic tape vault, were undertaken. These vaults will be completed in the first half of 1997, and will comply with recognised international standards. A major 9.5mm salvage project was launched in 1996, and two individual 9.5mm collections were transferred to 16mm. Some restoration and preservation work was also undertaken on the collection of Flaherty *Man of Aran* (1932) photographs.

3. Cataloguing, documentation and research

A further, part-time cataloguer was employed, with the result that in excess of 330 films were catalogued in 1996. In addition, a part-time, Information and Technology Assistant was employed to undertake a survey of the Archive's database. A company has now been commissioned to provide new software, and the transfer of information from the old database to the new will be undertaken shortly. This new, networked system will also provide for public access to the catalogue. In 1996, the Archive went on-line (Web site address <http://www.iftn.ie/ifc>). E-mail enquiries should be addressed to <ifc@iol.ie>.

4. Screenings and exhibition

Eight screenings of material from the collection were undertaken at our own cinemas in the Irish Film Centre. Approximately 120 films of Irish interest were supplied to non-competitive festivals abroad. The most important festivals were at The Virginia Foundation for the Humanities in the United States, and the *Imaginaire Irlandaise* festival throughout France. To commemorate the centenary of cinema, a touring exhibition of posters commemorating the

THE IRISH FILM ARCHIVE

history of cinema in Ireland was organised. The Archive also commemorated the centenary by producing a two-hour programme of the edited highlights of Irish non-fiction cinema entitled *The Four Provinces Newsreel*.

5. Budget, and Governmental authorities

One-half of the proceeds of the very successful Guinness Ardmore Film Ball, which was held in early December, was donated to the IFA. The Arts Council of Ireland has also committed significant funding to the Archive over the next two years. The Archive maintains its close links with the Cultural Relations Committee of the Department of Foreign Affairs regarding the provision of Irish films to festivals abroad. Negotiations are underway with The Irish Film Board regarding the provision of mint copies of recent Irish features for the master vaults.

6. International relations

The Irish Film Archive's membership of the Film Archive Forum (British regional film archives) has been continued, and a representative from the IFA attended 3 of their meetings in 1996. A copy of an American film, *Peck's Bad Boy at the Circus (1938)* was donated to the Library of Congress in Washington. Together with the assistance of the British Council, a proposal to have material of Irish interest in British film collections copied and lodged with the IFA, is being pursued. The Curator participated in the FIAF summer-school at the NFTVA in Berkhamsted.

7. Other news and events

In August, a new senior appointment as Head of Archive was made. The Library and Information Centre of the Film Institute of Ireland was subsumed into the Archive so as to concentrate all public access in one area. In total, the Archive (together with the Library and Information Centre) now employs 3 full-time, and 7 temporary staff.

Negotiations regarding the legal deposit of film have been undertaken with the Department of Arts, Culture and the Gaeltacht, and the National Library of Ireland. The legal instrument which will make deposit a reality, The Cultural Institutions Bill (1996), should become law in the first half of 1997.

The law regarding copyright in Ireland is being re-drafted. Representations have already been made to the appropriate officials to ensure that the needs of the IFA are included in the forthcoming legislation.

LUKE DODD
Head of the Irish Film Archive

Frankfurt

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DEUTSCHES INSTITUT FÜR FILMKUNDE

Deutsches Institut für Filmkunde e.V. · Schaumainkai 41 · 60596 Frankfurt/M

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

Schaumainkai 41, 60596 Frankfurt/M
Telefon 0 69 / 96 12 20 - 0
Durchw. 0 69 / 96 12 20 -
Telefax 0 69 / 62 00 60

ANNUAL REPORT 1996

Film Archive

Acquisitions

40 German feature films of the sixties, among them films of Fassbinder, Schlöndorff, and Wenders, from a private distributor.

30 nitrate shorts from private collectors, among them German trick films of the thirties and Italian and French slapsticks of the teens.

500 shorts and commercials from the archives of companies as Stollwerck, Dr. Oetker, and Reynolds Germany.

Preservation

40 nitrate prints of our own have been transferred to safety, among them 12 early German sound films ("Tonbilder") of the pre-WW1 period which will be presented in a program of the Louvre, in Paris.

German feature films SENSATION IM WINTERGARTEN, SOLANGE DU LEBST, and DER MANN AUS MAROKKO are now available for screenings.

New versions of ZUR CHRONIK VON GRIESHUUS and ANNA BOLEYN have been completed in collaboration with Bundesarchiv-Filmarchiv. TAGEBUCH EINER VERLORENEN has been restored in collaboration with Cineteca di Bologna, Dansk Filmmuseum, Cinémathèque Royale, and Bundesarchiv-Filmarchiv.

We contributed to Lumière projects on DER STUDENT VON PRAG (1926 version, in collaboration with Cineteca di Bologna and Bundesarchiv-Filmarchiv) and RICHARD WAGNER (in collaboration with Nederlands Filmmuseum).

Events

Providing advice and film prints, and sometimes also introductions to the screenings, we supported retrospectives such as the Silent Film Summer Festival at Bonn, the trick film festival at Cardiff, international short film festival Oberhausen, Volker Schlöndorff retrospective at Wiesbaden, the Art of Advertising exhibition at Munich, CineGraph's annual film

congress at Hamburg, retrospectives on "Faust" in French and Belgian museums, German film retrospectives of numerous Goethe Institutes, and retrospectives of Cinémathèque Française, Cinémathèque Toulouse, Cinemateca Lisbon, Cineteca Madrid, and Cineteca del Friuli. We collaborated with Deutsches Filmmuseum, Deutsches Historisches Museum, Haus des Dokumentarfilms, and others.

The archive-owned cinema CALIGARI at Wiesbaden organised retrospectives of Karl Valentin's short films, German commercials, erotic shorts, on surrealism and amour fou, all accompanied by lectures and discussions.

Non-Film Archive

Providing photos and posters for illustrations, our stills collection supported around 200 books and brochures on film and cinema history. From film distributors and tv stations, we got about 12.000 stills and slides. Our library acquired 500 books, and the text archive got a collection of 650 press books from the trade paper "Filmecho/Filmwoche".

We did not publish any books or brochures this year, but, as in recent years, we supported KINTop. Yearbook on Early Cinema.

Miscellaneous

Dr. Gerd Albrecht, director since 1980, retired at the end of the year. His successor is Claudia Dillmann, former deputy director of Deutsches Filmmuseum.

Dr. Martin Loiperdinger
deputy director

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Frankfurt

1. Aquisitions of the year (selection)

Estate Kurt Hoffmann: Filmscripts, Fotos etc.
Collection Adolf Wohlbrück: Fotos, Posters etc.
Collection Volker Schlöndorff: Scripts, Fotos, Documents for "Der Unhold"
Deposit Romuald Kamarkar: Scripts, Fotos, Documents etc. for "Der Totmacher"
1.600 Costume Designs by Helmut Holger
2.400 Fotos of Zara Leander (Film and private)
2.500 Film Poster from the 50s to the 80s
Rare Silent Film Posters, among them the original of "Berlin - Sinfonie der Grosstadt" (together with Stifung Deutsche Kinemathek, Berlin)

2. Progress and problems in the field of preservation

The Film Archive since March 1996 is revised completely: Every single can has been / will be opened and checked, so by the middle of 1997 there will be a technical data sheet for every film print as well as a completed catalogue.

3. Cataloguing, documentation and research

The Filmmuseum's computer system has been enlarged. As part of a long term process all available data of the different archives will be computerized and materials like fotos and posters will be scanned. This process is on it's way since 1993.

4. Film showings (selection)

Africa Alive Festival; Retrospective Louis Malle; Retrospective Raoul Walsh; Portrait Buster Keaton; German Film Schools; Retrospective John Ford; Young French Cinema; Portrait Johnny Depp; Retrospective Claude Chabrol; Portrait Jean Seberg; Surrealism and Film; Retrospective François Truffaut; Retrospective Pier Paolo Pasolini; Ireland on Screen; body & sex; Hommage à Claude Miller; Film and Architecture; New Iran Cinema ; Portrait Emma Thompson; On the Road Again; Retrospective Neil Jordan; Jewish Film Week; New Finnland Cinema; Retrospective Volker Schlöndorff; Cinema in Hongkong; A History of Animated Cartoons; Retrospective Charley Chase

4.1. Gallery Exhibitions

Africa Alive: Nigerian Art and Film
Vivement Truffaut! Fotos and Posters from the Collection Robert Fischer
Film-Architecture. Set Designs from "Metropolis" to "Blade Runner"
Franz Schömbbs – Maler und Filmemacher
Von "Der junge Törleß" bis "Der Unhold" – Collection Volker Schlöndorff im Deutschen Filmmuseum
Bugs Bunny & Co. – Die Stars der Warner Bros. Cartoons

4.2 Publications

Otto Hunte – Architect für den Film. Kinematograph No. 10, 144 pages, 204 ill.
Bugs Bunny & Co. – Die Stars der Warner Bros. Cartoons. Exhibition Catalogue.

5. Budgetary matters

The Deutsches Filmmuseum is completely sponsored by the City of Frankfurt. Since 1994 the City of Frankfurt only gives money for fix costs such as building, salary, etc. The budget for any activities like cinema programs, exhibitions, publications, etc. has either to be made at our box office or raised from sponsors and other public institutions. 3.3 Million Marks were given by the City of Frankfurt in 1996; 500.000,- Marks were made by selling tickets and by fund raising. Because more than 100.000 visitors came to see the exhibitions (most of them the permanent exhibition) and the cinema programs it was a rather good year.

6. International relations

International relations are existing especially among other institutions of the same kind in Europe in that sense that we exchange programs and exhibitions.

7. Special events

The most important special event was the beginning of the Film Archive's general revision. This will be the basis for the development of a specific profile of the Film Archive including restoration works, distribution catalogue etc.
From February 1997 on, Herbert Gehr, up to now Curator of Exhibitions, will be the Head of the Film Archive. Claudia Dillmann, Deputy Director until the end of 1996, has left the Deutsches Filmmuseum and from January 1997 on is Director of the Deutsches Institut für Filmkunde, Frankfurt/Wiesbaden. Herbert Gehr has followed her as Deputy Director.

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Gemona

Via Osoppo 26, 33013 Gemona (UD) Italia Tel: 0432/980458 Fax: 0432/970542

ANNUAL REPORT 1996

1. Acquisitions of the year

During the year a total of 740 fiction films were acquired from various sources: 650 features and 90 shorts, mainly on 35mm format (most of the features are Italian, the other ones are American, German and French).

We have received, as a donation, 25 Italian nitrates (23 shorts and 2 features) from the National Film and Sound Archive of Canberra and 4 Italian silent shorts from the Bundesarchiv-Filmarchiv of Koblenz.

2. Progress in the field of preservation

The following films were restored during the year:

- 1) CENERE (Italy, 1917) by Febo Mari (in cooperation with Cineteca Sarda and George Eastman House), 5 reels
- 2) LA PRINCIPESSA MISTERIOSA (Italy, 1920) by Herbert Brenon (with Cineteca Italiana, in cooperation with Haghefilm BV, Amsterdam), 6 reels
- 3) UN GIURAMENTO (Italy, 1914) prod. Cines (in cooperation with the Lumière Project), 1 reel
- 4) KRI KRI E LA POLVERE D'ORO (Italy, 1913) prod. Cines (in cooperation with the Lumière Project), split reel
- 5) [DER MISTERIOSE KOFFER] (Italy, 1912) prod. Centauro (in cooperation with the Lumière Project), 1 reel
- 6) [L'ASTUZIA DI ROBINET] (Italy, 1911) prod. Ambrosio (in cooperation with the Lumière Project), split reel
- 7) TONTOLINI IPNOTIZZATO (Italy, 1910) prod. Cines (in cooperation with the Lumière Project), split reel
- 8) [DER UNGLUCKSTEIN] (Italy, 1915) prod. Savoia (in cooperation with the Lumière Project), 3 reels

9) AGRIPPINA (Italy, 1911) by Enrico Guazzoni (in cooperation with the Lumière Project), 1 reel

10) TARTARIN E I CINQUE FRANCHI (Italy, 1911) Cines (in cooperation with the Lumière Project and the Stiftung Deutsche Kinematek), 1 reel

11) CINESSINO AL CONCORSO DI BELLEZZA (Italy, 1913) prod. Cines, (in cooperation with the Lumière Project and the Stiftung Deutsche Kinematek), 1 reel

3. *Cataloguing - Documentation- Research*

The archive has been equipped with computer hardware for the cataloguing of its collection of films, books, stills etc. As for the software, the aim is to have a cataloguing system according to the FIAF rules.

There have been about about 450 requests for research (by phone or by mail) and 333 features and shorts (40 abroad) have been loaned for research or cultural purposes.

The following TV networks were supplied with assistance and material: ARTE (Paris), Tele+ (Milan), Hessischer Rundfunk Fernsehen (Frankfurt am Main) and for the film NITRATO D'ARGENTO by Marco Ferreri.

4. *Film Showings-Exhibitions-Publications*

FILM SHOWINGS

Contemporary films from various sources and prints from our archive were screened in the Gemona theatre, for a total of 35 screenings seen by about 5500 people.

EXHIBITIONS

IL CINEMA IN FRIULI, 1896-1996 in Udine.

David Robinson's exhibition at the 15th Pordenone Silent Film Festival (in cooperation with Magyar Filmtezet of Budapest)
HUNGARIAN CINEMA GRAPHICS 1910-1925.

PUBLICATIONS

- 1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1996: No. 55/56 (248 pages, ill.) and No. 57/58 (152 pages, ill. (In Italian/English))
- 2) IL RAGGIO VERDE, quarterly newsletter of the Cineteca del Friuli
- 3) IL FRIULI E IL CINEMA by Livio Jacob and Carlo Gaberscek (392 pages, ill.)
- 4) SENTIERI DEL WESTERN (I) by Carlo Gaberscek (188 pages, ill.)
- 5) VHS cassette: 6 MAGGIO 1976-IL TERREMOTO IN FRIULI (90')
- 6) VHS cassette: DI LA' DA LA' DA L'AGHE-IMMAGINI DEL COMUNE DI TRASAGHIS PRIMA E DOPO IL TERREMOTO DEL 1976 (60')
- 7) VHS cassette: PRIME DI SERE a film by Lauro Pittini (100')

Plus the publications issued on the occasion of the 15th Pordenone Festival:

- 1) LUCE E MOVIMENTO: INCUNABOLI DELL'IMMAGINE ANIMATA, 1420-1896 / LIGHT AND MOVEMENT: INCUNABULA OF THE MOVING IMAGE, 1420-1896 edited by David Robinson, Laurent Mannoni, Donata Pesenti Campagnoni. Copublished with La Cinémathèque française of Paris and the Museo Nazionale del Cinema of Turin (472 pages, ill., in English, French and Italian)
- 2) PORDENONE SILENT FILM FESTIVAL/LE GIORNATE DEL CINEMA MUTO Booklet-program (52 pages, in Italian and English)
- 3) VOGLIO VEDERE QUEST'ANNY MATTIGRAPH! / I WANT TO SEE THIS ANNY MATTYGRAPH! by Stephen Bottomore (250 pages, ill., in Italian and English)
- 4) LE STUDIO MEJRABPOM OU L'AVENTURE DU CINÉMA PRIVÉ AU PAUS DES BOLSCHEVIKS edited by François Albéra. Copublished by Musée d'Orsay and Documentation Française (180 pages., ill., in French).

5. *Budgetary matters*

The Cineteca del Friuli is a private, non-profit institution with grants from Dipartimento dello Spettacolo, Regione Friuli-Venezia Giulia, Provincia di Udine, Comune di Gemona and Banca Antoniana Popolare Veneta. Its annual budget (not including the budget of the Pordenone festival) is approximately 375,000 \$.

6. *International relations*

In 1996 our representatives visited the following archives:

- Academy Film Archive, Beverly Hills
- Cinémathèque française, Paris
- Cineteca del Comune di Bologna
- Cineteca Nazionale, Rome
- Cineteca Sarda, Cagliari
- Filmoteca de la Generalitat de Catalunya, Barcelona
- Filmoteca Española, Madrid
- George Eastman House, Rochester
- Gosfilmfond, Moscow
- Library of Congress, Washington
- Magyar Filmintézet, Budapest
- Münchner Stadtmuseum-Filmmuseum
- Museo Nazionale del Cinema, Torino
- Museum of Modern Art, New York
- National Film and Television Archive, London
- Slovenska Kinoteka, Ljubljana
- UCLA Film and Television Archive, Los Angeles

Many of the FIAF archives and 600 people (most of them foreigner) including historians, collectors and journalists attended the 15th Pordenone Silent Film Festival (12-19 October).

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SCOTTISH FILM ARCHIVE, GLASGOW

Acquisition

Acquisition has continued apace with some 1500 titles acquired, including 330 prints from the former Scottish Central Film Library which finally closed down its 16 mm film distribution in 1995. Worthy of special note in this year's crop of deposits is the *Bowser Collection*, an estate owner's record of life on a Perthshire landed estate from the 1920's to the 1950's.

The Comataidh Telebhisienn Gaidhlig has continued its funding support for the Gaelic language project. During the year production companies deposited with the Archive 99 hours of programming on broadcast standard videotape and 283 hours were recorded off air onto video cassette for viewing/access purposes.

Preservation

Preservation activity was hampered by the loss in June of Duncan Thomson, preservation assistant. Restorations of titles for Centenary Year screenings and housekeeping of the master collection in the vaults took up most of the preservation officer's time. Amongst titles duplicated for preservation were *SCOTTISH SIX DAY TRIAL* 1925 (motor sports), *THE MAGIC KEY* 1951 (industrial development) and advertising films for children's cinema matinees. With the financial assistance of Dr Roy Humble the collection of wartime home front and civil defence training films shot by his uncle *Ben Humble* was restored, to coincide with publication of a biography of the charismatic film maker and mountaineer.

With assistance from the Media 95 Lumière Project films deposited by the Royal Scottish Geographical Society and shot by Scots explorer and botanist *Isobel Wylie Hutchison* were restored and printed. Recording her travels in Greenland and the Arctic regions in the 1920's and 30's this project was a collaboration with the Nederlands Filmmuseum and the Cineteca di Bologna. The restored films were screened at Il Cinema Ritrovato in Bologna in June 1995.

Cataloguing, research and information

Shollisting and indexing of the Films of Scotland collection was completed in the year under review. This collection of over 150 documentary titles is the most important single collection in the Archive.

The cataloguing project, to identify and shotlist the surviving footage formerly the library of Scottish Television up to 1978, came to a close in April 1996 with a total of 1100 titles (news and programmes) shotlisted.

In August the Archive published a reference catalogue of 3000 titles in the general collection.

The Archive maintains its commitment to the unique Diploma in Film Archiving at the University of East Anglia with one day's teaching per annum, and was pleased to offer a study placement to a graduate from Glasgow University Film, Theatre & TV Dept. She researched and compiled a company profile and filmography for Elder Dalrymple Productions, pioneers of educational film production in Scotland.

The Archive was also pleased to collaborate with film history student David Cloy in researching the contribution of documentary unit Campbell Harper Films to the development of Scottish film production. Several former employees of the company were interviewed by him for the Archive's oral history programme and a filmography was produced as part of the research.

An oral history interview was undertaken with Robert Riddell-Black, of Templar Films on his fifty years in the film industry in Scotland. His company produced the Oscar winning film SEAWARDS THE GREAT SHIPS (1960) as well as many industrial, documentary, educational and promotional films.

Access

107 television productions were serviced during the year, including *The People's Century* (BBC), *The Life and Times of Bobby Jones* (US Cable TV), and *Faeoerne* (DR-TV Denmark). Grampian Television transmitted a sixth series of the ever popular *The Way It Was* which provides an opportunity for the Archive to appeal for film.

Some 1615 titles were provided for study, screenings and special events along with video compilations provided for museum and heritage displays.

International Relations and Outreach

The Archive's Curator participated in FIAF 95, and staff attended the colloquium of the Association Europeen Inédits in Brest, the Celtic Film and Television Festival in Wales and the Washington Congress of the International Federation of Television Archives.

Special Events

In preparation for the celebration of Scotland's Centenary of Cinema in April 1996 the Scottish Film Archive launched a film search *Lost But Not Forgotten* at the 1995 Drambuie Edinburgh Film Festival, targeting eight Scottish made feature films from the first half of the century. The list included *ROB ROY* (1911) the first screen adaptation of the story and *FITBA DAFT* (1921) a curious tale of temperance, mistaken identity and football! The Filmsearch was both an attempt to reclaim missing Scottish cinema classics and to draw attention to the largely neglected area of Scottish film history, that of its small but moderately successful early feature film industry .

Much of the year under review was devoted to developing programmes and events for the Centenary year to follow, including prints for commercial cinema programmes, a touring programme and an exhibition on cinema history.

Janet McBain

Curator

January 1997

Helsinki

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 1996

1. ACQUISITIONS OF THE YEAR

In 1996, the domestic film unit of the Finnish Film Archive received 108 depositions including 89 prints of Finnish feature films, 664 prints of Finnish short films, and the pre-print materials of 33 feature films and 2.441 short films (including the spots).

The foreign film unit received voluntary depositions from all of the film importing and distribution companies, that along with other organizations deposited 416 prints of foreign feature films, 179 titles of foreign short films, and 89 trailers.

The archive's video unit received 88 depositions totalling 2.507 cassettes (1.922 titles). These figures consist of statutory free exemplars of videos commercially distributed in Finland, films transferred to video for research purposes, and legal deposits of new domestic video programs. The videotape collection totals now 16.548 cassettes.

The book library acquired 700 books and subscribed or received as complimentary copies 154 periodical titles. The library has now ca. 19.500 titles of books and pamphlets and 665 titles of periodicals. Several new dossiers were again added into the library's clipping file collections.

The photography collection increased by 5.000 photos: the archive received 100 domestic stills and negatives of 10 films and 4.900 foreign stills of 400 films.

The document collection received 300 posters: 30 domestic posters of 6 films and 270 foreign posters of 54 films. We also received 100 domestic (including unrealized projects) and 800 foreign film scripts or dialogue lists.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

In 1996, the total amount of nitrate material transferred to safety stock was 50.782 metres, and 98.560 metres of acetate film was processed.

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

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

3. CATALOGUING, DOCUMENTATION, RESEARCH

Our Technical data base (records containing information on the film materials in the archive's film collection) totals now ca. 127.000 records.

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. 46.000 records. In 1996, the basic filmographic cataloguing of Finnish short films made in 1970-1995 was completed.

The archive has also data bases for photographs (17.000 records), posters (11.000 records), scripts (11.000 records), library books (13.000 records), and periodicals, film content descriptions, film and video deposits, film traffic, and film screenings.

Preliminary planning for updating our computer and data base system (which we have been using since 1986) was continued - the updating project will be carried out in 1997.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

SHOWINGS

There were 854 screenings of 581 different films in the archive's cinema Orion in Helsinki. The total attendance was 49.257 and the average attendance per screening 57. We also had 158 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki were:

SPRING SEASON. John Huston; Georges Méliès; Golden Era of Italy; Landmarks of Film History; Aki Kaurismäki; Carte Blanche à Aki Kaurismäki; In the Shades of Limelights; Artist Stories; 100 Years of Comics; Iran; Great Exploring Expeditions; Marcel Pagnol; Books and Crimes; Accompanied Classics.

SUMMER SEASON. Utopies of Hope and Fear; Restored Classics of UCLA; L'amour fou; Awarded Films of Venice; Finnish Film Classics; Comical Couples; Roman Polanski; Harvey Keitel; Beineix-Besson-Carax; New Czech Films; A Piece of India.

AUTUMN SEASON. Carte Blanche à Vesa-Matti Loiri; Opera Films; Toru Takemitsu; Landmarks of Film History; Off-Hollywood; Wim Wenders; Jeanne Moreau; John Huston II; Teuvo Tulio; Finnish Film Classics; Hong Kong; Portugal; Eustache-Garrel-Pialat-Rivette; New Russian Films; Vesa-Matti Loiri; Buster Keaton; Yidishe Kino.

The special programmes were made possible by generous help especially from Ambassade de France/Centre Francais (Helsinki), British Film Institute/National Film and Television Archive (London), Cinémathèque Francaise (Paris), Cinémathèque Municipale de

Luxembourg, Cinémathèque Méliès (Paris), Cineteca del Comune di Bologna, Cineteca Italiana (Milan), Embassy of Portugal (Helsinki), Goethe-Institut (Helsinki), Istituto Italiano di Cultura (Helsinki), Museo Nazionale del Cinema (Turin), National Center for Jewish Film (New York), Svenska Filminstitutet/Cinamateket (Stockholm), UCLA Film and Television Archive, U.S. Embassy/USIS (Helsinki).

The following persons attended the presentations:

Aldo Bernardini, Vittorio Martinelli, Marie-Hélène Méliès, Lawrence Léherissey-Méliès, Guy Chapouillé, Robert Gitt, Anthony Slide, Valeri Todorovski, Denis Jevstignejev, Igor Kalenov, Alexandre Polessitsky, Sayoko Kinoshita.

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

PUBLICATIONS

In co-operation with Edita Co. two books were published:

- Jacques Aumont, Alain Bergala & alii, *Elokuvan estetiikka* [Esthétique du film], translated by Sakari Toiviainen. 255 pages.

- *Suomen kansallisfilmografia 1* [The Finnish National Filmography] edited by Kari Uusitalo & alii covers the years 1907-35 of the Finnish feature film production. 690 pages. [By far parts 1-6, covering years 1907-1961, have been published.]

- In addition, it has been published as a result of the co-operation of the archive with the Finnish Film Foundation and Edita Co. *Elävän kuvan vuosikirja* [The Annual Book of Moving Picture]; and also *Elävän kuvan museo* [Museum of the Moving Image], committee report, published by Ministry of Education, 86 pages; chair of the committee was Matti Lukkarila and secretary Arto Haarala from the archive.

EXHIBITIONS

As a part of the cinema's Centennial year, the following exhibitions were compiled:

- *Glamour*, photo exhibition of the famous film stars throughout the film history, 80 portraits chosen by general audience;

- *Mennään leffaan* -exhibition [Let's go to the Movies] in co-operation with the Helsinki City gathered ca. 30.000 visitors;

- several other smaller exhibitions connected to the film heritage were compiled in co-operation between the archive and other organizations.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The archive is financed by the Ministry of Education. The level of the annual appropriation has remained quite stable during last three years partly thanks to the celebration of Centennial of cinema. In 1996, the total budget of the archive was 2.578.144 USD including money for

salaries and other costs. There were 38 persons employed permanently and 2 persons temporarily in the archive.

6. INTERNATIONAL RELATIONS

In 1996, the archive's prints of Finnish films were screened in the following countries: Austria, Canada, England, Estonia, France, Iceland, Russia, Spain.

The FIAF Congress in Jerusalem was attended by Matti Lukkarila and Timo Muinonen. Lukkarila also participated the Berlin Film Festival, Satu Laaksonen the Carnes Film Festival, and Antti Alanen Giornate del Cinema Muto in Pordenone. Lukkarila and Muinonen visited the Estonian Film Archive in January. The meeting of the Nordic film archives in Copenhagen was participated by Lukkarila and Muinonen. Matti Salo visited Hollywood interviewing some blacklisted writers from the 50's. Arto Haarala (as the secretary of the committee planning the museum of the moving image in Helsinki) visited Musée du cinéma Henri Langlois in Paris, Museum of the Moving Image in London, and National Museum of Photography, Film and Television in Bradford. Sakari Toiviainen gave lectures on the films of Risto Jarva in the Finnish Institute in Paris. Lukkarila participated the European Minister Conference of Budapest ("European Cinema: A Common Future"). Laaksonen was a member of the preselection jury for Nordisk Panorama Festival (meeting in Slorge, France). She also attended the Festival in Copenhagen. The representative of our archive in the FIAF Summer School was Ilkka Kippola.

A large-scale, five-day congress on the Finnish and Swedish film in 1937-39 was held in Helsinki (17 Finnish and 3 Swedish films were screened). Over 30 specialists from France, Sweden and Finland attended the congress (a.o. Marcel Martin, Bernard Eisenschitz, Edgardo Cozarinsky, Olle Sjögren, Gösta Werner) that was organized in cooperation with the Swedish-Finnish Cultural Centre (Hanasaari).

7. SPECIAL EVENTS, MISCELLANEOUS

Since the computer-climated main vaults in Otaniemi are full, the archive was obliged to rent more storage space (ca. 600 square meters) and move the collection of historical apparatus and properties from Otaniemi into it. Trough this operation the archive both attained more room for films and took a step toward the establishment of a museum of the moving image in Finland.

A two-day seminar about the historical research of the Finnish film history was held introducing 24 projects.

WWW Internet Site: The World Wide Web site of the archive gives information on the program of the archive's cinema, acquisitions of the library and other news of the Finnish film world. The full address is: <<http://www.kaapeli.fi/~lumo/SEA/>>.

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Hong Kong Film Archive
Annual Report 1996

Introduction

This is our first annual report since joining the family of the FIAF and becoming its provisional member in 1996.

2. The Hong Kong Film Archive Planning Office was established by the Urban Council, Hong Kong in April 1993. Construction work of the permanent archive (estimated to cost US\$25.4 million), has started, aiming at completion in mid 1999. On completion, the new archive will have a net area of 2,500 sq.m. The facilities of the archive will comprise, inter alia, an exhibition hall, a cinema, a library and research centre, workshops and cold stores.

Objectives

3. The objectives of the Hong Kong Film Archive are:
- (a) to acquire and conserve Hong Kong films and related material;
 - (b) to develop and implement a computerised cataloguing and information system for films and materials;
 - (c) to provide materials and facilities, including the publication of Hong Kong filmographies to facilitate film research and other educational activities;
 - (d) to enhance public appreciation of Hong Kong films by way of regular screenings and special events;
 - (e) to organize exhibitions, lectures and symposia on films; and

- (f) to participate in international conferences and other activities on films such as exchange and loan of film copies.

Staffing and Administration

4. When the Archive Office was opened in 1993, it had only 5 staff members. Today, there are 14 core staff working in the Planning Office. The organizational structure is at Table 1.

Acquisition

5. Up to February 1997, the Archive has acquired 1,600 titles of films and about 25,000 items of related material. The collection is acquired mainly through voluntary deposits or donations. The other means is through repatriation of Hong Kong films found overseas. This included some 500 valuable Hong Kong films of the 50s and 60s retrieved from the World Theatre, San Francisco USA.

Conservation

6. The year 1996 saw the conversion of an old barrack building into a temporary storage for the Archive films before the permanent archive is built. Renovation was completed in December 1996 at a cost of US\$0.25 million and the place has become the new home for the Conservation team of the Archive. The building has a total storage area of 800 sq. m. It is equipped with facilities to maintain a constant favourable environment for film storage.

7. In 1996, the Hong Kong Film Archive has restored 6 films for screening at the 20th Hong Kong International Film Festival. In addition, the National Film and Television Archive in U.K has helped us to restore four nitrate films of the 1940s.

8. In our experience, we find that optical sound track deteriorates quite fast despite efforts have been made to control the climatology of the temporary film store. As a precaution, we try to duplicate them as fast as we can before the sound track further deteriorates.

9. We also aim to transfer copies of the nitrate films, though few in quantity, to safety film stock as quickly as possible.

Cataloguing

10. During 1996, the Cataloguing Section has been very busy preparing for the computerization of the Hong Kong Film Archive. The implementation of the computerization programme is to be carried out in two phases: Phase I to be completed in 1997/98 prior to the opening of the archive; Phase II to be completed in 1998/99 to tie in with the opening of the archive. A "Request for Proposal" exercise has been launched in December 1996 to look for prospective suppliers capable of providing a computer system to meet our requirements - a cataloguing and library system able to support the bilingual requirements of English and Chinese information storage and retrieval.

11. Meanwhile, the Cataloguing Unit is already receiving reference enquiries and cataloguing the Archive's collected items. Statistical data on quantity of materials catalogued and the figures of enquiries received by the Archive in 1996 are presented in Tables 2 and 3 respectively.

Film Shows, Exhibition and Publication

12. (a) Film Shows

In 1996, the Film Archive organized two film programmes, namely, "Cheers and Laughters at Lunar New Year" in February and "Wong Fei-Hung The Invincible Master" in September. The latter commemorated the late Mr Kwan Tak-hing who played the legendary kung-fu master in 77 Wong Fei-hung films which were listed in the

Guinness Record. These film programmes were warmly received by the local audience.

(b) Exhibition

The Film Archive has organized large-scale annual exhibitions related to the HK Cinema Retrospective Programme of the Hong Kong International Film Festivals since 1995. In 1996, the exhibition was titled "Superstars of Cantonese Movies of the Sixties" featuring 20 lead male and female stars of the 60s. The exhibition was highly successful, attracting a total of 26,500 visitors.

(c) Publications

The Research and Editorial Teams of the Archive were working hard on the publication of the Hong Kong Filmography Volume One (1913-1941) slated for release in April 1997. It will include credit lists, synopses, film stills of some 600 productions made in the pre-war years and starting from the first fiction film made in 1913

Budgetary Matters

13. The Hong Kong Film Archive is established under the auspices of the Urban Council of Hong Kong which is a statutory body deriving its finance from a portion of the rates collected by the Government.

14. The budget of the Hong Kong Film Archive for 1996/97 is US\$1.84 million, comprising:

Operational Expenditure	:	US\$0.9 million (24% of which is for conservation purposes)
Capital Expenditure	:	US\$0.24 million
Staff Cost	:	US\$0.7 million
		<hr/> <hr/> US\$1.84 million <hr/> <hr/>

International Relations

15. We maintain close liaison with the National Film and Television Archive in U.K. Dr. Henning SCHOU, Head of its Conservation Centre at Berkhamsted, is currently our Technical Consultant advising us on the technical set-up of the permanent cold vaults and other conservation matters.

16. In 1996, Ms Cynthia Liu, Head of the Hong Kong Film Archive, participated in two international symposia on Asian Film Collection and Preservation organised by the Fukuoka City Public Library in Japan and the China Film Archive in September and October 1996 respectively.

17. Ms Anna Chan, Conservation Curator of the Archive, also received a 4-week training on film conservation at the Conservation Centre of the National Film and TV Archive, UK in September 1996.

END

Istanbul



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

Fax: 0212.2116599

* In November, 1996, the special presentation of Halit Refiğ's "Island of Dogs" (1996 production) was actualised at the Institute.

* In December, 1996, 4 animation films and one documentary were sent to the 9th International Ankara Film Festival.

INTERNATIONAL RELATIONS

Two of director Metin Erksan's film; "The Pit" and "The Dry Summer" were shown at the Unesco Ciné Club in June, 1996, and at the "Turkish Cinema Masterpieces" program organised in Strasbourg in November, 1996. For the Retrospective of Turkish Films organised in Strasbourg, copies of director Lütfi Akad's "Three Cycled Bicycle", "On Behalf the Law" and director Şerif Gören's "Ten Women" were prepared and sent.

* In March, 1996, Jozsef and Dr. Ilona Veres of the Hungarian Film Institute, and in April, 1996, the French cinema historian Marc Ferro visited our Institution.

SPECIAL EVENTS

During 1996, another film company has donated the cultural and educational rights to our Institute. In accordance with the protocol signed the films can not be taken outside of the Institute premises even in case of changing of owners and the owner has to get permission from the Institute for any technical processes they wish to perform.

As the private television channels in Turkey buy Turkish films in great numbers to meet the demands of audiences, the Institute is continuing to work on transferring the rights of all these films which are archived.



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Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel : 0212.2661096

Fax: 0212.2116599

before were discovered. These important documents were telecined after necessary processes. These documentaries have been the most important acquisitions of the year.

CATALOGUING , DOCUMENTATION , RESEARCH

- * Technical entries of 3975 films were computerized. These entries include film title, director's name, director of photography, players, production date, producing company, number of reels, type (negative, dupe negative, positive) and condition.
- * Our Institute has given service to universities, TRT (National Radio and TV Company), private TV stations, cultural centers, municipalities, associations, foundations by supplying films, documents and information.
- * Private chambers were built within the Institute's library to serve the researchers for viewing films privately. This has created the possibility of viewing video films for researchers who could only view films exhibited in the cinemas before.

FILM SHOWS , PUBLICATIONS , FESTIVITIES

Exhibition of films forming a part of cultural activities were continued with a program entitled "Cinema is 100 Years Old in the World and 99 Years Old in Turkey". The program organised as two weekly shows twice a day consisted of 38 national films under the title "Examples from the Start of the Turkish Cinema up to day", and 37 foreign films covering the program entitled "Examples from the World Cinema".

Four brochures consisting of 20 pages each, covering information on these programs were printed and distributed to the audiences.

* In June, 1996, within the scope of Habitat II, which took place in Istanbul, the Institute organised a special show consisting of 16 national productions covering the theme of immigration to cities from the villages. The program was entitled "There can be such a Past Imagining of which is worth the Universe"

* In September, 1996, the film "Lynch" of director Bilge Olgaç (an important woman director) was sent to the 33th National Antalya Film Festival.



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Kışlaönü, Beşiktaş, İstanbul, Turkey

Tel. : 0212.2661096

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ANNUAL REPORT 1996

ACQUISITIONS OF THE YEAR

During 1996, 83 original negatives and 84 positive copies of local production, and 11 foreign films were acquired.

Aside from films, video tapes of local and foreign productions were added to the collection. During the last year, totally 72 Betacam and/or 1 inch copies, 58 of which consisted of national productions and 11 foreign films were telecined and presented to the usage of researchers and students.

MAINTENANCE AND PRESERVATION

Within the scope of "Celebration of the 100 th Year of the Cinema", a program was organised for introducing the Turkish Cinema.

Viewing copies of 150 films forming a part of this project were prepared at the Institute's laboratories. Films were cleaned, sound tracks and images were repaired and maintained, color and density programs were made, internegatives were taken where necessary and viewing copies were printed. Some nitrate based films were transferred to acetate copies. This project which started in 1995 was continued in 1996 and 84 national productions were gained for the archives.

Aside from that, important productions of the Turkish Cinema were repaired.

These films we own and of which we hold the cultural rights, were shown in Beaubourg, France during April 96 - November 96.

NITRATE FILMS

As in the past years, repairing and sorting of historical documentary films pertaining to the foundation of the Republic of Turkey have continued.

Among these documentaries, original negatives of films among which "Atatürk and the Schach of Iran", "Atatürk and the American Ambassador" which have never been shown

Ivry

RAPPORT STATISTIQUE DES ACTIVITES DU DEPARTEMENT DES ARCHIVES DE L'ETABLISSEMENT CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES

1 JANVIER -31 DECEMBRE 1996

1 IDENTIFICATION

1.1 ECPA/SIRPA

2 ACQUISITIONS

L'accroissement des collections de l'ECPA provient essentiellement du versement des productions audiovisuelles des armées.

183 titres vidéo ont été versés en 1996 au département des Archives par les services de production de l'ECPA.

De plus l'ECPA a bénéficié cette année du don de plusieurs films amateurs(1550 m en format super 8mm et 650 m en format 9,5mm).

Ces films sont précieux pour les Archives audiovisuelles des Armées puisqu'ils témoignent tous d'épisodes de la vie des Armées en France ou ailleurs dans le monde que les services cinématographiques n'ont pas filmé en leur temps.

3. ACTIVITES DE PRESERVATION

3.1. Films nitrate:

68 000 m de film nitrate ont été transférés sur support de sécurité acétate et polyester.

160 000m de film 35mm support de sécurité ont été transférés sur support vidéo professionnel BETA SP et BETA numérique. Ces copies vidéo permettent la présentation d'images aux chercheurs tout en préservant les copies films.

Observation:

La quasi totalité des supports nitrate produits par les Armées sont aujourd'hui sauvés.

Les dernières années ont permis de traiter les films montés mais aussi les épreuves de tournage.

Cependant, les films nitrate contretypés il y a plus de dix ans, en un temps où la cellule technique support n'existait pas et qui ont été envoyés au laboratoire sans être préparés et sans qu'il y ait contrôle sur le travail effectué, sont, de fait, pour la plupart inutilisables : films sonores contretypés sans le son, films muets contretypés au format standard (il manque une partie de l'image), copies rayées, incomplètes....

Ces documents doivent faire l'objet d'un nouveau travail de transfert sur support sécurité.

3.2. Vidéo:

Le département des Archives a été équipé des matériels nécessaires à la restauration des images vidéo depuis septembre 1996. A la date d'aujourd'hui, 23 heures d'images ont été transférées sur support vidéo numérique après traitement du signal, de la chroma et « nettoyés » à l'aide d'un correcteur de bruit. Ces images sont issues des premières bandes réalisées par l'ECPA dans les années 1980.

4 ACTIVITES DE CATALOGAGE

3235 titres de films ont été indexés en 1996 ce qui représente tous niveaux d'indexation confondus (film, support, plans) 9854 notices informatisées.

De plus l'ECPA vient d'éditer un inventaire d'un ensemble de 903 films « Actualités de guerre » réalisés par le Service cinématographique des armées de 1915 à 1919.

5. DOCUMENTATION

Le département de production a versé au département des archives 1644 dossiers de production qui permettent de disposer des informations (scénario, générique story board etc..)nécessaires à la constitution des notices.

6. ACCES AUX COLLECTIONS

6.1.consultation des collections:

3000 heures de vision ont été effectuées au bénéfice de chercheurs ou de sociétés de production

6.2 demandes de recherche:

420 demandes de recherche ont été traitées par les documentalistes du département.

6.3 prêts de films

62 films ont été prêtés à l'occasion de différentes manifestations culturelles (Cinémoire, Cinema Ritrovato , festivals à caractère historique ,etc....)

6.4.publications:

Publications publiées par l'ECPA:

1 catalogue inventaire des films Actualités de guerre réalisés par le Service cinématographique des armées de 1915 à 1919

6.5 moyens de projection:

L'ECPA dispose de 2 salles de projection multi format (35mm,16mm et vidéo) 1 de 30 places, et 1 de 67 places. Le département des archives dispose en plus d'une salle de 20 places et de 2 salles de vision destinées aux chercheurs.

7. FINANCES ET PERSONNELS

7.1 personnels:

60 personnes travaillent au département des archives de l'ECPA.

7.2.Budget sauvegarde:

30 000\$ ont été consacrés en 1996 au sauvetage des films nitrate .

8.FORMATION

Le département des archives a accueilli une dizaine de stages de courte durée de sensibilisation aux métiers de la restauration et conservation des images. Le département a de plus reçu pour une durée de cinq mois une étudiante Italienne dans le cadre du réseau universitaire ERASMUS. Cette étudiante a pu ainsi acquérir une expérience pratique dans les domaines techniques et les méthodes d'indexation. Une expérience identique sera conduite en 1997 avec la venue d'une nouvelle stagiaire issue de la même filière.

Jakarta

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• SINEMATEK • INDONESIA •

ANNUAL REPORT FOR 1996

INTRODUCTION

The year 1996 saw no significant change, except that our premises since october 1966 have moved to our temporary building, not far from the old office. The old building has to be demolished, whereas the new one may only be occupied in August 1997.

Alongside the change of address, our new telephone number is : (62-21) 5268455 Fax (62-21) 5268454

E-mail : archive @cbn.net.id

FINANCE

There is no change in whatever has been stipulated in our previous report.

Our operational budget depends entirely on subsidies from the Departement of Information, amounting to a yearly US \$ 40.000.

The foundation that now provides us an "umbrella" is not able yet to acquire the necessary sources of money.

The subsidy mentioned above is becoming less and less in value, because of the constant devaluation of our currency. Besides there is still the contribution we have to pay to FIAF. We have expressed our objections about this in our report of 1994 and 1995.

COLLECTION

ITEM	Collection as is Dec 1995	Additional during 1996
Feature Film	415	37
Non Feature Films	1,484	60
V i d e o's	836	118
Laser Disc	29	6
B o o k s	3,690	105
Scenario's	5,344	793
Sound recordings	463	0
Photographs/slides	42,989	234
P o s t e r s	5,219	0
Periodicals	6,268	326

The increase in the number of items, is very small, since production of films by the film industry since 1990 is decreasing and so far not able to resurge again. The reason are the difficulties in marketing the films, especially in the wake of competition by American films.

The number of production of Indonesian films is very small. The category of films produced covers only cheap sex films with the purpose of being able to penetrate the market. For this reason the Indonesian Film Festival has ceased to be held again, whereas the increase in the number of items in our collection depends mainly on the contribution by the Government, that made copies of the nominated films during the Indonesian Film Festival.

The most important contribution into our collection is the film "Bulan Tertusuk Ilalang" (And the Moon Dances), the work of Garin Nugroho which derived much attention during various international forum.

Since last year we embarked on collecting television films which won awards on various international TV festivals.

Permission has been given principally by the festival organisers. We are awaiting the realization.

SERVICES

This year only two films have been sent abroad. The above mentioned film by Garin Nugroho and an 1950 production by Usmar Ismail.

DARAH DAN DOA (Blood and Prayers)

19 - 23 Pebruari : In the genre of classical films, Show in Manila.

BULAN TERTUSUK ILALANG

4 - 20 April : Singapore International Film Festival.

14 - 20 Juli : Fukuoka International Film Festival, Japan

25 Juli - 8 August : Melbourne Film Festival.

RELATION

Cooperative relationship is being pioneered with the Cinematheque Francaise.

A great deal of discussions have been conducted by the French Embassy in Jakarta for possible cooperation. More extensive discussions will be held with Mr. Pains, the director of Cinematheque Francaise.

Mr. Pains was originally expected to arrive in December 1996, but his journey was postponed until March-April this year.

EXPECTATIONS

1. The FIAF is expected to lower the annual contribution of Sinematek Indonesia.
2. The Sinematek Indonesia will move to its new building in August 1997.
3. As from 1997 the collection of TV feature films is to be started, especially winners in festivals.

Jakarta, Februari 1997

H.MISBACH YUSA BIRAN
Director



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Jerusalem

Israel Film Archive - Jerusalem Cinematheque

Annual Report 1996

We are proud to have had the opportunity to host the **FIAF Congress** during April 1996. Dozens of letters of appreciation were received from the more than 135 delegates. Thank you!

*With thanks for the extraordinary hospitality
It was a truly excellent Congress
Much appreciation for an unforgettable experience*

* * * *

We are now on-line! Visit our web site: <http://www.jer.cine.org.il>
or write to us at our e-mail address: Jer_cine@inter.net.il

* * * *

All statistics refer to the year Jan. 1, 1996 - Dec. 31, 1996.

1. Acquisitions of the Year

During the year 1996, the Israel Film Archive acquired:

- 938 safety prints
- 400 cans of film negative
- 2,115 video cassettes

All films produced with the support of Israeli government grants must be deposited in our Archive. As a result, Israeli films and negatives are now being deposited on a regular basis.

The collection of the Israel Film Archive now contains **21,000** film prints, more than **52,000** cans of film negative, and **16,000** videotapes.

Israeli Collection

This year 413 prints (182 feature films, 126 shorts, 76 documentaries, 29 animations and trailers) and 63 negatives of Israeli films were added to the Israeli collection.

Israel Film Archive - Jerusalem Cinematheque

- The **Israel Electric Company** signed an agreement with the Archive and deposited all of their film and videotape materials for research and preservation purposes. The collection includes approximately 120 reels of film and 200 videotapes.
- **PALESTINA**, a remarkable film shot in 1920s Palestine, was preserved and donated to the Archive by a joint effort of the **Jugoslovenska Kinoteka** in Belgrade and the **Cineteca del Comune** in Bologna.
- Israeli film production and distribution companies, including Shapira Films, The Israel Film Institute, Jerusalem Film and Television School, Nachshon Films, Tel Aviv Cinematheque, Erez Films, Transfax Ltd., Avraham Deshe-Pashanel, Tammuz Films deposited films and negatives with the Archive.
- Israeli filmmakers Yoram Kislev, Eitan Even, Ron Ninio, Tzippi Reibenbach, Dan Wolman, Naftali Alter, Dagan Preis, Idith Shechori, Rafi Bukacec, Enrique Rottenberg, Anat Asulin, Chaim Sharir, Amos Gitai deposited prints of their films.
- 35 mm. prints of the following Israeli feature films were acquired this year: **CLARA HAK'DOSHA (SAINT CLARA)** * **HABANANA HASHECHORA (THE BLACK BANANA)** * **DODA CLARA (AUNT CLARA)** * **ETZ O PALESTINE (THE TRUE STORY OF PALESTINE)** * **HAGAMAL HAME'OFEF (THE FLYING CAMEL)** * **GOLEM BEMA'AGAL (BLIND MAN'S BLUFF)** * **HESSED MUFLA (AMAZING GRACE)** * **CHOLEH AHAVAH B'SHIKUN GIMMEL (LOVESICK ON NANA STREET)** * **IRIS** * **KOL MAMZER MELECH (EVERY BASTARD A KING)** * **LEILASEDEH (PASSOVER FEVER)** * **TZALEKET (SCAR)** * **ONAT HADUVDEVANIM (TIME OF THE CHERRIES)** * **ROVEH CHULIOT (THE WOODEN GUN)** * **SHRAGA HAKATAN (LITTLE MAN)** * **SHIRAT HASIRENA (THE SONG OF THE SIREN)** * **SHUROO** * **HATARNEGOL (THE ROOSTER)** * **TA'UT BEMISPAR (WRONG NUMBER)** * **TA'ALAT BLAUMLICH (THE BIG DIG)** * **SIPUREI TEL AVIV (TEL AVIV STORIES)** * **SHLOSHA YAMIM VEYELED (THREE DAYS AND A CHILD)** * **SUSETZ (ROCKINGHORSE)** * **ZOHAR** * and more...

International Collection

On the occasion of the FIAF conference in Jerusalem, films were donated to the Archive. Three short animated films were donated by the **Cinematheque Quebecoise**, a newly restored copy of Lumiere films in the Holyland (1896) was donated by **CNC, Bois d'Arcy**, and a 1920s film produced in Palestine was donated jointly by the **Jugoslovenska Kinoteka** in Belgrade and the **Cineteca del Comune** in Bologna.

Local representatives of American studios deposited their films with the Archive -- including companies such as U.I.P., Warners, and others.

The following titles of international films have been added to the collection:

Norman Taurog's **THE ADVENTURES OF TOM SAWYER** * Katja von Garnier's **ABGESCHMINKT** * John Huston's **THE AFRICAN QUEEN** * Eisenstein's **ALEKSANDR NEVSKI** * Pakula's **ALL THE PRESIDENT'S MEN** * De Broca's **L'AMANT DE CINQ JOURS** * Lucas' **AMERICAN GRAFFITI** * Lubitsch's **ANGEL** * Aldrich's **ATTACK** * Henri Duprac's **BAL POUSSIÈRE** * Ustinov's **BILLY BUDD** * Hitchcock's **THE BIRDS** and **THE MAN WHO KNEW TOO MUCH** * Richard Brooks' **THE BLACKBOARD JUNGLE** * Hitchcock's **BLACKMAIL** and **NORTH BY NORTHWEST** * Von Sternberg's **DER BLAUE ENGEL** * Claude Autant Lara's **LE BLE EN HERBE** * Mark Robson's **THE BRIDGES AT TOKO-RI** * Eisenstein's **BATTLESHIP POTEMKIN** * Cukor's **CAMILLE** * Ferreri's **LA CARNE** * Paul Leni's **THE CAT AND THE CANARY** * Mikhail Kalik's **CHELOVEK IDYOT ZA SOLNTSEM** * Bertolucci's **IL CONFORMISTA** * Coppola's **THE CONVERSATION** * Chaplin's **THE COUNTESS FROM HONG KONG** * Coline Serreau's **LA CRISE** * Edmund Goulding's **DARK VICTORY** * Pennebaker's **DAYBREAK EXPRESS** * Wyler's **THE DESPERATE HOURS** * Ken Russell's **THE DEVILS** * Humphrey Jennings' **A DIARY FOR TIMOTHY** * Levinson's **DINER** * Frank Tashlin's **THE DISORDERLY ORDERLY** * Kurosawa's **DREAMS** * Spielberg's **DUEL** and **JAWS** * Sergio Leone's **EN AVANT LA MUSIQUE** * Alan Rudolph's **EQUINOX** * Roger Corman's **FALL OF**

THE HOUSE OF USHER * Schlesinger's FAR FROM THE MADDING CROWD * Polanski's THE FEARLESS VAMPIRE KILLERS and ROSEMARY'S BABY * Shavelson's THE FIVE PENNIES * Don Siegel's FLAMENCO * Hitchcock's FRENZY * Wilder's FRONT PAGE * Buster Keaton's THE GENERAL * Olivier's HAMLET and HENRY V * Wallace Worsley's THE HUNCHBACK OF NOTRE DAME * Douglas Sirk's IMITATION OF LIFE * Truffaut's JULES ET JIM * Cukor's JUSTINE * Scorsese's KING OF COMEDY * Wajda's KORCZAK * Murnau's DER LETZTE MAN * Slava Tsukerman's LIQUID SKY * Kubrick's LOLITA * Rohmer's MA NUIT CHEZ MAUD * Godard's LE MEPRIS * Cassavettes' MINNIE AND MOSKOWITZ * Protazanov's NASRE DOIN V BUKHARE * Sam Wood's A NIGHT AT THE OPERA * Lubitsch's NINOTCHKA * Fellini's LE NOTTI DE CABIRIA * Zinneman's THE NUN'S STORY * Sergio Leone's ONCE UPON A TIME IN THE WEST * De Sica's L'ORO DI NAPOLI * Pakula's PARALLAX VIEW * Rene Clair's PARIS QUI DORT * Dryer's LA PASSION DE JENNE D'ARC * Duvivier's POT BOUILLE * Susan Sontag's PROMISED LANDS * Hitchcock's PSYCHO * Asquith's PYGMALION * Rouben Mamoulian's QUEEN CHRISTINA * Cuckor's RICH AND FAMOUS * Ken Loach's RIFF RAFF * Ustinov's ROMANOFF AND JULIET * David Lean's RYAN'S DAUGHTER * Billy Wilder's SABRINA and SOME LIKE IT HOT * Harold Young's THE SCARLET PIMPERNAL * De Sica's SCIUSCIA * John Ford's THE SEARCHERS * Hitchcock's THE SECRET AGENT and TO CATCH A THIEF * Boulting's SEVEN DAYS TO NOON * George Stevens' SHANE * Moufida Tlatli's LES SILENCES DU PALAIS * Kubrick's SPARTACUS * Eisenstein's STRIKE * Billy Wilder's STALAG 17 * Jim Jarmusch's STRANGER THAN PARADISE * Spielberg's THE SUGARLAND EXPRESS * David Lean's SUMMERTIME * Milos Forman's TAKING OFF * Daniel Mann's THE TEAHOUSE OF THE AUGUST MOON * Pollack's THIS PROPERTY IS CONDEMNED * Denys de la Patelliere's LE TONNERRE DE DIEU * Hitchcock's TOPAZ and TORN CURTAIN * Orson Welles' TOUCH OF EVIL * Cukor's TRAVELS WITH MY AUNT * Jacques Tati's LES VACANCES DE MONSIEUR HULOT * Edwards' VICTOR/VICTORIA * Marcel Carne's LES VISITEURS DU SOIR * Louis Malle's VIVA MARIA! * Elia Kazan's VIVA ZAPATA * Fatty Arbuckle's THE WAITER'S BALL * Le Roy's WATERLOO BRIDGE * Ang Lee's THE WEDDING BANQUET and EAT DRINK MAN WOMAN * Ouedrago's YAABA * Antonioni's ZABRISKIE POINT

The Jewish Collection

The Archive sees as part of its mandate the collection of films on Jewish themes in addition to films produced in Israel. Therefore, efforts have been made in recent years to enlarge our collection in this area.

- The following three films of Jewish interest were received on permanent exchange from Filmovy Archiv in Prague: BILA NEMOC (**WHITE PLAGUE**), ROMEO, JULIET, A TMA (**SWEET LIGHT IN A DARK ROOM**), DALEKA CESTA (**DISTANT JOURNEY**).
- With a major donation from abroad, we have begun a five-year project of Holocaust film acquisition, cataloguing and preservation. Plans include painstaking cataloguing and shot-listing, transfer to videotape for easy access, and major public screening events.
- In the framework of the Jerusalem Film Festival, we have established a new prize in the field of Jewish film for the best film or video production on a Jewish theme.

2. Progress in the Field of Preservation

The following preservation negatives of Israeli feature films were added to the Archive's collection: HAKOKAV HAKACHOL (**PLANET BLUE**) * ACHAREI HACHAGIM (**ON THE EDGE**) * HATARNAGOL (**THE ROOSTER**) * ETZ HADOMIM TAFUS (**UNDER THE DOMIM TREE**) * ERETZ HADASHA (**NEW LAND**) * NEKAMATO SHEL ITZIK FINKELSTEIN (**THE REVENGE OF YITZHAK FINKELSTEIN**) * DERECH HANESHER (**WHERE EAGLES FLY**) * CHOLEH AHAVAH B'SHIKUN GIMMEL (**LOVESICK ON NANA STREET**) * AHAVAH RISHONAH (**FIRST LOVE**) * ANI VEHAMI' AHEV SHEL ISHTI (**LOVE WITHOUT PITY IS CRUEL**) * ABBA GANUV (**THE SKIPPER**) * ABBA GANUV 2 (**THE SKIPPER 2**) * MICHAPESET BA'AL AL ARBA

(BOGIE AND ALEXIS) * SMICHA CHESHMALIT U'SHMA MOSHE (AN ELECTRIC BLANKET)
* MA'ASEH B'MONIT (TEL AVIV TAXI) * HITROMAMUT (TAKE OFF) * HABECHIRAH
VEHAGORAL (CHOICE AND DESTINY)

3. Cataloguing, Documentation and Research

Progress continued in cataloguing the Archive collection on a computerized database program. To date, more than 3,000 films have been computerized in a detailed and thorough fashion, an additional 14,000 films have been computerized in a preliminary fashion, and more than 2,000 videotapes have been computerized.

Library

The newly renovated Lew Wasserman library is open to the public research and study. High school and college students, teachers, film critics, and participants in our adult education courses use our facilities on a regular basis.

- We continue to collect and file clippings from the Israeli press covering cinema news and reviews. The uniqueness of this collection is that it represents the basis for a Hebrew-language literature on cinema. To date, there are more than 40,000 files (arranged by film titles, subjects and personalities) in this collection.
- Now that our library can access information on the world wide web, we are better able to service researchers. In addition, our own needs and that of our programming staff are better met through this resource.
- An adjacent room has been dedicated to the storage of our video collection. The room is temperature controlled, no windows, and has been equipped with compact electrical movable shelving. Easy access to this storage area permits our staff to service researchers at our individual video viewing stations.
- Our documentation collection is growing annually. During 1996, we acquired approximately 150 volumes, 250 film posters and 450 stills.
- Historical documentation (including contracts, correspondence and scripts) from the Carmel Film Company (1930s-1960s) and the Geva Film Company (1950s) have been deposited with our Library. These materials are currently being catalogued.

4. Film Showings -- Exhibitions -- Publications

Approximately 2,500 screenings are provided annually through our screening departments: the Jerusalem Cinematheque and the Education Programme.

Jerusalem Cinematheque -- Evening Film Screenings for the Public

The Cinematheque offers film screenings every night of the week, all year round, seen by an audience of 250,000 persons annually. Enthusiastic approval from our public has brought annual Cinematheque memberships past the 5,500 mark!

Highlights of this year's Cinematheque public screening program include:

- Recent Cinema Europa
- Belgian Cinema Week
- International Women's Day
- Women in the Middle East
- Spanish Film Week
- Films of Pathe Company
- New Danish Cinema
- Shakespeare in Film
- Radio Films
- New Welsh Cinema
- Swedish Cinema
- Israeli film premieres
- Documenting the Jewish Experience
- Cinematic Variations on Live Classical Music
- Cine-Jazz Club
- Israeli Documentary film
- Film Preview Club
- NICE - New Italian Cinema Events
- Student Films
- Rockcinema
- Korean Cinema

Retrospectives

- Terry Gilliam
- Wim Wenders
- Ingmar Bergman
- Theo Angelopoulos
- Dan Wolman
- Krzysztof Kieslowski
- Dennis Potter
- Louis Malle

Education Programme

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

- During the year, the Education Programme offered approximately 90 study days for elementary school children, 140 seminars for high school students and adult education courses tailored for specific target audiences (high school teachers, social workers, etc.).
- Seminars on Jewish identity through cinema were offered in cooperation with a local educational institute. The meetings brought together youth from religious and secular backgrounds.
- Courses were offered in cooperation with the Open University on the subjects such as: **Between Mind and Emotion** (10 meetings including lecturers from differing academic disciplines).
- Course offered in cooperation with Hebrew University on different aspects of **Love as seen through Cinema** (lectures by psychologists, social workers, and philosophers).
- Study days, especially tailored for the special education sector.
- **Wim van Leer competition** for high school video production grew this year and now includes student productions from a large variety of high schools including technological schools.

Publications

- The second volume of the detailed shot-listing and cataloguing of the *Nathan Axelrod Collection of Carmel Newsreels* was published in February 1996. This catalogue covers newsreels from the years of 1948-1958, immediately following the establishment of the State of Israel, and includes footage of military parades, speeches by the founders of the State, new immigrants living in temporary quarters, agricultural and industrial achievements. The 35 mm. films and newly produced betacam videotapes of these newsreels (picture and sound) are located in the vaults of our Archive.
- In memory of Mordechai Navon, Israeli pioneer film producer, we published *From the Geva studios... Mordechai Navon (1908-1966)*. This publication provides an overview of Navon's contribution to the young Israeli film industry -- feature, documentary, and newsreel production -- of the 1950s and 60s.
- Archive Curator, Amy Kronish, authored a history of Israeli cinema entitled *World Cinema: Israel*, published by Flicks Books, London and Associated University Presses, New Jersey. The book offers an analysis of Israeli films as a reflection of both social issues and cultural development

5. Budgetary Matters

During 1996, our budget continued at the same levels as the previous year, with major grants from government ministries and private foundations, which complemented our self-generated income. A major change in government funding has occurred in connection with our annual support from the Ministry of Education and Culture. As a result, we no longer request a special grant each year; instead our name now appears on the list of institutions receiving ongoing funding distributed by the Ministry.

6. International Relations

The Archive exchanged films with other FIAF members and provided prints of Israeli films for screenings at film festivals throughout the world.

- Director **Lia van Leer** attended Berlin, Cannes, London, Toronto, Rotterdam, New York film festivals.
- Head of Programming, **Avinoam Harpak**, attended the London, Berlin and Rotterdam festivals.
- Head of Education, **Gili Mendel**, attended festivals in Berlin, Cannes, Salzburg, and the Amsterdam Documentary festival.
- Archive Curator, **Amy Kronish**, visited the following FIAF member archives: Frankfurt Filmmuseum, Bundesarchiv in Koblenz, and the American Film Institute in Washington DC.

7. Special Events

FIAF Congress Jerusalem 1996

During April 1996, we hosted the FIAF Congress in Jerusalem. More than 135 delegates attended the sessions which included: Symposium on the subject of *The Rights Thing - Legal Issues Facing Film Archives*; Screenings arranged by the Commission for Programming and Access to Collections on the subject of *Film Reflections - Films Lost and Recovered*; General Assembly meetings and excursions.

Jerusalem Film Festival

Every year, the Jerusalem Film Festival offers more than 450 premiere screenings of 150 films from around the world. The 13th Jerusalem Film Festival (July 4-13, 1996) included:

- The Best of International Cinema
- Screenings of 18 new Israeli features and full-length documentaries, and dozens of shorts
- Outdoors screenings at the Sultan's Pool under the stars
- New Palestinian productions
- John Cassavetes Retrospective
- Avant Garde
- Restorations and Classics
- Focus on Brazil
- Animations
- Two special symposia on the subjects of: **Filmmaking and Film Criticism in Israel and Local Filmmakers Operating in a Film Cultural Void.**

The Festival offers awards in the following categories: *Wolgin Awards* for Israeli filmmaking; *Wim van Leer Award: In the Spirit of Freedom* for the best film dealing with the eternal quest for freedom of speech and expression, human rights and social awareness; *In Pursuit of Peace and Tolerance* for the best film from the Mediterranean area. Members of the three 1996 international juries included: Jim Hoberman (USA - film critic), Chantal Akerman (Belgium - filmmaker), Wieland Speck (Germany - Panorama, Berlin Film Festival), Kirsi Tykkäinen (Finland - Film Institute), Nissim Kalderon (Israel - Tel Aviv University), David Robinson (UK - film critic), Micha Shagrir (Israel - filmmaker), Carole Myer (UK), Yitzchak Roeh (Israel), Seymour Cassel (USA - actor), Hanania Be'er (Israel).

ארכיון ישראל לרטטים
סינמטק ירושלים

israel film archive
cinematheque

Publications - 1996

Nathan Axelrod Collection of Carmel Newsreels, vol. II, 1948-1958,
edited by Amy Kronish and Scott Mittelman, published by the Israel
Film Archive, Jerusalem, 1996, 436 pp.

From the Geva Studios... Mordechai Navon (1908-1966), edited by Uri
Shin, published by the Israel Film Archive, Jerusalem, 1996, 32 pp.

World Cinema: Israel, by Amy Kronish, published by Flicks Books,
Trowbridge, England, 1966, 266 pp.

Jerusalem

STEVEN SPIELBERG JEWISH FILM ARCHIVE JERUSALEM, ISRAEL

ANNUAL REPORT 1996

The main activity at the Spielberg Archive during the past year was the move to the Archive's new premises. A leading architect consulted with experts to design the new facility ensuring that it meets the most up-to-date technical requirements for moving image storage. Special emphasis was placed on the archival aspects of cataloging, accessibility, and client service. The premises include: separate film and video vaults; a viewing theatre; viewing rooms for researchers; a documentation center; client services area for on-line research; and, administrative offices. Since moving, the Archive has been able to improve the quality of service to the academic and film communities.

The Spielberg Archive was prominently featured in the 1996 Haifa International Film Festival. Two programs showing eleven films from the Archive's collection of early Israeli silent cinema were screened to full audiences. Plans are underway to include films from the collection in future Haifa Film Festival programs. A recently re-discovered film, *Springtime in Palestine* (1928), was shown at a special screening at the Israel Museum. The Archive hosted the family of the director, Joseph Gal Ezer, and special guests to a cocktail reception before the program. The film, shown for the first time in Israel, was accompanied by a pianist.

The Archive now has 12 computer ports within the premises allowing visitors instant access to the computerised catalog. This past year over 3,000 visitors used the Archive's website which includes access to the catalog of the collection. Researchers are taking advantage of our catalog on the Internet and come to the Archive with the information about the films they wish to view already in hand.

Three publications in Hebrew were released this year: Marilyn Koolik's article, "The Preservation of Israel's Moving Image Documents: a Look to the Future," written for Harvard University was published in the journal of the Israel Archivist's Association; Hillel Tryster's article, "Land of Promise (1935): A Case Study in Zionist Film Propaganda," originally published in the *Historical Journal of Film, Radio and Television*, was published in the scholarly journal *Kivunim*. Deborah Steinmetz and Wendy Luterman (the Archive's librarians) wrote an article for the publication of the Association of Special Libraries in Israel.

The major preservation project which was completed this past year was the transfer of the original 250 2"NTSC Eichmann Trial tapes to Beta-digital. This project was undertaken together with the Israel State Archive which funded this costly project. The State Archive has made the Spielberg Archive the official depository of the new Beta tapes.

København

DET DANSKE FILLMUSEUM

Report for 1996

The most important event in 1996 was the moving of the museum from Store Søndervoldstræde, where the museum has been housed since 1966 in old buildings, in which also The Danish Film Institute and The Danish Film School were situated, to a building in the center of Copenhagen. This building, until now called "Gutenberghus" is in fact two buildings, from 1914 and 1928, originally built for a printing plant and a publishing house and built in concrete.

The house now occupied by the governmental film institutions covers 9000 m² and is a four storage building with a cellar. In the cellar and the ground floor has been built three cinemas, a 178 seat, a 144 seat and a 44 seat cinema. In the cellar is a videotheque and on the ground floor besides the two cinemas a gallery for shifting exhibitions, a book and video store, and a cafe.

On the first floor is the museum's library and stills and documentation department and the museum's staff and administration is on the fourth floor, which the museum shares with the film workshop.

What was originally planned in 1992 by the involved institutions as a common house for autonomous organisations, all under and financed by the Ministry of Culture, was by the Minister of Culture changed into a proposal for a new film law, in which the institutions should merge into one governmental film institution and the former individual institutions changed to departments in a new institution, probably called The Danish Film Institute.

The rebuilding of the house dragged on, and so did the new law. When this is written the filmhouse is still not finished, the official opening has not taken place and the new film law, which was put before Parliament in December has still not been voted for, partly due to the fact that the Minister of Culture was transferred to another ministry in the beginning of January and a new minister has postponed the parliamentary discussion of the law.

A lot of the museum's energy has gone into the moving of the museum and a large amount of time has been used on meetings about the new law and the administration of the new house. How the future of The Danish Film Museum shall be is it still not possible to say anything definite about.

Acquisitions of the year

The Danish Film Museum received 1552 35mm, 17,5mm, 16mm and 8mm prints from producers, distributors, private sources and foreign film archives. Besides were received 1205 extracts from producers and The Board of Censorship.

The library has acquired 917 books and is subscribing to 400 periodicals. It has been visited by 4.063 guests and 10.389 books/periodicals have been lent out.

The stills department has acquired 356 posters and the collection now holds 18.017 posters (1.117 of them for Danish films), and 6.354 stills.

Progress in the field of preservation

On a special grant of 500.000 Danish crowns documentary material, taken over from the Nationalmuseum, was transferred from nitrate to acetate stock. 9.460 meters of nitrate stock were transferred. 42.840 meters of nitrate stock were proceeded. 466.463 meters of safety film were cleansed by ultrasonic method in a new film cleaning machine.

Film showings- exhibitions- publications

Until June 1st 149 feature films and 5 short films were presented to the members of the museum in the museum's old cinema in Store Sønder voldstræde. Due to the moving of the museum there were no showings in the four summer months. The museum started showing films in the new film house in October 1st and until the end of the year were shown 138 feature films and 6 short films. All in all the museum had 523 showings and 10.168 spectators.

In the museum's branch in Aarhus were shown 63 films, seen by 2.069 spectators. At specially organised screenings for bona fide groups of students in the museum's cinema were shown 318 films for 5.420 spectators.

Among the series presented were retrospectives of Carl Th. Dreyer, Benjamin Christensen, Lars von Trier, Bille August, Jon Bang Carlsen and series on early German film, Marcel Pagnol, Susan Sarandon, the cinema according to Martin Scorsese, film and psychoanalysis, Charles Pathé, Brazilian film, and presentations of restored Danish silent films and restored Danish sound film classics.

The museum did not have any exhibition activity this year.

The museum published four issues of the periodical "Kosmorama", two leaflets on the museum's showings in Copenhagen and collaborated on two leaflets on the showings in Aarhus. After the moving to the new house the museum gave up its own publishing of programmes, but collaborated on the programmes, issued by the new film house, comprising all screenings in the three new cinemas, organised by the institutions in the house.

International relations

A retrospective of the museum's Carl Th. Dreyer-films was organised in January, February and March in Ljubljana in Slovenia.

All the museum's Asta Nielsen-films were shown in January to March at Pacific Film Archive, Berkeley, San Francisco and at The Museum of Modern Art in New York.

A selection of the Asta Nielsen-films were shown at The Americal Film Institute in Washington.

In March Filmmuseum in Munich presented a Benjamin Christensen-retrospective with prints from The Danish Film Museum.

Among the foreign guests, who visited the museum during the year were Robert Gitt, UCLA Film Archive, Bernardo Vorobovo and Carlos Adrino from Cinemateca Brasileira, Sao Paulo and colleagues from Svenska Filminstitutet, Stockholm, Norsk Filminstitut, oslo, Finlands Filmarkiv, Helsinki and The Icelandic Film Archive, Reykjavik for a nordic meeting on the restoration of colour films in November.

Mr. Dan Nissen participated in the FIAF-congress in Jerusalem and Ib Monty was attending the General Assembly of ACCE in San Sebastian in September and the Newsfilm Conference at NFT in London in October.

Ib Monty attended Giornate del Cinema Muto in Pordenone in October.

February 1997

La Habana

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Cinemateca de Cuba

Reynaldo González

Director

Calle 23 No. 1155, La Habana 4, Cuba. Teléfono: (537) 34719. Telex: 511419 ICAIC/CU. Fax ICAIC: (537) 333078, (537) 333281, (537) 333032.

WORK OF CINEMATECA DE CUBA IN 1996

PRESERVATION:

As it is well known by FIAF's members through the report we submitted to the Los Angeles Assembly, Cinemateca de Cuba is going through great difficulties, related to the economic crisis striking Cuba. Two years ago we began an international campaign with the aim of gathering aid for the preservation of our archives. As of today, our fellow archives have not responded to our campaign though several non-film institutions have. Heritage preservation is today our main goal. The hardest aim being the construction of the building vital to widening the areas devoted to the preservation and the reconditioning of our heritage, now in danger. The former is tightly linked to the latter.

The Instituto de Cooperación Iberoamericana (ICI, Madrid) has donated to us an amount of money that will allow us to carry out the changes necessary for the improvement of our film archives both those inside the central archive and those located in the outskirts of the city of Havana. **We already have the economic resources and budgets for the architectural remodeling. This work will be done between next May and October.** We will be able to count with more and larger preservation rooms, and with the re-structuring of those destined to the work of film reviewing, viewing and cataloging. We still, however, continue to ask for support in order to cover the needs that will be pointed out again to the FIAF's members:

EQUIPMENT

For the preservation of films, photographs, posters and videos, as well as services to researchers.

1 film cleaning machine, using environmentally friendly cleaning fluid, adequate for 35mm and 16mm film.

3 film inspection devices, with image projection through holoscope, and optical

sound player (two for 35mm and one for 16mm).

10 portable dehumidifiers.

6 wet bulb type psychrometers, with mercury thermometers.

3 film measuring devices for 35mm (for horizontal rewinders).

2 film measuring devices for 16mm (for horizontal rewinders).

4 sets of dry film cleaning rollers ("PTR", particle transfer rollers).

EXPENDABLES

Solvent (film cleaning fluid) for the film cleaning machine.

200 000 meters (656 000 ft) print film raw stock and 20 000 meters (66 000 ft) duplicating film raw stock (80% black and white) every year.

200 VHS video cassettes (long playing) every year.

5 thousand polyethylene bags (transparent) measuring 30 X 30 cm (12 X 12 in), to wrap the film rolls inside the cans.

RESTORATION SHOP

To rescue films starting to deteriorate,

Film developing machine for black and white speed 100-150 meters an hour (6-8 ft/min.), to give films with washing and special treatments (fungicides, etc.).

Digital densitometer w/ 0,01 D precision.

Digital pH meter / mV meter, w/0,01 pH units / 0,1 mV precision.

Different types of electrodes for the above equipment.

Analytical laboratory glassware.

2 chemical preparation tanks, with integral pump and valve system; 100 liter (25 Gal) capacity.

4 plastic storage tanks with lids, 50 liters (10 Gal) capacity.

2 Hamman brand triacetate film splicers, for 35mm and 16mm film.

1 "Perf-Fix" film perforation repair equipment.

Expendables, adequate for operating all the above mentioned equipment.

OTHER NEEDS

Paper for printing bulletins, programs, brochures, etc. etc.

Cotton gloves, scissors, cutting blades, polyester transparent adhesive tape, including 35mm and 16mm perforated types.

Air conditioning equipment for 6 working rooms (can be domestic type).

Mr. Harald Brandes -from the Koblenz Federal Archive and member of the Technical Commission and the Technical Coordinating Committee of FIAF-, paid a visit last January to our archive, thanks to the support provided by the Mexican Goethe Institute. He will be able to report on the realities we live in and the efforts we make to overcome the current circumstances. He has offered us a donation of raw stock duplicating film, but we are still having troubles gathering the amount needed for the transportation of this material to Havana.

For more than thirty years our archive has been a member of FIAF and has shown great interest and concern for preserving our own film heritage and that of Latin America that has been placed in our vaults, all of which can be testified to by the archives of the region. The circumstance under which Cinemateca de Cuba is at present constitutes a test to the true international meaning of an institution like FIAF. We would like the archive members to be sensitive to our situation and, if possible, to contribute to solve some of our suffocating problems. Through tight and extended bonds of cooperation and solidarity we know of the situation of the poor archives. They cannot help us. It is the strong archives which could offer us some cooperation which should transcend the highly-resorted-to technical aid. To those we are speaking to.

Acquisition: Cuban Films: Fiction: 29 reels = 7153 meters / Documentaries: 8 reels = 1998 meters / Animated films: 11 reels = 2381 meters / Foreign films: Fiction: 70 reels = 17500 meters / **Processed Reels:** 35mm Cuban: 5229 - Foreigners: = 11070 / 16 mm: Foreigners: 65

CATALOGING:

Catalogued film material: ICAIC's production: 10 films. / Cuban production prior ICAIC: 16 titles. / Outtakes: 105 reels. / **Works in process:** Automation of News reels cataloging. / Preparation of catalog cards of documentary films for feeding our computers. / **Information service to foreigners:** International Distributors: The WPA Film Library, Arline Films (France), "Igor" Production (France), "Che, Ernestico" Production (Argentina). / Jean Cormier (France). / **Information service to Cubans:** ICAIC and others: 27 projects.

DOCUMENTATION:

CUBA: The final phase of the book *La Tienda Negra. El cine en Cuba 1897-1990*, by Specialist María Eulalia Douglas, has been concluded. / We continue the automation of the ICAIC's film production. / The writing of the book *Historia de un gran amor*, relación entre las cinematografías mexicana y cubana 1896 - 1996, with the cooperation of the Mexican Film Institute has been concluded. / A leaflet accompanying Tomás Gutiérrez Alea's retrospective during the Havana's International Festival of the New Latin American Cinema was prepared. / Fifteen new films and personalities files were created / The reorganization of the 1910-1958 photograph archive is under process. / Documentation of Cuban cinema awards and thematic cataloging is being updated. / A leaflet for Tomás Gutiérrez Alea's retrospective during the Huelva Film Festival was prepared.

LATIN AMERICA: Databases related to Film Festivals and Biofilmographies are being updated. / The photograph archive is increasing (reaching 1996). / All information related to the films in competition during last Havana's Film Festival was processed and aid was given for the preparation of the Catalogue, and the processing of jury members' and participants' curricula. / The program **One Hundred Years of Cinema in Latin America** was screened during the Festival. / Essays on Cinematographer Gabriel Figueroa on the occasion of a retrospective, and on the Brazilian Preserver Cosme Alves Netto were prepared. / Latin American publications are still under indexing process, though our collections have turned out incomplete at present due to communication difficulties. / The writing phase of the book *Historia de un gran amor* in collaboration with IMCINE has concluded.

NORTH AMERICA AND WESTERN EUROPE: 11 magazines processed / 70 new film files / 31 new personality files / Documentation for programs: Zavattini, Guitry, French and Spanish cinema.

EASTERN EUROPE: Specialist Zinaida (Zoia) Barash concluded her book *El cine soviético del principio al fin* which is now in its final phase. We hope to achieve its printing in co-edition with an archive or institution of the area. It can be accompanied by an itinerary cycle of lectures and Soviet film screenings from our collections.

BOOK, MAGAZINE AND NEWSPAPER LIBRARIES: Documentation specialist, Alicia García, offered lectures on the organization, documentation and preservation of a film archive at the Fundación Cinemateca del Caribe, in Barranquilla, Colombia. / Relocation of books, magazines and catalogs in new places has been completed. / Positives and negatives in our photo library have been identified and classified in the computer / Automation bases for the processing of books, pictures, posters, magazines, and of the Cuban cinema bibliography have been created. Work on information for multimedia with our automated bases is under progress. / Cooperation was rendered to Cine Cubano and Cine de América Latina in updating their databases, as well as in the research process for the book *Historia de un gran amor* and in the documentation of the 1996 Havana's Festival catalog.

UPGRADING OF COMPUTING RESOURCES: Two new PC 486 computers, 1 scanner, 1 laser printer, and 1 CD-Rom driver were donated by the director of Cinemateca de Cuba to this center by offering his copyright revenues from his book *Cuba, una epopea meticcica* (Italy, 1995). This equipment was distributed among the Cataloguing, Documentation and Preservation departments.

PROGRAMMING:

1996 attendance to the Cinemateca de Cuba's movie theaters was as follows: Chaplin: 366 screenings: 44,285 spectators. Charlot (Video): 292 screenings: 7,077 spectators. La Rampa: 323 screenings: 42,010 spectators. / 1996 total of spectators: 93,372. / The most relevant events: French cinema two-week program, Spanish cinema two-week program, Mexican cinema one-week program; **Programs:** Zavattini in memoriam, Paradzhannov, Kieslowski, Sacha Guitry, Andrzej Wajda.

FOREIGN RELATIONS:

In 1996, the Cinemateca de Cuba's specialists carried out a cooperation program with archives from several countries in order to develop projects and fulfill invitations with the main objective of widening the exchange and aid possibilities of this institution. Ivo Sarría, Sara Vega and Humiliana Goroztiaga traveled to Mexico; Ivo Sarría traveled to Chile; José Llufrío traveled to Germany; Antonio Mazón Robau traveled to Spain. The director of the institution traveled to Spain, Italy and Mexico. He is one of organizers of the First

International Congress of the Spanish Language to be held in April 1997, in Zacatecas, Mexico.

CURRENT JOB DISTRIBUTION:

The internal organization of Cinemateca de Cuba has undergone some changes. The current situation is as follows: Director: **Reynaldo González.** / Head of Preservation: **José Llufrío** / Head of Cataloging: **Humiliana Goroztiaga** / Documentation: **Cuba: Maria Eulalia Douglas, Ivo Sarria, Pedro Ortega** / Latin America: **Sara Vega** / North America and Western Europe: **Alejandro Leyva** / Eastern Europe, Africa and Asia: **Zinaida Barash** / Documentation: **Alicia García** / Programming: **Antonio Mazón-Robau** / Automation processes: **José Manuel González** and **Hilda González Rosado.** Languages: Spanish, French, English, Russian. Address: CINEMATECA DE CUBA, Calle 23 No. 1155, La Habana 4, Cuba. Telephone: (537) 34719, Central: 305041, Ext. 216, 250. Telex: 511419 ICAIC/CU. Fax ICAIC: (537) 333078, 333281, 333032.

La Paz

CINEMATECA BOLIVIANA

**LA PAZ
BOLIVIA**

1996 ACTIVITIES REPORT

1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 29
- Bolivian Feature Films 0
- Foreign short films 10
- Foreign Feature Films 44

This totaled 321 new reels added to our film collection

- Video Cassettes 93

Including all above mentioned acquisitions our archive actually counts with:

- 5.950 Film Tittles
- 9.129 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

314 reels were inspected and cleaned, and urgent restoration, mainly of damaged film perforation was made.

Still, as mentioned in our past reports, our main concern is the transfer to acetate of very old nitrate Bolivian films rescued during the last years. As mentioned in our former report, in connection with last years activities, "Wara Wara" one of the first Bolivian feature films, is still in a Munich laboratory, were it is been restored.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 52 book titles
- 244 periodical titles
- 241 posters
- 603 stills
- 6 shooting scripts
- 1.924 paper clippings

The data storage in our computing system has been regularly continued

904 researchers, mainly students requested our services

4.- FILM SHOWINGS

227 films were shown at 724 screenings in our 260 seat cinema
Most of these films were grouped in the following series:

- The Best of 1995 (10 Films)
- The Others film and Discrimination (9 Films)
- Remembering Pathe (7 Films)
- Peter Sellers Great Moments (3 Films)
- Films from Israel (5 Films)
- Shooting and Talking (10 Films)
- Bertrand Tavernier (5 Films)
- Czech Films (6 Films)
- U" The Movie
- Cinema and Ballet (4 Films)
- Young French Cinema (5 Films)
- Film and Literature (5 Films)
- Spanish Filmmakers (4 Films)
- Tarantino and the others (4 Films)
- Wim Wenders (17 Films)
- Homage to De Niro (5 Films)
- Nelson Pereira DOS Santos (12 Films)
- Only the Hearth (21 Films)
- Freedom is Something to Win (7 Films)
- Latin-American Films (8 Films)
- Paris Vu Par... (20 Films)
- Eric Rohmer (6 Films)
- Werner Herzog Retro (9 Films)
- The Pleasure to Laugh (13)
- Recent Spanish Films (7)

38.553 spectators assisted to these screenings

We also had 91 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

Wim Wenders, his Photographs.

Kinsky and Herzog

Mexican Posters

For the 16th time a complete statistic about film exhibition in
Bolivia during the previous year has been published.

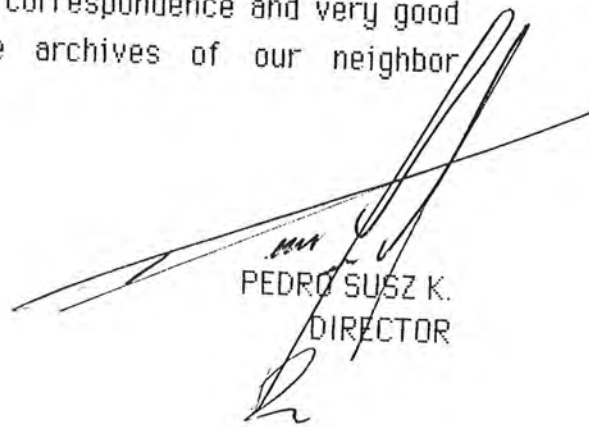
We published 11 documentary file cards, distributed free of cost
among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our main concern during 1995, continued to be the construction of the new building for our Archive. There have been several important advances on the matter. We are now concluding the first stage, and it is our hope to conclude the building during 1997, also as a tribute to the first 100 years of Film in Bolivia. Until now we had a very important financial support from governmental institutions, as well as from private industries, banks and business companies.

7.- INTERNATIONAL RELATIONS

As always, we keep a very fluent correspondence and very good relations, specifically with the archives of our neighbor countries.



PEDRO SUSZ K.
DIRECTOR

Lausanne

CINEMATHEQUE SUISSE LAUSANNE

Rapport d'activité pour 1996

Au cours de l'an, la Cinémathèque a organisé de nombreuses rétrospectives et hommages consacrés à John Ford (51 films), aux comédiens Michel Simon (82 films) et Bernadette (en sa présence, 17 films), au cinéaste égyptien Youssef Chahine (15 films), au Bolivien Jorge Sanjines (8 films), au Polonais Andrzej Wajda (20 films), à Bertrand Tavernier (l'intégrale, en sa présence), à l'ethnologue-documentariste Jean Rouch (en sa présence, 27 films) et à la réalisatrice d'avant-garde vaudoise Véronique Goël.

A cela s'ajoutent divers cycles thématique sur "Le cinéma grec" (13 films), "Honegger, Prokofiev et Bach au cinéma" (12 films), "La sage des Peaux-Rouges" (20 films), "Le Film Noir américain" (45 films), "Cinéma et jazz" (9 films), "L'Amazonie en péril", des cartes blanches à des cinémathèques étrangères en visite (Paris, Filmmuseum München), des projections de films restaurés par nos soins, etc.

Comme les années précédentes, la Cinémathèque a aussi collaboré avec la chaire de cinéma de l'Université de Lausanne (19 films russes muets de la production "Mejrabpom", Rouch), et plusieurs institutions locales (Centre d'Art Scénique Contemporain: "Contre le racisme", Octogone: "De Louis II de Bavière à Mayerling", Musée historique: "Marcel Brion" et "Travaille qui peut!", Musée Olympique: "Cinéma et sports").

Du 26 août au 1er septembre s'est déroulé à Lausanne le Congrès indépendant du cinéma international (C.I.C.I.) avec la projection de 30 films (Powell & Pressburger, Buñuel, Cukor). La rencontre cinématographique "Cinéture" à Zermatt (42 films), organisée par l'institution, a eu lieu du 27 octobre au 2 novembre.

Ces manifestations ont attiré 43'310 spectateurs (pour une ville de 250'000 habitants), au rythme de 3 séances par jour, sept jours sur sept.

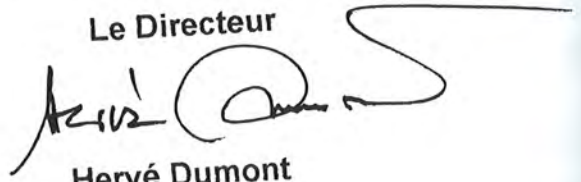
La Cinémathèque a sauvé 16 films nitrate suisses de durée variable, dont le long métrage **Menschen die vorüberziehen (Gens qui passent, 1942)** de Max Haufler, et a acquis une copie de **Die ewige Maske (L'autre qui est en nous, 1935)** de Werner Hochbaum, une production helvétique primée jadis à Venise. Les deux films ont été présentés au Festival de Locarno dans la section "Trésors retrouvés". 22 autres titres provenant de ses collections nitrate ont été sauvés par la Cineteca di Bologna et la Cinémathèque royale de Bruxelles dans le cadre du "Projet Lumière".

14'800 bobines de films ont été déposées en 1996 au Centre d'archivage de Penthaz, un nombre équivalant à 779 titres (les collections portent aujourd'hui à approx. 48'000 unités). La ville de Bâle a transféré à Penthaz la collection d'Edwin Hofmann (déposée jadis au Musée des arts et métiers), un lot se composant de 218 projecteurs et 104 caméras. Nos diverses collections non-film totalisent 600 anciens appareils, 1,5 millions de photo, 19'000 affiches, revues et scénarios, et env. 5 millions de coupures de presse.

Pour 1996, la subvention de la Confédération fut de Fr. 1'241'100.- (+ Fr. 90'000.- pour tirage des nouveaux films suisses primés). La subvention du Canton de Vaud s'élève à Fr. 400'000.-, celle de la Ville de Lausanne à Fr. 320'000.- (+ Fr. 140'000.- sous forme de loyers). La contribution 1996 à l'opération spéciale tendant à amortir sur trois ans une partie de la dette hypothécaire contractée par la Cinémathèque suisse pour l'aménagement de son centre d'archivage à Penthaz fut de Fr. 600'000.- (Confédération), 200'000.- (Vaud) et 200'000.- (Lausanne). La restauration des anciens films suisses a été effectuée grâce aux Fr. 250'000.- versés par MEMORIAV (Association pour la sauvegarde de la mémoire audiovisuelle suisse).

CINEMATHEQUE SUISSE

Le Directeur



Hervé Dumont

Lausanne, le 12 février 1997

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RIAV

Lima

FILMOTECA DE LIMA

Museo de Arte-EDUBANCO

RAPPORT ANNUEL 1996

Acquisitions

En 1996 la Filmothèque a continué sa politique d'acquisitions grace à des dons, à la garde et à l'achat de films, ce qui nous a permis d'obtenir 41 longs métrages, 14 moyens métrages et 18 courts métrages ainsi que des actualités péruviennes signalons la coopération aussi bien des réalisateurs que des sociétés de productions qui nous ont remis des copies de leur matériel.

Le matériel d'avant 1970 dont une grande partie se trouve dans les laboratoires étrangers. Notons également l'accroissement important de longs métrages dans notre vidéothèque: 600 nouveaux titres.

Conservation

L'acquisition d'une machine à éditer en 1995 nous a permis un examen plus méticuleux du matériel notamment des copies en nitrate. 1996 n'a pas été marqué par des progrès significatifs en ce qui concerne la préservation, ce à quoi tend, principalement, notre archive.

Mise en catalogue, documentation et recherche

L'informatique nous a permis d'améliorer le catalogue de l'archive de films et de vidéos ainsi que la documentation: livres, revues, documents, posters, still, etc.

Notre fond bibliographique s'est beaucoup enrichi grace surtout au don de la Filmothèque Espagnole et à l'acquisition de 196 livres et d'un bon nombre de revues. La Filmothèque a également reçu de cinéphiles du matériel sur l'histoire du cinéma au Pérou.

L'archive bibliographique (et filmique) a été un support important pour la recherche de Ricardo Bedoya, sous directeur de la Filmothèque, sur l'histoire du cinéma au Pérou. Un travail qui élargit et approfondit les informations et commentaires de son livre "100 ans du cinéma au Pérou: une histoire critique".

Proyections

Cette année ont été présentés 32 cycles ainsi que des séances spéciales parmi lesquelles l'avant première des deux seuls longs métrages péruviens: "Asia, el culo del mundo" de Juan Carlos Torrico et "Bajo la piel" de Francisco Lombardi.

Parmi les cycles présentés, se détachent:

- Les meilleurs films présentés en 1995,
- Les grands maîtres du cinéma (IV),
- La 5a. Muestra de la République Populaire de Chine,
- La semaine du cinéma tchéque,
- L'avant première des longs métrages de l'archive de la Filmothèque,
- Une retrospective de Wim Wenders,
- La cinémanie de Tarantino,
- L'art de Nikita Mihalkof,
- Souvenirs de Louis Malle,
- Semaine du ciné japonais
- Retrospective de Luis G. Berlanga
- Semaine du cinéma espagnol
- Muestra de cinéma latinoaméricain,
- Cinéma français des années '90
- Le génie de Luis Buñuel
- Muestra de cinéma britannique
- Hommage à Arturo Ripstein et
- La 8e. édition du Festival du Cinéma de L'union Européenne le seul dans son genre qui se réalise au Pérou.

Budget

La Filmothèque compte sur l'aide de EDUBANCO pour l'acquisition de films et d'appareils mais une grosse partie de son budget est constitué par les entrées des projections dont le 25% est destiné au Musée et le 75% est consacré au paiement du personnel et des impôts municipaux, à l'achat du matériel, à l'entretien des appareils. Seule une petite partie est utilisée pour l'acquisition du matériel filmique et des photos, des livres, des revues, des posters etc., de préférence péruviens.

Il n'y a aucun appui économique de l'état. La Filmothèque tient à remercier la Direction Générale de Diffusion des Affaires Culturelles du Ministère des Affaires Etrangères, unique institution de l'état qui nous aide de façon

permanente, aussi bien pour la diffusion à l'étranger de films péruviens de nos archives que pour l'importation de films.

Relations Internationales

La Filmothèque a eu, comme d'habitude, des contacts assez suivis avec ses collègues de la Coordonnatrice Latinoméricaine (CLAIM). Tout particulièrement en ce qui concerne le circuit des muestras itinerantes. La Filmothèque a également contribué à l'envoi de films péruviens à d'autres archives et à des festivals. Notons spécialement l'apport très important de la Filmothèque Espagnole qui a permis à Mademoiselle Norma Rivera, Coordonnatrice Principale de la Filmothèque de Lima, de faire un stage de novembre 1995 à avril 1996, et la Filmothèque du Ministère des Affaires Etrangères Espagnol.

Lisboa

CINEMATECA PORTUGUESA

ANNUAL ACTIVITIES REPORT 1996

I

The most relevant fact in our activity during 1996, and indeed the most significant event of the celebration of the centenary of Portuguese cinema, **was the opening of our new conservation and research center on the outskirts of Lisbon, the ANIM (Arquivo Nacional das Imagens em Movimento - National Moving Images Archive).**

As mentioned in previous reports, the ANIM is a modern center made for the long term conservation of and permanent access to all moving images and related cinema heritage, comprising three buildings of (total built area) 7 285 m². Its opening culminated sixteen years of a continuous struggle by the Cinemateca Portuguesa for an adequate conservation structure, enabling us both to overcome the shortcomings in this area and to prepare for the future.

The basic components of the new structure are: the nitrate film vaults (12 C, 50%RH); the acetate and polyester film vaults (12C - for black and white - , and 4 C - for colour master material -, 30%RH); the film conservation areas, including laboratory and theatre; the cataloguing and research areas; the video archive; the stills & posters department.

The center was officially opened on October 7, 1996, in the presence of the PRIME MINISTER OF PORTUGAL and the MINISTER OF CULTURE. We were also honoured by the presence of our Colleagues Mme GABRIELLE CLAES, Director of the Cinémathèque Royale de Belgique representing the President of FIAF, Mme MICHÈLE AUBERT, and JOSÉ MARIA PRADO, Director of the Filmoteca Española. Among many guests, we had the pleasure to welcome BOB RAFELSON, MARISA PRADO and, of course, the Portuguese Film Fellowship (directors, actors, producers, etc).

Since then, all the staff of our Archive Department (previously spread around our different vaults) have worked together at the ANIM, where the entire film collection of the Cinemateca is assembled.

Another main event **was the celebration of the centennial of the first Portuguese film to be shown.** Although it is still a disputed question (some historians claim that there were other previous showings) the traditionally accepted date for the first "première" is November 12, 1896, when AURÉLIO DA PAZ DOS REIS, believed to be our first

director, presented his first films ("animated photographs") at Teatro Príncipe Real, in Oporto, which still exists today under another name.

Considering that Oporto was the birthplace of the Portuguese cinema and considering that PAZ DOS REIS was born and spent all his life in Oporto, the Portuguese Commission for the Cinema Centennial (chaired by JOÃO BÉNARD DA COSTA) and the Cinemateca Portuguesa decided to hold a special celebration in Oporto, from November 1 to December 1, 1996. During this month, the Cinemateca Portuguesa closed its theatre in Lisbon and moved to the Casa das Artes Theatre in Oporto, where our habitual programming continued.

Among many events (see chapter III - Screenings) we want to emphasize the first world presentation of GRIFFITH'S *The Birth of a Nation* with the original JOSEPH CARL BREIL score, as it was played (with BREIL and GRIFFITH'S arrangements) at the Liberty Theater, in New York, March 3, 1915. We used the beautiful MOMA'S restored version, lent as a permanent deposit by courtesy of MARY LEA BANDY, while the music was performed by the Orquestra do Norte, conducted by GILLIAN ANDERSON. GILLIAN ANDERSON had worked on the score for years and finished her labour in 1996, in time to present it in Portugal. It was an outstanding event, held at the Teatro Carlos Alberto (800 seats) in Oporto, November 3, and repeated in Lisbon, November 5 at the Great Auditorium of the Centro Cultural de Belém (1500 seats). Our MINISTER OF CULTURE and the MAYOR OF OPORTO were among the audience.

November 11, also at the Teatro Carlos Alberto, we presented the silent Portuguese movie *Amor de Perdição* (1921) in the beautiful restored version (with original tinting) recently made by the Cinemateca Portuguesa with the technical collaboration of the NFTVA. For the occasion, GILLIAN ANDERSON once again conducted the Orquestra do Norte playing the original score (discovered by the CINEMATECA PORTUGUESA) by the Portuguese composer ARMANDO LEÇA. The score is an uncommon case of mixed composed parts and improvised piano, the latter performed by the British pianist NICHOLAS MCNAIR. For the first time a silent Portuguese movie was presented in the same conditions as at its first presentation, also in Oporto, 75 years ago.

Other relevant event was the exhibition A MAGIA DA IMAGEM ("The Magic of the Image") also in collaboration with the Centennial Commission. This large exhibition was only possible thanks to the extraordinary support of the MUSEO NAZIONALE DEL CINEMA DE TORINO, and PAOLO BERTETTO'S courtesy and expertise. Torino lent us a great part of its outstanding collections, including the BARNES COLLECTION that recently came into the Museo Nazionale's holding. Enlarged by some private Portuguese collections and the Cinemateca Portuguesa's own collection, the exhibition was - in the very words of PAOLO BERTETTO - "the largest event of reconstruction of the archeology of cinema ever made".

The exhibition took place in the huge venue of the Centro Cultural de Belém (1.800 m²) from February 15 to May 31.

A beautiful catalogue (300 pages) was edited with many colour illustrations and original texts by PAOLO BERTETTO, GUY FIDMAN, DAVID FRANCIS, LAURENT MANNONI, ALBERTO MILANO, MANOEL DE OLIVEIRA, DONATA PESENTI COMPAGNONI, DAVID ROBINSON, etc. The exhibition had a total of 36.059 visitors.

The last stop on the exhibition itinerary was a small room where we recreated the original LUMIÈRE projections thanks to the courtesy of MICHELLE AUBERT and the Film Archive of the Centre National de la Cinématographie. For the opening week, Bois d'Arcy sent MICHEL CONTOUR to Lisbon to present and project the LUMIÈRE films.

As for our legal and staff situation, we have now delivered to the Ministry of Culture, the proposal of our new statutes. This corresponds to all our wishes and will be published in the beginning of 1997. The actress MANUELA DE FREITAS (who has played in several films of MANOEL DE OLIVEIRA, JOÃO CÉSAR MONTEIRO, PAULO ROCHA, etc) was appointed Deputy Director of the Cinemateca Portuguesa, replacing ANA COSTA ALMEIDA, who left in 1995, as we informed in our former Report.

During 1996 decisive work was also done concerning the Legal Deposit system. With a view to starting a practically implemented deposit of film and television material at the ANIM, the Cinemateca Portuguesa has collaborated with the Ministry of Culture in the regulation of the already existing law. We believe that definitive regulations will be approved by 1997.

II ARCHIVE

1. Acquisition

In 1996 we added 58 feature film titles to our collection (mainly classic foreign films) and 860 short film titles (mainly Portuguese documentaries and newsreels, including two important historical collections of advertising shorts).

Two other significant collections of features and shorts, including 366 feature prints from an important film distributor, and 450 shorts from an important short film producer, have also been listed for possible definitive acquisition during 1997.

Among the materials acquired in 1996 we should stress the importance of the historical documents deposited by other cultural institutions, namely the Theatre, Ethnographical and Anthropological Museums, and film collections of private estates such as those of the filmmaker ANTÓNIO DE SOUSA, of the photographer SAN'PAYO and of the advertising filmmakers AMÂNDIO SERRAIS TIAGO and ANTONINO PIRRONE.

We should also stress the historical significance of the shorts "A Família Real" (1903) and "Revoluzione Portoghese" (1910) the latter identified among the collection of the Cineteca Italiana, Milano, by the Lumière Project *Lost Films* team, GIANLUCA FARINELLI and VITTORIO MARTINELLI, and subsequently deposited in Portugal by our Milano colleagues and preserved at Imagine Ritrovata in Bologna.

Finally, agreements have been made for guaranteeing the imminent deposit of other very important film collections in the new vaults of the ANIM: the original negatives of

Portuguese features from the seventies until now stored at the TOBIS commercial laboratory; and all the film materials kept in and belonging to the GULBENKIAN FOUNDATION in Lisbon.

Concerning non-film materials, a significant amount of stills and posters were also acquired (6 833 stills and 220 posters). Of these, we should stress the very important acquisition of a collection of film posters of the Portuguese silent cinema, deposited by its original owner in Oporto, on the occasion of the celebrations of the Portuguese Film centenary. This collection includes almost all the posters of the Portuguese films of the 20s and, also, the much sought-after original poster of the first Portuguese film projections (PAZ DOS REIS projections).

The following feature films were deposited during 96:

Portuguese features

- Os Campinos, by António Luis Lopes, 1931
- A Costureirinha da Sé, by Manuel Guimarães, 1958
- O Romance de Luachimo, by Baptista Rosa, 1968
- Memórias da Revolução (original negative, unfinished, non-edited), collective, 1977
- O Crime de Simão Bolandas, by Brum do Canto, 1981
- A Ilha dos Amores, by Paulo Rocha, 1982
- Rosa de Areia, by António Reis and Margarida Cordeiro, 1989

Foreign features

- The Birth of a Nation, 1915
- Seven Chances, 1925
- Tabu, 1931
- The Tarnished Lady, 1931
- One Hour With You, 1931
- Zaza, 1939
- Les Anges du Péché, 1943
- Les Dames du Bois de Boulogne, 1945
- Cinco Rostos de Mujer, 1946
- Guardie e Ladri, 1951
- Ahi Viene Martin Corona, 1951
- Vuelve Martin Corona, 1951
- Aan, 1952
- La Strada, 1954
- 20000 Leagues Under the Sea, 1954
- Los Gavilanes, 1954
- It Should Happen to You, 1954
- Reach for the Sky, 1956
- Asi era Pancho Villa, 1957
- El Vampiro, 1957
- Akibiori, 1961
- Crazy Days, 1962

Boca de Ouro, 1962
 Tom Jones, 1963
 Arigo, 1967
 Blue Movie, 1968
 Law and Order, 1969
 El Chacal de Nahuel Toro, 1969
 Performance, 1970
 Pink Narcissus, 1971
 Alianza Para el Progreso, 1971
 My Childhood, 1972
 My Ain Folk, 1973
 La Batalla del Chile, 1974
 La Batalla del Chile, 1975
 Actas de Marusia, 1975
 Guerra Conjugal, 1975
 Nordeste: Cordel, Repente, Canção, 1975
 Akasen Tamanoi Nukeraremasu, 1975
 Sebastiane, 1976
 Piedra Libre, 1977
 Chuvas de Verão, 1977
 Le Diable Probablement, 1977
 Militia Battlefield, 1977
 The Kids are Allright, 1977
 The Legacy, 1979
 La Tortue Sur le Dos, 1978
 Dream of Passion, 1978
 Word is Out, 1978
 Radio On, 1979
 Distant Voices, Still Lives, 1988
 Celeste, 1981
 Kisapmata, 1981
 Batch 81, 1982
 In the King of Prussia, 1982
 All by Myself, 1982
 Tokyo-Ga, 1985
 In Lungo Silenzio, 1993

2 - Progress in conservation / preservation

As mentioned above, the key event of 1996 was the structural change resulting from the opening of the new conservation center (ANIM). A natural priority was therefore given to the launch and technical furnishing of the center.

Before the opening in October the entire film collection of the Cinemateca was transported to and stored in the new vaults and, consequently, all the previous storage and conservation facilities were closed. At the same time, we dedicated considerable

effort to the selection and purchase of new technical equipment, mainly inspection and viewing tables, technical selection tables, digital video equipment and computer equipment.

A total amount of 8 740 meters of nitrate film material was transferred to acetate, and a total of 70 435 meters of acetate film was processed in the course of different preservation and restoration programs. These figures show a relative decrease compared to those for 1995, but they actually represent the same level of investment, due to the fact that we made much more colour work in 1996 (including both original colour material and restoration of tinted or toned silent films).

Key preservation /restoration cases were:

- the silent feature **Lucros Ilícitos** (GEORGES PALLU, 1923) of which the original nitrate material was recently discovered and restored in Bologna at Imagine Ritrovata with the co-financing of the Lumière Project;
- the preservation of the early shorts **A Família Real** (1903) and **Revoluzione Portoghese** (1910) mentioned above;
- the new restoration of the well known Portuguese classical comedies **A Canção de Lisboa** (COTTINELLI TELMO, 1933) and **O Pai Tirano** (LOPES RIBEIRO, 1941) from the original nitrate materials, with the collaboration of the NFTVA and co-financed by Lumière;
- the preservation of further examples of Portuguese newsreels series (**Imagens de Portugal**, 1950s);
- the preservation of the features **Nazaré**, **Vidas Sem Rumo** and **A Costureirinha da Sé** (all by MANUEL GUIMARÃES, 1952, 1956, 1958) of **A Ilha dos Amores** (PAULO ROCHA, 1982) of **Brandos Costumes** (SEIXAS SANTOS, 1974) of **Kilas, o Mau da Fita** (FONSECA E COSTA, 1980) and of the 8mm fiction shorts by ANTÓNIO CAMPOS (**Um Tesouro**, 1958, and **O Senhor**, 1959) also co-financed by Lumière.

A special mention should be made of the increased sponsorship of film preservation. As a matter of fact, in addition to the financial contribution towards the buying of new prints of film classics some important institutions (such as FUNDAÇÃO ORIENTE) contributed to special preservation projects (such as **A Ilha dos Amores**, by PAULO ROCHA).

3 - Cataloguing

During 1996 priority was again given to the basic computer cataloguing of features and shorts, catching up with the amount of material deposited in previous years. 1333 titles were catalogued, including 133 features and 1200 shorts.

New computer equipment (hardware and software) was acquired for the new conservation and access center, where the databases of existing materials and Portuguese filmography will be installed soon, together with new databases with technical records and information on the owners of the rights or depositors.

4 - Access

Once more, research activity and access for the second market have continuously increased, and again a clear effect of the centenary of Portuguese film was felt.

The areas that showed a greater increase compared to 1995 were research activities by students, university researchers and others (total of 446 researchers, individually or in group, with the viewing of 132 films), the use of deposited material for external purposes and the requests for film material used in institutional video programs. All the other access areas (loans to FIAF Archives, Festivals and Meetings, use of film materials for new productions) remained at the 1995 levels.

Among the institutional or individual researchers, we should single out:

Museu Nacional de Etnologia
Museu do Ar
Centro Nacional de Cultura
Escola Superior de Teatro e Cinema
Universidade Nova de Lisboa - Departamento de História e Departamento de Ciências Musicais
Universidade de Évora
Universidade Independente
Universidade Aberta
CEFEPE - Centro de Formação Educacional Permanente
Escola Superior de Ciências da Educação de Lisboa
Emerson College - Claire Andrade-Watkins
Luciana Fina
Catherine Surowiec
Fernando Barreiros
Paulo / Helena Lopes
H. Peyroteo

As for the loans to FIAF Archives, again we maintained our very special relationship with the **Filmoteca Española**, as well as, to a lesser degree, the **Münchner Filmmuseum**, the **Cinémathèque Française**, the **National Film and Television Archive** and the **Cineteca del Comune di Bologna**.

As for other international cultural institutions, film festivals and meetings, we loaned films or provided film materials to:

Cinémémoire
Galerie Nationale du Jeu de Paume
Forum du Cinéma Européen de Strasbourg
Xème Festival de Dunkerque
Centro de Cultura Contemporânea de Barcelona

On the national level, we should stress our collaboration with:

Cinanima
Festival Internacional de Cinema da Figueira da Foz
Festroia 96
VII Encontros Internacionais de Cinema Documental
Festival Internacional de Curtas Metragens de Vila do Conde
IV Congresso Luso-Afro-Brasileiro, Rio de Janeiro
Mostra de Cinema Português em Vigo
Instituto Italiano de Cultura
Museu do Teatro
Fundação Mário Soares
Instituto Português do Oriente (Macau)
Gabinete do Museu de Macau
Câmara Municipal de Lisboa
Museu do Banco de Portugal
Centro Cultural de Belém
Amascultura
Centro de Artes Visuais, Santa Maria, Açores
Marconi

5 other City Halls
7 national Film Clubs

Finally, the main TV broadcasters and other film or video producers to which we have provided archive materials were:

BBC - People's Century
VALENTIM DE CARVALHO TELEVISÃO - Series on Salazar
RTP - Crónica do Século
PARQUE EXPO 98 SP FILMES - Film on the oceanographic research of the King D. Carlos
SIC - Television series on Pedro Caldeira

III

SCREENINGS

698 films were programmed in 1996 (the largest number in our history) in a total of 587 screenings, attended by 55.852 spectators (59.287, last year). As usual, for each film we prepared and distributed original texts to the spectators.

Special emphasis was given as in 1995, to the celebrations of the cinema's centennial. In 1996, we dedicated particular attention to the centennial of Portuguese cinema.

In commemoration of the the first public screenings in Portugal (June 1896) we organized from June 18 to June 23 a week of special programs. The high points were a "non-stop" session (from 2PM to 4AM) June 18 (the centennial day); a screening of CHARLIE CHAPLIN'S *The Circus* with live music and the original CHAPLIN score, performed by the Orquestra Metropolitana de Lisboa, conducted by GILLIAN ANDERSON. The screening took place in the *Cinema Tivoli* (1.300 seats) and was dedicated to the children of Lisbon, in an event organised in conjunction with the Ministry of Education. The audience (a full house) consisted exclusively of children, from 7 to 12 years old.

During the week we also presented NATHALIE BOURGEOIS and ALAIN BERGALA film editing *Les Jeunes Lumières*, entirely made by children and presented by the editors; previews of recent Portuguese films; a tribute to the popular actress BEATRIZ COSTA (1908-1996); all the preserved Portuguese films from 1896 to 1913 (features and non-features); the preview of the restored version of the silent Portuguese film *O Destino* (Georges Pallu, 1923); a special program dedicated to the "avant-garde" of the last twenties and the early thirties; and a session with the most recent films of the Portuguese School of Cinema, etc.

Commemorating the centennial of the exhibition of the first Portuguese films (see **Introduction**) we presented: a retrospective of all our production from the 20s, made in Oporto (12 long features and many shorts); a choice of "the best films of all times" (the 25 "best"); a special tribute to MANOEL DE OLIVEIRA, including the Portuguese "première" of *Party* (1996) and the world première of *En Une Poignée de Mains Amies*, co-directed by JEAN ROUCH and OLIVEIRA (1996). During the same period, the Mayor of Oporto gave the Gold Medal of the Town to OLIVEIRA and we organized an open-air night screening of the new version of OLIVEIRA'S *Douro, Faina Fluvial* (new music and a slightly different editing).

November 12, the centennial day, in the same theatre, where, 100 years ago, PAZ DOS REIS presented his films also took place a non-stop screening (from 5PM to 10PM) presenting there all the early Portuguese films in an "open session" dedicated to the people of Oporto.

The commemorations included, throughout the year, two complete retrospectives of FERNANDO LOPES's and PAULO ROCHA's work as the major examples of our "cinema novo" ("new cinema") of the 60s; and a major retrospective of LEITÃO DE BARROS work, in the centenary year of his birth.

In the course of the year, we continue to "play" the "Categorie's Game" proposed by the FIAF Programming Commission, illustrating it with 82 films from Category III ("Film and Reality"), 114 films from Category IV ("An Archival Viewpoint", with tributes to the Narodny Filmovy Archiv (Prague), the National Film and Television Archive (London) and the Cinémathèque Royale / Koninklijk Filmarchief (Brussels) and 50 films from the "open category" for which we choose "Cinema and Evil" ("Sympathy for the Devil").

Two complete retrospectives were dedicated to BORIS BÁRNET and GEORGE CUKOR. A show of European films, organized by the Italian presidency of the UE, also took place.

In 1996, we also started a serie called "Film Directors of the XXI Century", presenting the work of "marginal" filmmakers. During the year, we presented retrospectives of BORIS LEHMAN (7 films) and JON JOST (23 films).

From June 25 to December 19, we organized, every Thursday, a season of 21 screenings giving "carte blanche" to theatrical figures (directors, actors, critics, etc) named "the Theater comes to the Cinema", with films freely chosen by the personalities invited.

For this programming, we must stress the cooperation of the FILMOTECA ESPAÑOLA, continuing a regular interchange of programs, that started six years ago with our colleagues from Madrid, and our thanks to JOSÉ MARIA PRADO and CATHERINE GAUTIER. We programmed together the retrospectives of BORIS BÁRNET, GEORGE CUKOR, BORIS LEHMAN and JON JOST.

We also like to express our deepest gratitude to ANGELO LIBERTINI (Rome), GABRIELLE CLAES (Brussels), CLYDE JEAVONS and BRYONY DIXON (London), DOMINIQUE PAÏNI, BERNARD MARTINAND, ALAIN MARCHAND and JULIE RENÉE (Cinémathèque Française), and VLADIMIR OPELA (Prague) for all the work they have done for us.

The list of screenings organized in 1996 was as follows:

JANUARY: "Around the World in 80 Films" (continuation of a programming started in 1995); "Corean Cinema"; "When Cinema Began to Be Modern" (1956-1996), continuing a similar program running since 1993, with films from 1953, 1954 and 1955; "Tribute to the Narodni Filmovy Archiv" (beginning); "Tribute to a Portuguese Art Director: Jasmim" (beginning)

During this month, we organized with the French Embassy a special screening of VOLKOFF'S *Casanova* with the GEORGE DELERUE original score played by the Orchestre National du Capitole de Toulouse, conducted by STÉPHANE CARDON and the "première" of PAULO ROCHA's documentary *Portugaru San*.

FEBRUARY: "Around the World in 80 Films" (continuation); "Tribute to Narodni" (conclusion); "Tribute to Jasmim" (conclusion); "Film and Reality" (beginning); "A Carnival with Hulot" (Tati's films).

MARCH: "Around the World in 80 films" (conclusion); "Film and Reality" (continuation); "Tribute to RICHARD LEACOCK", in LEACOCK's presence; "Cinema and Minorities".

APRIL: "Film and Reality" (conclusion); "Tribute to BORIS BÁRNET" (beginning).

We also organized the preview of "Who is the Master who Makes the Grass Green" by the young Portuguese director EDGAR PÊRA.

MAY: "Tribute to BORIS BÁRNET" (conclusion); "Homage to KIESLOWSEKI"; "Homage to MARGUERITE DURAS"; "Homage to RENÉ CLÉMENT"; "Tribute to GEORGE CUKOR" (beginning); "European films chosen by Italy";

JUNE: "Tribute to GEORGE CUKOR" (continuation); "Tribute to FERNANDO LOPES" (beginning); "Centennial of the first screen projections in Portugal".

JULY: "Tribute to GEORGE CUKOR" (conclusion); "Tribute to FERNANDO LOPES" (conclusion); "HOWARD HAWKS Centennial"; "Tribute to the NFTVA".

AUGUST: No screenings

SEPTEMBER: "Sympathy for the Devil"

OCTOBER: "Tribute to BORIS LEHMAN"; "Tribute to the Cinémathèque Royale: Le Prix Âge d'Or"; "Homage to Claudette Colbert"; "Another Look" (in collaboration with the Association of the Blind of Portugal).

NOVEMBER: Programming in Oporto: "Tribute to Paulo Rocha".

DECEMBER: "Born with the Cinema"; "The Films of the Centennial in Portugal", "Tribute to JON JOST".

We also organized the première of the new MANUEL MOZOS film: "PORTUGUESE CINEMA? - TALKING WITH JOÃO BÉNARD DA COSTA".

Among the visitors the Cinemateca Portuguesa welcomed during 1996 we remember ANTÓNIO GUTERRES, Prime Minister of Portugal, MANUEL MARIA CARRILHO, Minister of Culture, the Portuguese directors MANOEL DE OLIVEIRA, PAULO ROCHA, FERNANDO LOPES, SAGUENAIL, LUIS FILIPE ROCHA, EDGAR PÊRA, MANUEL MOZOS, the actors RAÚL SOLNADO, JOÃO LOURENÇO, LAURA SOVERAL, RUI DE CARVALHO, ISABEL DE CASTRO, GLICÍNIA QUARTIN, MARIA DO CÉU GUERRA, JOÃO MOTA, MIGUEL GUILHERME, RICARDO PAIS, JÚLIO CARDOSO, MARIA BARROSO; the theater directors FERNANDO GUSMÃO, JORGE LISTOPAD, CARLOS AVILEZ, JOSÉ RODRIGUES, ISABEL ALVES COSTA; the critics and historians CARLOS PORTO, LUIS FRANCISCO REBELLO and GASTÃO CRUZ.

Among foreign personalities, we had the honour to receive ANTHONY QUINN, PETER GREENAWAY, MICHELANGELO ANTONIONI, RICHARD LEACOCK, VALERIE LALONDE, BORIS LEHMAN, BOB RAFELSON, ANTONI PADRÕS, JON JOST, GILLIAN ANDERSON, NATHALIE BOURGEOIS, ALAIN BERGALA.

We were also happy to welcome, our colleagues VLADIMIR OPELA, PAOLO BERTETTO, DONATA PESENTI COMPAGNONI, ROBERTA BASANO, CLYDE JEAVONS, JOSÉ MARIA PRADO, GABRIELLE CLAES and DOMINIQUE PAÏNI.

IV

PUBLICATIONS

Relative to programming activity we published the following books and pamphlets

- 1 - TREASURES OF THE PRAGUE ARCHIVE (18 pages)
- 2 - JASMIM AND THE PORTUGUESE CINEMA (32 pages)
- 3 - CENTENIAL OF THE FIRST FILM SCREENINGS IN PORTUGAL (36 pages)
- 4 - BORIS BÁRNET (130 pages)
- 5 - GEORGE CUKOR (112 pages)
- 6 - FERNANDO LOPES (144 pages)
- 7 - TREASURES FROM LONDON (20 pages)
- 8 - TREASURES FROM BRUSSELS (24 pages)
- 9 - BEATRIZ COSTA (24 pages)
- 10 - "THE BIRTH OF A NATION" (10 pages)
- 11 - "AMOR DE PERDIÇÃO" (28 pages)
- 12 - PAULO ROCHA (176 pages)
- 13 - JON JOST (72 pages)
- 14 - FRITZ LANG (164 pages)
- 15 - FEDERICO FELLINI (95 pages)

We also published - as in 1994 and 1995 - an agenda for 1997, with many illustrations from our collection of stills. This year, the agenda was dedicated to the Portuguese Cinema.

V

EXHIBITIONS

Besides the major exhibition on the pre-cinema (see **Introduction**), we organized three other important exhibitions:

1) The Cinema Goes to the Theatre

An exhibition on the relations between the Portuguese theatre and the Portuguese cinema throughout the century.

The exhibition opened at the Museum of Theatre (Lisbon) June 19 and will be open till March 31 1997. In cooperation with the Museum of Theatre, we assembled part of the collection of the Museum (décors, wardrobes, personal objects of famous actors, stills, etc) with part of our own collections (stills, posters, old apparatus, props from old studios, etc). A catalogue (104 pages) was published.

2) Aurélio da Paz dos Reis

The "founding father" of the Portuguese Cinema was also a famous photographer . His legendary collections assembling the original photos he took from 1880 till 1918 (many thousands of glass plates) had never previously been shown and remained in the possession of one of his grandsons (HUGO DA PAZ DOS REIS).

For the first time, the actual owner allowed us to hold a public exhibition of an important part of this unique collection, which provided an opportunity to discover a great and unknown photographer, whose pictures of civil and political life in Oporto during the turn of the century made him one of our great photoreporters.

The exhibition opened at the CASA DAS ARTES (Oporto) November 18 and will run till March 31. A catalogue (63 pages) has been published.

3) Posters from the Twenties

Also, at the CASA DAS ARTES, in November 1996, we exhibited the important collection of original Portuguese movie posters from the 20s which was one of our most valuable acquisitions of the year (see ACQUISITIONS)

VI

DOCUMENTATION

As for the computerization of the Documentation Center, we continued the introduction of previously indexed cards. We also continued the computerization of press cuttings and, of course, the indexing on computer of all the new periodical we ordered for our library throughout the year. The library acquired, by purchase, donation or exchange, 564 new books, 1.180 issues of periodicals, 162 scripts and press releases and festival and retrospective programmes held in Portugal and abroad.

It was also been our policy to extend the scope of the Documentation Center to other materials, namely records, videocassetes and CDRoms, which will be available to numerous users in the near future. Of these new materials, we acquired, by purchase or donation, 114 records, 348 videocassetes and 6 CDRoms.

We had a readership of 2.040. 11.472 books were consulted, and 33.424 photocopies were ordered. Books consulted at an internal level totalled 249.

INTERNATIONAL RELATIONS

Once more the Cinemateca Portuguesa was deeply involved in FIAF activity and in the collective activity of the European archives.

The most important event was the appointment of our Deputy Director JOSÉ MANUEL COSTA as President of the Executive Committee of the new European structure: the ACE (Association des Cinémathèques Européennes), which replaced the former ACCE (Association des Cinémathèques de la Communauté Européenne).

The decision to activate and enlarge the ACCE was taken in Bologna (July 1996) where it was decided, during the General Assembly, to create the ACE. The new association was formally constituted in San Sebastian (September 1996) where the Executive Committee (9 members) was elected.

During the administrative closing of the LUMIÈRE PROJECT included in the European Program MEDIA I and the process that led the ACCE to become the ACE, JOSÉ MANUEL COSTA participated in many European meetings in Berlin, Brussels, Paris, London, Amsterdam, Bologna, San Sebastian, Strasbourg, Jerusalem, etc.

JOSÉ MANUEL COSTA also contributed to launch the new training project ARCHIMEDIA, included in Media II, representing the Cinemateca Portuguesa, one of the European Archives to present this project.

He also officially represented our Minister of Culture in the Conference of the European Ministers of Culture that took place in Budapest (October 1996) to discuss the European Convention on the legal deposit of moving images.

Our Director JOÃO BÉNARD DA COSTA, after his resignation as President of the FIAF Commission for Programming and Access to the Collections, continued to be a member of this Commission and, in this capacity, attended its meetings in Jerusalem and Amsterdam.

He was invited by the MUSEO NAZIONALE DEL CINEMA (Torino) to attend the opening of its exhibition "The Magic of the Image", that followed, along slightly different lines, the exhibition held in Lisbon some months before. He was also invited to attend in Madrid the opening of the BUÑUEL exhibition, in Centro Reina Sofia.

Both JOÃO BÉNARD DA COSTA and JOSÉ MANUEL COSTA attended the FIAF Congress in Jerusalem and represented the Cinemateca Portuguesa in several Festivals, such as Berlin, Bologna, San Sebastian, Pordenone, etc.

BUDGETARY MATTERS
(in Portuguese escudos)

Staff	171 229 000\$00
Publications Acquisition	4 671 484\$00
Stills Archive	1 478 090\$00
Programming and Publications	49 087 878\$00
Preservation	69 622 216\$50
Foreign Films Acquisition	3 825 387\$00
Computerization	17 617 695\$00
New Conservation Center (ANIM)	12 050 659\$00
New Equipment (ANIM)	385 989 784\$00
Comp participations	9 600 000\$00
Cinema Centennial (special events)	27 528 841\$00
Administration and Maintenance	129 164 000\$00
TOTAL	881 865 034\$50

881 865 034\$50 = US DOLLARS 5 213 571
(USD/169\$148)

Cinemateca Portuguesa, Lisbon, February 27th 1997

THE DIRECTOR



(João Bénard da Costa)

Ljubljana

ANNUAL REPORT OF THE SLOVENE FILM ARCHIVES FOR 1996

1. Accessions

On the basis of the National and Cultural Heritage Act, which stipulates a legal deposit of 2 copies of each film, the SFA accessioned in 1996 the following film:

a. TV Slovenija, Academy of Theatre, Radio, Film and TV, Poljče Training Centre, Regional Museum in Postojna, Viba Film, Turist Association of Slovenia, Archives of Slovene Railway, Historical Archives of Ljubljana, Chamber of Economy, Medical Society, Agricultural Institute of Slovenia, Austrian Film Museum and Infomedia 3 transferred 1409 films (4137 reels);

b. Individuals transferred 1 film (2 reels).

2. Progress in Preservation and Security

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

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

the films were systematically checked and viewed to establish damage. The damaged films were restored. Two acetate films were copied. This year Ministry of Culture did not provide enough money for the purpose of copying the films.

3. Cataloguing - Documentation - Research

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

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

4. Film Screenings - Exhibitions - Publications

On the basis of an agreement with the Slovene Cinematheque, the SFA borrowed 83 moving pictures, which were presented in 21 projections.

5. Finances and Relation to the State Administration

Producers and individuals have transferred to the SFA mostly negatives of their films, without copies.

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

6. International relations (FIAPF and others)

In April, Mr. Ivan Nemanič and Mr. Alojz Tršan attended FIAPF Congress in Jerusalem.

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

We had talks with the Austrian Film Archives on the exchange of films. They sent us a copy film made in the World War I.

Mrs. Marta Rau Selič, Mr. Alojz Tršan and Mr. Vladimir Sunčič attended the festival the Days of Silent Film in Pordenone.

Mr. Vladimir Sunčič participated in the FIAPF Summer School in the National Film and Television Archive London.

7. Miscellaneous

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

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

The adaptation of the former barracks have already started. The adaptation works will last for about five years.

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London

IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE
LONDON

ANNUAL REPORT 1996

Acquisitions

During 1996, the Imperial War Museum Film and Video Archive has been given responsibility for the preservation of the moving image collections of two important international organisations involved in conflict resolution since the end of the Second World War - the NATO film library, and the videotape library of UNTV, Zagreb.

The first of these, the NATO film library, brings into the vaults of the IWMFVA some 22,000 cans of 35mm and 16mm film, representing 5,000 or more new titles - many produced in several different language versions, reflecting NATO's broad linguistic base. The library comprises five distinct sub-collections:

1. Marshall Plan documentaries on reconstruction in most of the nations of Western Europe.
2. Marshall Plan newsreel stories.
3. The SHAPE Film Library (1951-1964) - over 800 news items of military exercises and political visits.
4. The NATO "log" (1967-1994) - over 500 news items.
5. NATO documentaries (1952-1987) - 87 separate films intended for cinema and, later, television release.

The second collection, that of UNTV Zagreb, adds a videotape library of some 2,000 broadcast-standard tapes recording the peace-keeping efforts of the United Nations in former-Yugoslavia. The UNTV unit was set up in early 1994 to offer unbiased information for all sides in the conflict, producing two 10-minute programmes weekly for local and state TV stations. The unit closed in February 1996 following the signing of the Dayton Agreement.

Taken together, these two collections represent a dramatic enhancement of the Imperial War Museum's ability to continue to reflect, in archival moving images, the full breadth of its terms of reference covering all aspects of conflict since the start of the Twentieth Century. They also represent a substantial challenge to the Archive's preservation and cataloguing staff, who have had, and still have, much work to do in trying to make these collections fully available to researchers.

Although overshadowed by these two major acquisitions, the Film and Video Archive has also continued to receive film and videotape deposited as public record material by British service or government departments, complete television programmes and original materials (interviews etc) shot by the makers of such programmes, and gifts of films made by their originators or by collectors. In the last category, the FVA continues to attach special importance to the acquisition of amateur film - "home movies" - which can add a dimension to history completely lacking from the official record.

The IWM Film and Video Archive also records with gratitude the arrival of a further small consignment of British nitrate film "repatriated" by our colleagues in Canberra.

Preservation and Restoration

Preservation work continued steadily through the year, and staff of the Archive's preservation section have copied some 127,000 metres of nitrate film to safety stock.

The FVA continued work on the restoration (begun in 1995 with funding from Projecto Lumière and in partnership with the Bundesarchiv-Filmarchiv and the Archives du Film of the Centre Nationale de la Cinématographie) of the 3-reel film *Der magische Gürtel*, which records the exploits of a German U-boat in the Mediterranean in 1917. During 1996, additional material for the project was found in the collection of the National Film and Television Archive, and important background research was carried out on our behalf by Martin Loiperdinger of the Deutsches Institut für Filmkunde. A report on progress in the project was given to the Archive Seminar *To Preserve is to Show* at the National Film Theatre on 1st November 1996. The restoration is now expected to be completed during 1997.

Cataloguing, documentation and research

During the year, cataloguing continued using the archive's IMMAGIC-PLUS software. Entries for over 2,000 titles were added to the principal catalogue database, the majority relating to the two large-scale acquisitions described above. Information on many titles was added to the FVA's database by direct conversion from UNTV's own computer software. Many NATO films were also entered on the basis of information derived from (paper) documentation acquired with the film library.

Overall, cataloguing effort has been concentrated primarily on work that can be done from secondary sources. Having concluded a specific project to overhaul the data recorded on the official British newsreel series *War Pictorial News* (later *World Pictorial News*), the FVA has been obliged to suspend detailed cataloguing based on a viewing of the material. This suspension is unavoidable given the current imbalance between cataloguing backlog and available staff resources, but it is hoped it will be only temporary.

Responsibility for still photographs and posters within the Imperial War Museum is carried by the Museum's Photograph Archive and Department of Art respectively. The Film and Video Archive is collaborating with the Photograph Archive in the development of a database specifically listing frame blow-ups, production stills and photographs relating to the cinema and film making: this database now has over 3,200 entries, including photographs of several cameramen and directors. The FVA is also pleased to report that the Museum's Department of Art has initiated a programme of cataloguing and conserving its collection of First World War German civilian posters, among which are several fine film posters.

During 1996, the Museum published - in association with Flicks Books - a facsimile edition of the *Catalogue of Forbidden German Feature and Short Film Productions* prepared in 1951 by John F Kelson for the British government at the end of the period of military occupation of Germany to list and describe those films - mainly of Nazi origin - which the occupation authorities had not permitted to be screened in Germany. The Flicks Books edition carries a new introduction by Professor K R M Short.

Film Showings

During 1996, the Museum's cinema was in daily use for public film shows. 73 titles were shown in 729 screenings to a total audience of 23,411.

In the first three months of the year, the FVA concluded the Anniversary Festival which had opened in September 1995 to mark both the centenary of cinema and the 75th anniversary of the start of the Museum's own activities as a film archive. Themes in this second half of the Festival included 'Film from the Front', 'Allies and Enemies', further programmes in the 'Myth and Reality' framework (in which feature films based on historical events are paired with contemporary actuality film of the "real thing") and, as the Festival's climax, screenings of "treasures" from the IWMFVA's own preservation and restoration programme, including such titles as *Western Approaches* (Pat Jackson, 1944) and *I Was a Fireman* (Humphrey Jennings, 1943 - also known as *Fires Were Started*).

During the remainder of the year, programme themes reflected two current Museum special exhibitions, one on the involvement of the peoples of the British Commonwealth in the Second World War and a second on the experiences of children evacuated from urban areas under the threat of enemy air raids, as well as a new permanent exhibition on conflict since the Second World War. Programming also marked the 80th anniversary of the First World War and the 60th anniversary of the Spanish Civil War.

A gala screening was arranged on 22nd April to show the Museum's new print of the "lost" Carol Reed film, *The New Lot* (1943), which was found by our colleagues in the National Film Archive of India and made available to the IWM as described in last year's report. The screening was introduced by Sir Peter Ustinov, who both acted a leading role in the film and shared script-writing credit with Eric Ambler. An article based on this event has been submitted for publication in the Spring 1997 issue of FIAF's *Journal of Film Preservation*. Produced as a training film, *The New Lot* formed the basis of Carol Reed's 1944 feature film *The Way Ahead*. The London Film Festival arranged a "back-to-back" screening of both films in November, linked to a 'Guardian interview' with Eric Ambler.

Other special film screening events in 1996 included (on February 22nd) 'A Night at the Flicks' - an evening recreation of a visit to the cinema in 1944, centred around Noel Coward's *This Happy Breed*, with an appropriate supporting programme of newsreel, short film etc. On June 2nd, there was a screening of the unusual utopian Ealing Studios feature film *They Came to a City* (1944) which was introduced by the producer Sidney Cole.

Public Services

As the calendar moved past the fiftieth anniversary year of the end of the Second World War, there was a predictable falling-off in the interest of television documentary producers in access to archival footage of that conflict, and as a result a welcome easing of the workload of staff in the Production Office and the Viewing and Film Handling area. Nonetheless, with attention switching both to earlier conflicts (through the American series *The Great War and the Shaping of the 20th Century*, released in Britain as 1914-18) and to the era of the Cold War, as well as continuing work on several major retrospective series looking over the whole of the Twentieth Century, levels of activity in both the commercial and non-commercial access sections of the FVA remained high.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 379. Almost 500 researchers viewed film on Steenbeck editing tables and a further 600 viewed film in our small Preview Theatre or made use of our video viewing facilities. Staff dealt with about 10,000 telephone enquiries and wrote over 1,700 letters. Material was supplied to 374 productions world-wide.

Film screenings form a prominent part of the Museum's regular education programme for school-age children, with the Cinema in use every day during school terms. Educational film shows are occasionally complemented by lectures, either by outside speakers or by members of Museum staff.

The Archive continues its "Loan Scheme" which makes available 16mm prints and video copies of a range of films to educational establishments, as well as making "one off" loans of film and videotape to other recognised borrowers. During 1996, over 35 educational loans were made and over 40 loans to other British institutions. 6 loans were made for overseas screenings.

Budgetary matters

In common with virtually all other public sector 'heritage' institutions in the United Kingdom, the Imperial War Museum has been notified that the element of its income which is received as a grant from the Treasury will be reduced year-on-year over the next three years at least. The IWM generates a reasonably high proportion of its own income by revenue-earning activities, among which are counted the licensing of archive film for use in film and television productions, and so is able to some extent to shield itself from the effects of such funding cuts. For example, Museum management is careful to ensure that the amount of money allowed for film preservation remains in step with the amount of income generated by such licences. For as long as public interest in our collection remains high, therefore, such areas of the Film and Video Archive's expenditure plans are reasonably secure. Treasury attitudes inevitably have their effect, however, in areas where the FVA is necessarily treated on the same basis as other Museum departments, such as staffing levels.

International Relations

The Archive was represented at the FIAF Congress in Jerusalem in April by Roger Smither, who also attended the EC meeting held in Madrid in November.

The archivists attending the FIAF Summer School organised by the National Film and Television Archive at their Berkhamsted Preservation Centre spent the morning of 28th June as guests of the Museum.

The Archive's Acquisitions Officer, Kay Gladstone, attended the annual meeting of the Association Européenne Inédits, the European amateur film association, held in Bruges from 2nd-4th July.

The Archive's Head of Preservation, Terry Watson, attended the 1996 annual congress of FIAT, the International Federation of Television Archives, held in Paris from 21st-26th September.

The Imperial War Museum shared with the National Film and Television Archive, the British Universities Film and Television Council and FOCAL (the Federation of Commercial Audio Visual Libraries) responsibility for organising a three-day international conference on news film which was held at the National Film Theatre from 2nd-4th October. Inspired to some extent by the Newsreel Symposium that formed part of the FIAF Congress in Mo i Rana in 1993, the London conference, under the title *The Story of the Century !*, attracted good attendance and a high quality of papers and presentations.

The proceedings of the Mo i Rana Symposium were published for FIAF during 1996 by Flicks Books in a hardcover volume with the title *Newsreels in Film Archives*, edited by Roger Smither and Wolfgang Klaue.

Special events, achievements and difficulties

IWMFVA participation in, or responsibility for, a number of special events has already been indicated in passing in the preceding paragraphs.

Under the heading both of "achievement" and of "difficulty" should be announced the Museum's success in obtaining funding of £ 16 million from the Heritage Lottery Fund and a number of private sponsors to enable it to proceed with the third and final stage of its long-term plan for the redevelopment of its main building in south London. At the conclusion of this project, scheduled for completion before the end of the century, the Museum will not only have built galleries for major new permanent exhibitions on the subject of the Holocaust and of Total War, but will also have significantly enhanced its educational and conference facilities. The one aspect of this good news that qualifies as a "difficulty" for the purposes of this report is that the new building will require major construction work beneath, above and to one side of the Cinema. Consequently, the Cinema will necessarily be closed, and our public film screenings suspended, for two years from May 1997.

London

NATIONAL FILM AND TELEVISION ARCHIVE - LONDON

ANNUAL REPORT 1996

1.0 ACQUISITIONS

1.1 Features

The final total of fiction titles selected and formally accessioned in 1996/7 was 1,937 films and videotapes, a figure which remains surprisingly constant over the years. However, once again the trend has been towards the acquisition of a greater percentage of videotape, thanks to the ease of its availability and its increased use. (For example, the Archive systematically acquires all the videotaped recordings of lectures and VIP appearances at the National Film Theatre.)

Key donors during the year have been BBC Television (numerous high-quality positives), Channel Four Television (again, many hundreds of clean positive prints ex-transmission), Columbia TriStar Films, London Film Festival (several hundred VHS videocassettes which are retained for research purposes), NBC Superchannel (a major collection of pop promos), Rank Despatch (a mass of safety release copies brought in some years ago but only now identified and properly entered into the system), Rank Film Laboratories (the most valuable acquisition of the year as it consists entirely of safety pre-print material), United International Pictures (UK), and Warner Bros Distributors.

Additions to the Archive's special library of "360 Classic Feature Films" have included archival-quality prints of DER BLAUE ENGEL/THE BLUE ANGEL (1930), L'AVVENTURA/L'AVENTURE (1959), I PUGNI IN TASCA/FISTS IN THE POCKET (1965), SCARFACE/SCARFACE, SHAME OF A NATION (1932).

Other top-quality copies acquired have been newly-restored versions of DE SPOOKTREIN/THE GHOST TRAIN (1939), GIANT (1956), SEVEN BRIDES FOR SEVEN BROTHERS (1954), and THE WILD BUNCH - AN ALBUM IN MONTAGE (1996).

1.2 Documentary

The publicity surrounding the acquisition of the Birt Acres film of the 1895 Derby - the first dateable British film - inevitably generated a great deal of interest and led directly to the acquisition at the beginning of the year of a further small collection of films from the very first years of cinema. The collection is fragile and

copying needs to be carried out in order to be able to make formal and final identification, but there are Lumière, Edison and Paul titles within it.

The range of subjects acquired was as wide as ever, but of particular note were two collections of film illustrating the development of surgical technique. One large collection came from the Archive of the London Hospital in Whitechapel, London, and contained footage of pioneering open-heart surgery in the 1950s and early techniques in hip and knee replacement. A smaller but no less significant collection was deposited by St. Mark's Hospital, and shows the development of techniques in bowel surgery for which the hospital is famous.

Reference was made last year to the work being undertaken with the Arts Council of England in collecting and preserving artists' film and video. Collections of significance in this field were deposited by the Arts Council themselves and by William Pye, probably better known as a sculptor, but who made a small number of films in the 1970s, and by Zooid Pictures.

A significant collection of negative material was acquired from the Black Film Workshop, Sankofa.

The Archive's working relationship with the Public Record Office has continued to develop and a number of collections of government-related material, including one concerning the privatisation of bus transport, have been acquired on their behalf.

Acquired at the end of the year, though completion of the formal paperwork will take some time, was the British Rail Film Collection, together with its intellectual property rights. Because of the important position held by British Transport Films in the history of the development of the British Documentary, this is probably the most significant single acquisition made by the Archive for some years.

1.3 Television

During 1996 the NFTVA continued to record 27% of ITV network programming and 25% from Channel 4, including one complete day's output per month. There was also a large increase in the number of programmes acquired by donation, the most significant being 2" master tapes of BBC programmes from the sixties and seventies.

2.0 PRESERVATION

The Archive's target figure for film preservation was set at 2.7 million feet of decomposing film materials (nitrate and safety) for the financial year 1996/97 and the NFTVA is on target to achieve this.

During the year, the NFTVA continued its programme of restoration of British Technicolor titles with Brian Desmond Hurst's TROTTIE TRUE (1948) which was launched at the London Film Festival. Soho Images was commissioned to produce a new tinted and toned print of Alfred Hitchcock's THE LODGER using traditional dye bath methods, and the new print was delivered in time for the Archive's Centenary retrospective, 'Typically British', at the BFI's National Film Theatre in May. Unfortunately the results were somewhat disappointing and the NFTVA continued with its own experiments to find a satisfactory method of capturing the quality of the original process, the first result of which was a beautiful print of EA Dupont's PICCADILLY (1929), also screened at this year's London Film Festival. The tinting and toning system used was developed by João Oliveira, using original dyes. This print had, in addition, restored intertitles generated via computer technology.

3.0 CATALOGUING RESEARCH AND USE OF COLLECTIONS

3.1 Cataloguing

Use of the NFTVA's Cataloguing services continued to grow, with 5,515 enquiries (telephone/letter/fax and personal visits) being dealt with, a 24% increase over the previous year.

Major projects undertaken included the launch of a series of NFTVA Filmographies, documenting the Archive's holdings on specific events, personalities and political and social issues. The first three titles published were: 'The Spanish Civil War (1936-39)', 'Dennis Potter (1935-1994)', and 'Women Film-Makers of the Silent Era'.

The Cataloguing staff also compiled a comprehensive list of genres, giving examples and definitions, covering film and television. Copies of this list have been circulated to all FIAF Cataloguing Commission members for information and comment.

The discovery of 1996 in the NFTVA collection was what is believed to be the first Méliès film, UNE PARTIE DES

CARTES (1896), which came to light during the cataloguing of some previously unidentified films.

Cataloguers made presentations at several Festivals, screenings and conferences, including the major Victorian Cinema season at the NFT, and 'Film-makers of 1896' as part of the Lumière Festival, both events marking the Centenary of Cinema.

3.2 Research and Use of Collections

During 1996 the Production Library handled 243 productions.

This year saw the completion of various centenary projects. Material was supplied to the BFI's Museum of the Moving Image centennial exhibition and Cinema 100's touring LIVING PICTURE SHOW. BBC Wales produced a regional Cinema 100 documentary, and Meridian Broadcasting ran news stories on local pioneer film-makers in Brighton and Hove.

Fame (Fera & Absi Mediacompany GmbH) made frequent use of the collection in the making of The WORLD HISTORY OF WILDLIFE CINEMATOGRAPHY, a six-part series covering 100 years of natural history films. Other major series included Jeremy Isaacs Productions' COLD WAR, scheduled for transmission in 1998, BBC Bristol's ARISTOCRACY, Testimony Films' CALL OF THE SEA, Granite Productions' VICTORIA AND ALBERT and Brook Associates' THE GANDHIS. The Birmingham International Film and Television Festival was supplied with a compilation of early motoring footage as the event coincided with the 1996 Motor Show.

4.0 Film Programming

The Centenary of Cinema celebrations kept the Archive's Viewing Service extremely busy, not least in co-ordinating the NFTVA's own Centenary programmes at the NFT where over 150 titles were screened over a seven-month period. The customary collaboration with FIAF colleagues was maintained during the year, with loans to a variety of venues. Among the larger loans were a compilation of 62 films from the Abbé Joye early cinema collection to Wisconsin, a major John Grierson programme to Bologna, some Alfred Machin prints to Munich, John Ford and Elia Kazan titles to Stockholm, and George Cukor films to Madrid and Lisbon. One of the more important collaborations during the year was also with Lisbon, where the Curator, Clyde Jeavons, presented a programme of more than twenty Archive restorations as a 'Tribute to the NFTVA'.

In co-operation with the Imperial War Museum, the British Universities Film and Video Council (BUFVC) and FOCAL, the Archive organised an immensely successful international three-day conference exploring the history of newsfilm, its audiences and its use and abuse.

The NFTVA also hosted a very successful day event on preservation, restoration and presentation at the NFT under the title To Preserve is to Show. Many of the speakers were NFTVA staff, but other participants included Roger Smither and David Walsh from the Imperial War Museum, Bob Gitt from UCLA, John Reed from the Wales Film and Television Archive, and Kevin Brownlow and David Gill of Photoplay Productions. The seminar concluded with the English première of Maurice Elvey's previously lost THE LIFE STORY OF DAVID LLOYD GEORGE (1919/1996), which had been re-discovered and restored by the Wales Film and Television Archive in collaboration with the NFTVA.

5.0 Budgetary Matters

5.1 The BFI continued to face budgetary problems as a result of the erosion of its government funding from the Department of National Heritage. Partly because of this, the BFI's Management Board and its Board of Governors embarked on a major policy review which was made public in the published document 'BFI 2000'. The BFI 2000 project has brought about radical changes in the structure of the BFI's Divisions and has impacted on BFI staffing levels. One of the consequences of these changes was that Governors asked Clyde Jeavons to stand down as Curator of the Archive, which he has reluctantly agreed to do as of end-March 1997. This is very much regretted by the managers and staff of the Archive. He will, however, be retained as Consultant Curator for the BFI/NFTVA and continue to be the Archive's official representative in FIAF affairs.

5.2 In recognition of the budgetary difficulties lying ahead for the Archive, Anne Fleming was seconded for two months to work on the preparation of the NFTVA's section of the BFI's high-tariff bid to the Heritage Lottery Fund which was submitted at the end of June. The central aim of the bid is to ensure the long-term survival of the collections through the preservation process and subsequently to make them as widely accessible as possible using, where appropriate, new digital technologies. Many senior Archive staff made major contributions to the final proposal document, and particular mention should be made of the work done by Henning Schou, Tony Cook, Fred Mollitor, Brian Jenkinson, Olwen Terris, David Meeker,

James Patterson and Steve Bryant, all of whom were involved in researching and compiling information about the film and video collections, and assessing the additional staff, accommodation and equipment required to enable the Archive to bring its existing backlogs of unexamined and uncatalogued material under control. While the digitisation elements of the bid were ultimately rejected, the central archival core activities were fully recognised by the Lottery funders, and a contract to provide the Archive with £13.875 million over 5 years will be ratified during 1997.

6.0 International Relations

In addition to the usual film loans referred to above, Clyde Jeavons, Anne Fleming and Henning Schou all attended the 1996 FIAF Congress in Jerusalem, and Clyde Jeavons attended the first international UNESCO-sponsored conference on the Memory of the World in Oslo, which brought paper archivists and librarians together with those working in the audio-visual sphere. In addition to the FIAF Summer School described below, technical assistance was provided to a range of other archives, including the Hong Kong Film Archive, the Sinematek Indonesia, the Cinemateca Portuguesa and the Cinemateca del Caribe. Henning Schou also arranged and participated in a number of meetings in his capacity as head of FIAF's Technical Commission.

7.0 FIAF Summer School

The NFTVA hosted the FIAF Summer School for the second time from 16 June to 7 July, the main venue being the J Paul Getty Jr Conservation Centre in Berkhamsted. It was attended by 36 participants from 30 countries and for the first time included members of the International Federation of Television Archives (FIAT). Kathleen Dickson, Fred Mollitor, Tony Cook and Kevin Patton undertook many of the key administrative arrangements prior to the event, not least ensuring that everyone arrived safely.

Staff at all levels at the NFTVA's Conservation Centre were heavily involved in teaching the participants, particularly in the hands-on training which formed a key part of the course. Special mention should be made of Henning Schou, João Oliveira, Brian Jenkinson and Harold Brown (specially returned from retirement), whose contributions were essential to the success of the event. In-house presentations were supplemented by contributions

from key practitioners in the film, television and video industries, including Grant Lobban, Kevin Brownlow and Jerry Kuehl. The President of FIAF, Michelle Aubert, also spent a day at the School and made a presentation on the international aspects of film archiving.

Although the main focus of the School was technical, with an emphasis on the conservation of moving images, it also embraced the history and ethics of film archiving and sessions were provided on the other fundamental archival activities, including acquisition, cataloguing, access and the problems involved in programming and presenting archival material. Archive staff from all sections made major contributions, but special mention should be made of Sarah Davy and Linda Kaye, who presented a workshop on archival ethics which was particularly imaginative and well-received.

Major funding for the Summer School came from UNESCO, with significant contributions from FIAF and FIAT, plus help for certain participants from the British Council. A successful application was also made to the European Union's RAPHAËL training programme, enabling the event remarkably to break even.

CJ/AF
February, 1997

Los Angeles

UCLA FILM AND TELEVISION ARCHIVE
302 East Melnitz
405 Hilgard Avenue
Los Angeles, CA 90024
USA

Annual Activities Report to FIAF: 1996

ACQUISITIONS

Motion Pictures:

In 1996, the larger Hollywood studios continued to serve as one of the UCLA Film and Television Archive's primary sources of motion picture prints. Twentieth Century-Fox, for example, provided the Archive with 35mm projection prints of such recent releases as *A WALK IN THE CLOUDS* (Alfonso Arau, 1995); *WAITING TO EXHALE* (Forest Whitaker, 1995); *NINE MONTHS* (Chris Columbus, 1995); *DIE HARD WITH A VENGEANCE* (John McTiernan, 1995); *STRANGE DAYS* (Kathryn Bigelow, 1995); and *MIGHTY MORPHIN POWER RANGERS: THE MOVIE* (Bryan Spicer, 1995).

One of the year's most significant additions was a collection of 35mm safety master positives of Harold Lloyd short subjects and feature films from the Lloyd Trust including *AMONG THOSE PRESENT* (Hal Roach, Sam Taylor, 1921); *ASK FATHER* (1919); *BASHFUL* (1917); *THE BIG IDEA* (1918); *BILLY BLAZES, ESQ.* (1919); *BUMPING INTO BROADWAY* (1919); *CAPTAIN KIDD'S KIDS* (1919); *THE CAT'S PAW* (1934); *DOCTOR JACK* (Fred Newmeyer, 1922); *THE DUTIFUL DUB* (1919); *AN EASTERN WESTERN* (1921); *FEET FIRST* (Clyde Bruckman, 1930); *THE FLIRT* (1917); *FOR HEAVEN'S SAKE* (Sam Taylor, 1926); *THE FRESHMAN* (Sam Taylor, Fred Newmeyer, 1925); *FROM HAND TO MOUTH* (1919); *GET OUT AND GET UNDER* (1920); *GIRL SHY* (Fred Newmeyer, Sam Taylor, 1924); *GRANDMA'S BOY* (Fred Newmeyer, 1922); *HAUNTED SPOOKS* (1920); *HEAP BIG CHIEF* (1919); *HERE COME THE GIRLS* (1918); *HEY THERE* (1918); *HIGH AND DIZZY* (1920); *HIS ROYAL SLYNESS* (1920); *HOT WATER* (Fred Newmeyer, Sam Taylor, 1923); *IT'S A WILD LIFE* (1918); *A JAZZED HONEYMOON* (1919); *THE KID BROTHER* (Ted Wilde, 1927); *LOOK PLEASANT PLEASE* (1918); *MOVE ON* (1917); *MOVIE CRAZY* (Clyde Bruckman, 1932); *NEVER TOUCHED ME* (1919); *NEVER WEAKEN* (1921); *THE NON-STOP KID* (1917); *NOW OR NEVER* (Fred Newmeyer, 1921); *NUMBER PLEASE* (1920); *PINCHED* (1917); *PIPE THE WHISKERS* (1918); *PISTOLS FOR BREAKFAST* (1919); *RAINBOW ISLAND* (1917); *SAFETY LAST* (Fred Newmeyer, Sam Taylor, 1923); *A SAILOR-MADE MAN* (1921); *A SAMMY IN SIBERIA* (1919); *SPEEDY* (Ted Wilde, 1928); *WELCOME DANGER* (Clyde Bruckman, 1929); *WHY WORRY* (Fred Newmeyer, Sam Taylor, 1923).

The San Simeon District of the California Department of Parks and Recreation donated several 35mm nitrate prints discovered at Hearst Castle of feature films starring Marion Davies, including *THE BACHELOR FATHER* (Robert Z. Leonard, 1930); *FIVE AND TEN* (Robert Z. Leonard, 1931); *IT'S A WISE CHILD* (Robert Z. Leonard, 1931) (incomplete); *JANICE MEREDITH* (E. Mason Hopper, 1924) (believed to be only surviving print of original U.S. release version); *LIGHTS*

OF OLD BROADWAY (Monta Bell, 1925) (incomplete); NOT SO DUMB (King Vidor, 1930); and some miscellaneous screen test and home movie footage.

Among the Motion Picture Collection's most sizable components is its extensive assortment of theatrical trailers. Approximately 100 were added to the collection in 1996 including IT TAKES TWO, MIGHTY APHRODITE, WAITING TO EXHALE, UNDER SIEGE 2, LIVE NUDE GIRLS, FATHER OF THE BRIDE II, TOY STORY, THE SCARLET LETTER, COPY CAT, MONEY TRAIN, POWDER, GHOST AND THE DARKNESS, 101 DALMATIANS, STAR TREK: FIRST CONTACT, THAT THING YOU DO, INDEPENDENCE DAY, THE FIRST WIVES CLUB, ROMEO AND JULIET, BIG NIGHT, BOUND, FLY AWAY HOME, ERASER, FARGO, FLIRTING WITH DISASTER, INDEPENDENCE DAY, COURAGE UNDER FIRE, RANSOM, MISSION IMPOSSIBLE, TWISTER, CUTTHROAT ISLAND and MUPPET TREASURE ISLAND.

Individual donors contributed dozens of 35mm titles including THE SWINGER (George Sidney, 1966); THE STERILE CUCKOO (Alan J. Pakula, 1969); CAPTAIN MILKSHAKE (Richard Crawford, 1970); BYE, BYE BABY (Enrico Oldoini, 1989); TUNNELVISION (Neil Israel and Brad Swinoff, 1976). Contributors Hilda Bohem and Aubrey "Bud" Groskopf donated a variety of 16mm and 35mm prints and preprint elements for the 1969 feature THE BOYS OF PAUL STREET (Zoltan Fabri, 1969). The Archive acquired several prints from the Stanford Theatre Collection including LES DEUX TIMIDES (Rene Clair, 1928); THE ITALIAN STRAW HAT (Rene Clair, 1927); OPEN CITY (Roberto Rossellini, 1945). Producer Paul Jarrico donated three prints of SALT OF THE EARTH (Herbert J. Biberman, 1953). The Institute for Regional Education donated prints of KOYAANISQATSI (Godfrey Reggio, 1983); POWAQQATSI (Godfrey Reggio, 1988) and ANIMA MUNDI (Godfrey Reggio, 1991). Director Michael Pressman donated a copy of his BOULEVARD NIGHTS (1979). The Tooniversal Company, Inc. gave the Archive the animated feature MARCO POLO JUNIOR (Eric Porter, 1972). Two silent trailers were received through the American Film Institute from the National Film and Sound Archive of Australia: BEAU SABREUR (1928) and JUST ANOTHER BLONDE (1926). The Archive Preservation unit preserved those repatriated trailers and produced 35mm safety projection prints of each.

New 16mm materials came from Physicians for Social Responsibility including IN THE NUCLEAR SHADOW (Eric Theirman, 1983); THE RACE TO OBLIVION (Robert Churchill, 1982), hosted by Burt Lancaster; and WAR WITHOUT WINNERS (Haskell Wexler, 1978). Received from ABC Television: DESTINATION MOON (Irving Pichel, 1950); HEAVEN SCENT (Chuck Jones, 1956); CORN ON THE COP (Irv Spector, 1965). Other individual donors contributed 16mm safety prints of THE FALLEN IDOL (produced and directed by Carol Reed, 1948); THE HARRAD EXPERIMENT (Ted Post, 1973); HIROSHIMA MON AMOUR (Alain Resnais, 1959); THE KANSAN (George Archainbaud, 1943); THE MANIPULATOR (Stanley Norman); MR. KINGSTREET'S WAR (Percival Rubens, 1973); PARANOIA (Umberto Lenzi, 1968); the John Wayne Western serial SHADOW OF THE EAGLE (Ford Beebe, 1932); SHOCKWAVES (Ken Wiederhorn, 1975); and

SOMEONE BEHIND THE DOOR (Nicolas Gessner, 1971); HARMON OF MICHIGAN (Charles Barton, 1941); THE GIANT AWAKENS (1976), a history of the Elk Hills Naval Petroleum Reserve near Bakersfield, from 1909 to 1972; THE TRANSALASKA PIPELINE (Alyeska Pipeline Service Co., ca. 1974); THE COMEDIANS (Peter Glenville, 1967); EXODUS (Otto Preminger, 1960); THUNDERBOLT AND LIGHTFOOT (Michael Cimino, 1974); and VALDEZ IS COMING (Edwin Sherin, 1971).

The Archive's VHS videocassette library expanded with numerous 1996 additions. Los Angeles-based independent filmmaker Tony Nittoli provided the Archive with THE FILMS OF TONY NITOLLI (ca. 1990-1995) featuring five short animated puppet films: "The Preacher," "I Never Ho'D for My Father: The Kris Kringle Story," "Junky," "Mt. Olympus Dr.," "Mt. Olympus '59." Also added were video copies of several Mexican films including CABEZA DE VACA (Nichola Echeverria, 1990); ANGEL DEL FUEGO (ANGEL OF FIRE) (Dana Rotberg, 1992); MIROSLAVA (Alejandro Pelayo, 1992), SOLO CON TU PAREJA (LOVE IN THE TIME TO HYSTERIA) (Alfonso Cuaron, 1990); and PUEBLO DE MADERA (TIMBER TOWN) (Juan Antonio de la Riva, 1990). Two UCLA faculty members, Nick Browne and Delia Salvi, donated VHS videocassettes of recent releases including CRUMB (Terry Zwigoff, 1994), KILLER OF SHEEP (Charles Burnett, 1994), STRANGER THAN PARADISE (Jim Jarmusch, 1984), SWEET SWEETBACK'S BAAD ASSSS SONG (Melvin Van Peebles, 1971), BATMAN FOREVER (Joel Schumacher, 1995), THE BRIDGES OF MADISON COUNTY (Clint Eastwood, 1995), CARRINGTON (Christopher Hampton, 1995), DEAD MAN TALKING (Tim Robbins, 1995), GEORGIA (Ulu Grosbard, 1995), MR. HOLLAND'S OPUS (Stephen Herek, 1995), MURIEL'S WEDDING (P.J. Hogan, 1995), NIXON (Oliver Stone, 1995), RESTORATION (Michael Hoffman, 1995), SMOKE (Wayne Wang, 1995) and THE USUAL SUSPECTS (Bryan Singer, 1995). Columnist and film historian Bob Thomas donated video copies of ANGELS AND INSECTS (Philip Haas, 1995), BURNT BY THE SUN (Nikita Mikhalkov, 1994) and THE CITY OF LOST CHILDREN (Jean-Pierre Jeunet, Marc Caro, 1995). Producer/director Myron Meisel gave the Archive two VHS copies of his documentary IT'S ALL TRUE.

Television:

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

The Academy of Television Arts & Sciences, continuing its partnership with UCLA, contributed the 47th Annual Primetime Emmy nominees and winners (318 programs, 3/4"); the 48th Annual Los Angeles Area Emmy nominees and winners (126 programs, 3/4" Betcam and Bet SP); a copy of the 48th Annual Prime Time Emmy Awards telecast (3/4") and the 11th Annual Television Academy Hall of Fame telecast (3/4").

Hallmark Cards, Inc. continued its long association with the Archive by donating a D2 videotape copy of the recent HALLMARK HALL

OF FAME program "The Boys Next Door."

Another longtime supporter of the Archive, Los Angeles television station KTLA, donated a Beta SP copy of KTLA AT 45, its 45th anniversary special, broadcast in 1992.

Von Zerneck/Sertner Films continued its association with the Archive by donating 3/4" copies of its recently-produced television movies MY SON IS INNOCENT, TORNADO, TERROR IN THE FAMILY, NO ONE WOULD TELL and ROBIN COOK'S TERMINAL.

Producer Paul Henning donated 16mm prints of 78 episodes of the classic series PETTICOAT JUNCTION (1963-66). Other 16mm prints received during 1996 include 22 episodes of I LOVE LUCY (1951-54), donated by the Paul Kohner Agency; the television movies BLACK WATER GOLD (1970), MURDER IN MUSIC CITY (1979) and the BBC TV-movie ROGUE MALE (1976), starring Peter O'Toole, all donated by Harriet Bailey; and episodes of SECRET AGENT (1965), along with THE COMEDY OF ERNIE KOVACS (1968), BOGART (1967), two programs from the JUDY GARLAND SHOW (1964) and THE HAUNTED, a 1965 unsold pilot starring Dame Judith Anderson and Martin Landau, donated by Stuart Bernstein. Also received were 16m prints of 48 episodes of THE ABBOTT AND COSTELLO SHOW (1951-53), donated by Broadway Video.

The Museum of Broadcast Communications donated 16mm prints of five episodes of JOHNNY RINGO (1959-60) and seven kinescopes of ZOO PARADE (1951-52), and made available the 1981 HALLMARK HALL OF FAME production "Casey Stengel," starring Charles Durning.

Some 78 episodes of the situation comedy series PETE AND GLADYS (1960-62) were donated on 35mm by Jeff Joseph.

The Wisconsin Center For Film and Video Research supplied a 1952 episode of PHILCO TELEVISION PLAYHOUSE entitled "The Rich Boy," starring Grace Kelly and directed by Delbert Mann. Two more programs starring Grace Kelly were also received: the 1951 episode of NASH AIRFLYTE THEATRE entitled "A Kiss For Mr. Lincoln," donated by The Network Group, and MONTE CARLO: C'EST EN ROSE, a 1968 tour of Monaco hosted by Princess Grace and donated by David L. Wolper Productions.

Beth Sullivan, executive producer of DR. QUINN, MEDICINE WOMAN, donated 30 episodes from the series (1993-96) on 3/4" tape. Michael Pressman, one of the producers of PICKET FENCES, donated videotape copies of 44 episodes spanning the entire run of the series (1992-96). Also received on 3/4" videotape was the television movie AMELIA EARHART: THE FINAL FLIGHT (1994, starring Diane Keaton) donated by the Turner Entertainment Group. Other TV-movies received included 3/4" videotapes of IN THE LAKE OF THE WOODS (1996) and the mini-series sequel to GONE WITH THE WIND, SCARLETT (1994), both donated by Hallmark Entertainment.

documentary highlights include the AMERICAN EXPERIENCE biography of Theodore Roosevelt entitled "T.R." (1996), donated by David Grubin productions and CHICANO!: THE HISTORY OF THE MEXICAN-AMERICAN CIVIL RIGHTS MOVEMENT (1996), donated by Galan Productions.

Longtime Los Angeles area news producer Dan Gingold donated videotapes of candid conversations conducted in 1989 with a number of noted Los Angeles television journalists. Also received from Mr. Gingold were a number of documentaries and specials produced by KNXT (now KCBS) in Los Angeles, including JUNIOR HIGH SCHOOL (1971) and THE VERY PERSONAL DEATH OF ELIZABETH SCHELL HOLT-HARTFORD (1972).

Author and film historian Bob Thomas donated videotape copies of HOLLYWOOD STARS, a cable-TV interview and movie review series (1988-94). These 250 programs contain interviews with performers and directors. Also received from Mr. Thomas were pilots from many current series including THE MONROES, MURDER ONE and THE DREW CAREY SHOW, along with episodes of ER, DUE SOUTH and the GULLIVER'S TRAVELS mini-series.

Perhaps the oldest program received during 1996 was an episode of the music/fashion series CHAMPAGNE AND ORCHIDS, broadcast from 1948 to 1949 on the Dumont Network, featuring a guest appearance by Yul Brynner, and donated by the show's star Adrienne Henoch.

PRESERVATION

Motion Picture: Feature films and short subjects preserved by the Archive during 1996 included:

THE BIG SLEEP: INITIAL VERSION (Warner Bros., 1945) d. Howard Hawks; screenplay: William Faulkner, Jules Furthman, Leigh Brackett; with Humphrey Bogart, Lauren Bacall, Martha Vickers, Regis Toomey; 12 reels.

A special "pre-release" 1945 version, containing 18 minutes of scenes never shown to the general public. Preserved from a 35mm nitrate combined master positive, with the support of Hugh Hefner; Dini, Les and Kevin Ostrov; The British Film Institute; Warner Bros. and Turner Entertainment Co. UCLA has made a 35mm dupe picture negative, and a 35mm dupe track negative, as well as an answer print.

THE BRIDGE OF SAN LUIS REY (United Artists, 1944) d. Rowland V. Lee; music: Dimitri Tiomkin; with Lynn Bari, Akim Tamiroff, Francis Lederer, Alla Nazimova; 10 reels.

The second version of Thornton Wilder's novel, preserved from a 35mm nitrate combined master positive. The Archive made a 35mm

picture dupe negative, a re-recorded soundtrack negative, and an answer print.

EVANGELINE (United Artists, 1929) d. Edwin Carewe; with Dolores Del Rio, Roland Drew, Alec B. Francis; tinted; partial musical score from synchronous sound disks; 9 reels.

Restored from the 35mm nitrate original camera negative in cooperation with The Mary Pickford Company and The Library of Congress. A full aperture fine grain master positive was made, as well as a 1.33 to 1 reduction dupe negative for combining with a soundtrack re-recorded from a partial set of Vitaphone disks. Original color tints recreated by using colored light to flash Eastman color print stock.

GILDA (Columbia Pictures, 1946) d. Charles Vidor; with Rita Hayworth, Glenn Ford, George Macready; 12 reels

Preserved in cooperation with Sony Pictures from the original 35mm nitrate picture and soundtrack negatives. Damaged portions replaced using newly made dupe negative sections from a British nitrate dupe negative provided by The National Film and Television Archive (U.K.). The Archive has made a fine grain master positive, a re-recorded optical track negative and an answer print.

IF I WERE KING (Paramount, 1938) d. Frank Lloyd; screenplay: Preston Sturges; with Ronald Colman, Frances Dee, Basil Rathbone; 11 reels.

Preserved from a 35mm nitrate positive print, and a 35mm acetate fine grain master positive in cooperation with Universal Pictures and The David and Lucile Packard Foundation. The Archive has made a 35mm preservation picture dupe negative, a re-recorded soundtrack negative and an answer print.

THE SCARLET CLAW (Universal, 1944) d. Roy William Neill; with Basil Rathbone, Nigel Bruce and Paul Cavanagh; 7 reels.

Preserved from 35mm nitrate and acetate dupe negative materials. UCLA has made a 35mm fine grain master positive, a re-recorded soundtrack negative, and an answer print.

SHERLOCK HOLMES AND THE SECRET WEAPON (Universal, 1942) d. Roy William Neill; with Basil Rathbone, Nigel Bruce, Lionel Atwill; 7 reels.

Preserved from the 35mm nitrate original picture and soundtrack

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negatives, and from a 35mm nitrate combined master positive provided by The National Film and Television Archive (UK). UCLA has produced a fine grain master positive, a re-recorded soundtrack negative, and an answer print. The original main and end titles have been restored.

Short Subjects. Among the short films preserved during the year were **1926 Hollywood Community Chest Trailer**, with Harold Lloyd and other stars; trailers for two lost films of 1928, **Beau Sabreur** and Ernst Lubitsh's legendary **The Patriot**; **Horace Heidt and His Californians**, a 1929 Vitaphone orchestral short; and **Miss Nancy Carroll--Somewhere in Spain**, a political fund-raising film produced c. 1938.

SONG OF THE OPEN ROAD (United Artists, 1944) d. S. Sylvan Simon; with Jane Powell, Rose Hobart, W.C. Fields, Edgar Bergen; 10 reels.

Jane Powell's debut film and W. C. Fields' next-to-last film appearance. Preserved from a 35mm nitrate combined master positive. The Archive has made a 35mm dupe picture negative, a re-recorded soundtrack negative, and an answer print.

SPEEDY (Harold Lloyd Corp./Paramount, 1928) d. Ted Wilde; with Harold Lloyd, Ann Christy, Bert Woodruff; black-and-white, with one tinted sequence; 8 reels.

Preserved in cooperation with the Harold Lloyd Estate, from a combination of two incomplete acetate fine grain master positives, made originally in the 1950s and the 1970s. The Archive has made a full aperture silent dupe picture negative, and an answer print. One blue and amber tinted sequence has been recreated using colored light to flash Eastman color print stock.

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1996. Funding was received from the Joseph P. Drown Foundation and the National Endowment for the Humanities. The NEH project, entitled "The 1930s: Prelude to War," deals with national and international events leading up to World War II. Among the complete newsreels which were preserved and restored this year were issues containing stories on the fifteenth anniversary of Soviet rule in Russia in 1933 and the fall of Barcelona to Franco's troops in 1939. Unreleased vault material preserved in 1996 included footage of President Doumergue of France at Elysee Palace with Marshall Petain, General Denain, Pierre Laval, Pierre-Etienne Flandin and Adrien Marquet in 1934; Rudolph Hess, Hermann Goering and Joseph Goebbels raising money for a Christmas Relief fund on a Berlin street corner in 1935; Earl Browder and his running mate James W.

Ford being nominated at Madison Square Gardens as the Communist Party's ticket for the Presidential race of 1936; and Fritz Kuhn speaking at a German Bund rally in 1939, also held at Madison Square Garden.

Television: In 1996 the UCLA Film and Television Archive and the Peabody Awards Archive instituted a joint preservation project designed to preserve selected Peabody Award winners and nominees held on 2" videotape at the Peabody Archive. The first two programs selected for preservation under this arrangement were the HALLMARK HALL OF FAME productions of "The Price" (NBC, 2/3/72; written by Arthur Miller, starring George C. Scott, Barry Sullivan and Colleen Dewhurst) and "A Storm In Summer" (NBC, 2/6/70; written by Rod Serling, starring Peter Ustinov). Both programs were preserved from the only color materials known to exist, and were transferred from 2" videotape to D2, Digital Betacam and 1" videotape.

Another preservation and restoration effort involved the NBC NEWS SPECIAL REPORT of the 7/24/59 Nixon-Khrushchev debate. The debate, which had previously been preserved by the Archive from the original master color 2" videotape, was combined with NBC correspondent Frank McGee's black and white introduction and closing comments to recreate the actual 7/25/59 broadcast in its entirety.

THE GEORGE BURNS SHOW (NBC, 6/7/60), a color special starring Burns, Jack Benny, Betty Grable and Bobby Darin, was another program previously restored and preserved by the Archive. Improvements to the Archive's Ampex AVR-1 machine allowed the Archive to create a new and improved D2 preservation master of the program in which a number of small imperfections were eliminated.

Other preservation and restoration projects include the creation of videotape preservation masters of THE JACK BENNY PROGRAM featuring guest Harry Truman (CBS, 10/18/59) and THE JACK BENNY PROGRAM featuring guest Jack Webb (CBS, 11/1/59). Also preserved was a conversation with film director Frank Capra broadcast on the AMERICAN FILM INSTITUTE THEATRE series and aired on KCET, Los Angeles on 6/4/71; coverage of the Robert F. Kennedy assassination (6/4/68) and the Deadwyler Inquest (6/1/66), both broadcast on KTLA, Los Angeles; and the pilot to an unsold series entitled T.J.'S (ABC, 1/28/66), which starred The Dave Clark Five rock group, actor Sal Mineo and music producer Phil Spector. All of the above-mentioned programs were preserved from the original 2" videotape masters and were transferred to D2 and 1" videotape.

CATALOGING

As of January, 1997, the Archive had 116,277 USMARC format

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records for titles, including 46,330 motion picture titles and 69,947 television titles, in its private file on ORION, the UCLA Libraries' on-line information system. Many of these entries are full cataloging records, but most are "minimal level" inventory records. However, most inventory records for feature films have been enhanced to add full credits, and to do authority work on the director. These credits are all now searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes over 126,500 USMARC format authority records for names and titles and over 50,600 USMARC format authority records for subject and genre 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. It can also be searched from terminals all over the UCLA campus, as well as in MELVYL, the University of California's online union catalog. MELVYL is available free over the Internet (telnet to melvyl.ucop.edu or to 192.35.222.222).

In the next year, the Archive will be participating in the development of new online public access catalog software by the UCLA Libraries, which should support a web catalog; it is anticipated that once our records have been converted into the new system (currently being called ORION2), they can be searched at our web site.

RESEARCH AND STUDY

On February 29, 1996, we launched the UCLA Film and Television Archive Website. The address is <http://www.cinema.ucla.edu>. Since that time, the site has been visited over 22,000 times.

The Archive Research and Study Center (ARSC) is open to faculty, students and staff of UCLA as well as non-university clients conducting a wide range of research using the Archive's film and television collections. ARSC provides viewing of 16mm and 35mm film formats, 1/20 and 3/40 and laserdisc video formats. Before the Center opened, the Archive was able to provide approximately 800 individual viewing appointments per year. In 1996, ARSC arranged 5,118 viewing appointments for clients studying 12,673 titles.

ARSC serves an international constituency of researchers in academic and creative fields. In 1995, international researchers traveled to the Archive from Argentina, Australia, Austria, Belgium, Brazil, Canada, Egypt, England, France, Germany, Holland,

Italy, Japan, Mexico, and Switzerland. The Center also provided viewing and research services to many American universities.

In addition to working with researchers, the Research and Study Center initiated a variety of scholarly events which utilized film and television resources. For example, in January, the Archive hosted a major international conference entitled "American and Russian Film: A Post-Cold War Perspective." This event brought Russian and American scholars together on the UCLA campus to examine the interlaced histories of Russian and American cinema. Topics of discussion included: issues of free expression in Russian film history and distinctions between "national cinema" and propaganda; the impact of early Soviet cinema on film education and the lack of contemporary Russian films in America; Cold War films from both sides of the Iron Curtain; and the impact of American cinema on Russian economic and social structures. In October, one week before the United States Presidential election, ARSC presented "Viewers and Voters," a symposium focused on the media's impact upon national elections in the United States. The 1996 election offered an excellent opportunity to study American culture and politics during a time of tremendous change. The impact of electronic communication, and the consequent changes in print and television media made this penultimate 20th century election a prime specimen for cultural analysis. The symposium featured scholars from Public Policy, Film and Television, and Political Science as well as David Shaw, the Pulitzer Prize winning media critic for the Los Angeles Times.

The Archive has continued its program of digital technology activities including both research initiatives and commercial CD-ROM productions which utilize our Hearst Metrotone Newsreel collection. This year we completed the first title: "Executive Order 9066: The Incarceration of Japanese Americans during World War II." The project provides a rich source of documentation for this important and often ignored episode in contemporary American history and will be available in the Spring of 1997. The CD-ROM drew upon the extraordinary resources of the Japanese American National Museum and is inspired by the Museum's dramatically successful exhibition on this topic. This interactive educational title includes hundreds of photographs, newsreels, artwork, personal accounts, chronologies, maps, and historical essays.

The Archive has recently launched production of a CD-ROM on Los Angeles. This title will focus on the relationship between the growth of Los Angeles as a modern metropolitan community and the evolution of the Hollywood film industry. This relationship will be illuminated by the digital reconstruction of 15 "classic" sites throughout the city including, the Bradbury building, Griffith Park Observatory, Grauman's Chinese Theater, etc. Production is expected to be finished by mid-summer of 1997.

In the arena of digital technology research, we have continued the

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development of The Digital Newsreel Archive (D.N.A.): A Networked Cross-Indexing and Browsing of Historical Newsreels." This project began by placing a selection of digitized historic newsreels into an interactive environment. Navigational tools were then constructed to lead users through these resources. In its initial phase, the D.N.A. will serve as a digital teaching prototype on two topics: an overview of the decade of the 1930s entitled PRELUDE TO WAR and an in-depth examination of the Spanish Civil War. It will make use of UCLA's rare historic newsreel collection, historical essays, time lines and lecture notes. One of its chief goals is to evaluate how educators will actually use such electronic tools for classroom teaching. Its long-term goal is to make it possible for those teachers to incorporate their own notes into a network of moving image and documentary materials.

COMMERCIAL SERVICES

During 1996 the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News collection to approximately 454 productions for use in a wide array of broadcast, theatrical and educational media. The income derived from license fees is used for the Archive's preservation and access programs.

Archival newsreel footage can be seen regularly on all major networks and most PBS and cable stations. Many major motion pictures have taken advantage of the rarity and high quality of our film elements.

Over the past year, the Archive contributed to television series including A&E, BIOGRAPHY, 20/20, DATELINE and PBS's CENTURY OF DISCOVERY, NOVA and THE AMERICAN EXPERIENCE. Specials include the CBC's DAWN OF THE EYE and HBO Original Pictures' CRIME OF THE CENTURY and TUSKEGEE AIRMAN. Our material could be seen throughout the coverage of the '96 Olympic Games, including some of the only existing footage of Alice Coachman, the first African American woman to receive the gold medal.

Archival footage has been incorporated into non-broadcast exhibitions at such venues as the Los Angeles County Museum of Art, the L.A. Museum of Natural History, the U.S. Holocaust Memorial Museum and the Rock and Roll Hall of Fame. Our footage has been provided to production companies based in Canada, France, Germany, Great Britain, Japan and Spain.

PUBLIC PROGRAMMING

In 1996, the Archive presented approximately 200 screenings, featuring approximately 400 titles. The winter season kicked off with "Strictly Oz: A History of Australian Film," a retrospective

of nine decades of Australian cinema. Another winter series was "Russian Americanism: Lev Kuleshov and His School," a selection of rarely screened early Soviet films, accompanied by a conference with film scholars from Moscow's Institute of Film Art. A tribute to "William Wellman: Hollywood Maverick" was screened in February and March. Spring brought "Art and Film Since 1945," a co-presentation with the Museum of Contemporary Art (MOCA) focusing the common ground between visual art and film. Other spring series were "Contemporary Latin American Films," "Griot: Masters of African Cinema" and "The Perfection of William Wyler." The annual Los Angeles Asian Pacific Film and Video Festival in late May focused on Asian-American and Asian film and video makers. During the summer, the Archive presented the Eighth Annual Festival of Preservation, which featured a tribute to George Eastman House. Other summer programs included "Magic Lantern: The Films of Ingmar Bergman," "Recent Iranian Cinema" and "Restorations from the Chinese Taipei Film Archive." In the fall, the Archive presented a retrospective of the films of Bernardo Bertolucci, with a visit from the director. Other fall series focussed on Israeli filmmaker Amos Gitai, Swedish director Jan Troell and contemporary films from the Netherlands. "Film and Fashion" explored the mutual influences of the worlds of film and fashion in the twentieth century, and "TROMATIZED" paid tribute to the leading independent film company. Continuing throughout the year were the "Academy/Contemporary Documentaries," "Archive Television Theater" and "Archive Treasures" series.

INTERNATIONAL RELATIONS

The year 1996 was full of international travel and activities at the Archive. In February, Programming Coordinator Laura Kaiser attended the Rotterdam Film Festival. In April, Head of Research and Study Steven Ricci attended the FIAF '96 Congress in Jerusalem, as well as the Executive Committee meetings beforehand. Robert Rosen also attended the FIAF '96 Congress. In late April and early May, Preservation Officer Robert Gitt visited several Scandinavian countries--making presentations and screening Archive-preserved films at the Norwegian Film Institute, the Swedish Film Institute and the Finnish Film Archive. Gitt also attended the FIAF Film Preservation Commission meeting at the Cinematheque Royale in Brussels. Robert Rosen attended the 6th Film Forum of Beaune, France in October; he was in Argentina for the Festival Internacional de Cine de Mar del Plata in November. Film Preservationist Eric Aijala, Preservation Officer Robert Gitt and Head of Research and Study Steven Ricci attended the Giornate del Cinema Muto in-19, where the Archive was the subject of a special tribute. Robert Gitt was in London in October for a daylong film preservation event sponsored by the British Film Institute; he returned to London in January for a meeting of the FIAF Technical Commission (of which he is vice president)--and for a showing of "The Big Sleep" at the National Film Theatre. In October, at a

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conference on newsfilms organized by the National Film and Television Archive and the Imperial War Museum in London, Steven Ricci presented a computer application for the description and retrieval of newsfilm materials. Later that month, he showed the Archive's new CD-ROM, "Executive Order 9066," at the Pesaro Film Festival as part of a conference on new media. Ricci also attended meetings of the FIAF Executive Committee in Madrid, sponsored by the Filmoteca Espanola. Along with director Joe Dante, Ricci represented the Archive at its second Festival of Preservation at the Palazzo delle Esposizioni in Rome, held from November 28-December 16.

Los Angeles

readings from the play were produced for the event. Funding for both the preservation and the performance was provided by the Joseph H. Kanter Foundation.

NFSA (Australia) Donation: Another highlight this year was the receipt of eighty-nine films from the National Film and Sound Archive of Australia. This donation was part of the NFSA's continuing efforts to repatriate foreign films to their country of origin. One interesting film included in this donation was *BIG BUSINESS*, a 9.5mm re-edited reissue of *OUR GANG* (1922), the first of the "Our Gang" series produced by Hal Roach. Aside from this 9.5mm copy, only a tiny fragment of the film is known to survive.

Other acquisitions of interest included:

- *RUM AND WALL PAPER*, a 1914 Mack Sennett Keystone comedy with Chester Conklin and Alice Davenport.
- *ROMANCE OF THE REAPER* (1930), a feature-length documentary on Cyrus McCormick's invention.
- Four reels of 16mm amateur footage filmed on the Warner Bros. studio lot, including color footage of the rehearsals and filming of the musical number "Love and War", directed by Busby Berkeley for *GOLD DIGGERS OF 1937*.
- The surviving two reels from *THE LAW AND THE LADY*, a 1924 Aywon Film Corp. release starring Tyrone Power, Sr.
- *A SHADOW OF THE PAST* (Broncho, 1913), directed by Thomas Ince and starring Richard Stanton and Mildred Harris.

The Center also expected to receive two additional large shipments of nitrate (approximately 300 reels) by the end of the calendar year, but both shipments were held up due to changes in federal regulations regarding the shipment of hazardous material. These films are now expected to be received by the end of March 1997.

2. PROGRESS IN THE FIELD OF PRESERVATION.

AFI Challenge Grant Preservation Projects: In 1996, the AFI continued to raise funds for film preservation through its Preservation Challenge Grant. With matching funds from the National Endowment for the Arts, the goal of the Preservation Challenge is to raise significant new funding to support the preservation work of film archives across the U.S. When challenge grant projects are completed, information on all films preserved will be publicly accessible through the Center's National Moving Image Database. A number of archives that received challenge funds during the first year of the project (1995) completed their preservation projects in 1996. A few of the films preserved with AFI challenge funds include:

- *A MIDSUMMER'S LOVE TANGLE* (Beauty, 1914), *WHAT DEMORALIZED THE BARBER SHOP* (Edison, 1898), *THE TRAMP'S REVENGE* (Lubin, 1905) and *NEPTUNE ET AMPHITRITE* (Star Film, 1899); preserved by The Museum of Modern Art.
- *VIC DYSON PAYS* (Ben Wilson Productions, 1925), *A MARITAL BOOMERANG* (Selig, 1915), and *THE BRAND OF BARS* (Warner's Features, 1914); preserved by the George Eastman House.

- CONVERSATIONS IN VERMONT (1969) and LIFE DANCES ON (1980), both by noted artist/producer/director Robert Frank; preserved by The Museum of Fine Arts, Houston.
- Performance and rehearsal footage of ballets presented at the Jacob's Pillow Dance Festival featuring the works of noted choreographers Jose Limon, Ruth St. Denis and Jerome Robbins; preserved by the New York Public Library/Dance Collection.
- WEST VIRGINIA, THE STATE BEAUTIFUL, an amateur film made in 1930 by the Reverend Otis Snodgrass, which documents the life of local people in West Virginia and communities along U.S. Route 60; preserved by the West Virginia Department of Education and Arts.

The AFI is also undertaking preservation work with challenge grant funds and has contracted lab work with the Library of Congress Motion Picture Preservation Laboratory in Dayton, Ohio. Work has thus far been completed on two 1917 shorts, ONCE EVERY TEN MINUTES and PECULIAR PATIENTS PRANKS. Both films were believed to be "lost" Harold Lloyd shorts; however, as soon as the completed print of ONCE EVERY TEN MINUTES was viewed, it was clear that Harold Lloyd is not in the cast despite being listed as such in several modern sources. Center staff traced the mistake to contemporary trade magazines (*Moving Picture World*, etc.) which listed ONCE EVERY TEN MINUTES as a Hal Roach production. In actuality, the film was produced by the Mittenthal Bros. Co. (of the "Heinie and Louie" series fame). The film thus provides an unexpected and intriguing example of how erroneous "facts" are perpetuated when scholarship is based on films that no longer exist.

Association of Moving Image Archivists (AMIA): In its role as Secretariat for the Association of Moving Image Archivists, the Center spent much of the last half of 1996 working with AMIA's program committee to organize the sixth annual AMIA conference at the CNN Center in Atlanta, Georgia, from December 3-7. A total of 300 individuals from around the world attended the conference, the most ever. One of the main conference themes focused on digital archiving, with special sessions devoted to digital restoration techniques, online digital libraries, and the development of a universal preservation format standard for digital media. Other conference highlights included sessions on national preservation initiatives in the U.S. and Canada, and a laboratory technical symposium demonstrating advanced techniques in moving image preservation. Following the Atlanta conference, work began on planning AMIA's next annual meeting, to be held November 17-22, 1997 in Washington, DC.

Other work completed by the National Center for AMIA in 1996 included production of four issues of the quarterly *AMIA Newsletter* (numbers 31-34), and the 1996 edition of the association's membership directory.

During the year, the Center participated in four meetings of the AMIA Board of Directors. In part due to AMIA's dramatic growth and increasing resource needs, the Center initiated discussions with the association regarding the agreement between AMIA and AFI that governs the National Center's role as AMIA Secretariat. As a result of these discussions, a new understanding was reached in which the Center will continue to provide AMIA's core secretariat functions, including serving as the association's mailing address and maintaining its membership databases. At the same

time, it was agreed that AMIA's desk-top publishing work would no longer be the responsibility of the National Center, but would be assumed by the association.

In September, Center administrative director Gregory Lukow was elected to a fifth term as founding Secretary of AMIA and member of the association's Board of Directors.

Sony Preservation Committee: The Center participated in three 1996 meetings of the Sony Pictures Film and Videotape Preservation Committee (in February in New York, in June at the Museum of Modern Art's new film storage facility in Pennsylvania, and in October at Sony's studios in Los Angeles). The Center's reports during the meetings focused on Sony's ongoing help with research on the AFI Catalog, on NAMID's consultation with the Sony graphics archive cataloging project, on the expanded preservation presence on AFI's Web site, and on Sony product support for the AFI Showcase at the Disney/MGM Studios in Orlando. Sony representatives provided a tour of the studio's new DVD authoring facility, and presented demo reels of digital preservation work performed at Sony's Hi Definition Center.

AMC Film Preservation Festival: In February, the National Center received \$50,000 from The Film Foundation (headed by NCFVP co-chair Martin Scorsese), representing the Center's one-fifth share of proceeds raised by the third annual American Movie Classics Film Preservation Festival in 1995. The AMC Festival is presented annually in collaboration with The Film Foundation, with proceeds going to the five members of the Foundation's Archivists Advisory Council for preservation work. The National Center utilizes its funds to preserve and restore a broad range of endangered films by awarding them to archives through the AFI Preservation Challenge grant.

The Center assisted with preparations for the fourth annual AMC festival, which aired in July 1996. The festival featured multiple-screenings of a video documentary that highlighted AFI's support of archives that received funding through the AFI Preservation Challenge.

3. CATALOGING – DOCUMENTATION – RESEARCH.

AFI Catalog Project:

Ethnic American Project: This project will result in the publication of a new AFI Catalog volume entitled *Within Our Gates: Ethnicity in the American Cinema, 1911-1960*. Research, typesetting and most of the indexing of film entries from the project were completed in 1996. The volume, which includes entries for more than 2,500 films, will be published by the University of California Press in late Spring 1997. The project gathered film entries from previously completed AFI Catalog volumes from 1911-1940, and added titles from the still-in-progress 1940s and 1950s decades. The resultant entries center on aspects of the Ethnic-American experience within the United States as portrayed in American motion pictures. Funding was provided by the AFI preservation challenge grant and the Bank of American Heritage and Communications Foundation.

Titles in *Within Our Gates* are diverse and include traditional Hollywood studio films such as *IMITATION OF LIFE* (1934 and 1959 versions), *GENTLEMEN'S AGREEMENT*

(1947), GO FOR BROKE! (1951), and MARTY (1955); independently produced African-American films such as THE HOMESTEADER (1919), HARLEM ON THE PRAIRIE (1939), and THE BETRAYAL (1948); and American feature films produced in foreign languages for specific ethnic communities, such as VERBENA TRAGICA (1939) and GIN GUO CHIN YUAN (1943).

In addition to the new titles, many previously published titles, primarily from the 1920s, were upgraded with new information, including source citations for reviews, revised subject and genre headings, and expanded cast and summary fields based on viewing of films or additional printed sources. Many foreign language titles included in the project, especially from the years 1929 and 1930, were never previously published.

1920s and 1960s Volumes: Out-of-print for more than fifteen years, the AFI Catalog volumes for the decades of the 1920s and 1960s were reprinted in November. They are currently available through the University of California Press. The volumes are exactly as the originals, but with the new AFI logo on the covers and a new preface to the reprinted editions.

1940s Volume: Under the direction of Catalog Executive Editor Pat Hanson, work continues on the Catalog devoted to the 1940s decade, with typesetting currently underway and publication of the three-book set (also by U.C. Press) due in late 1997 or early 1998. Funding for the Forties volume has been provided by significant grants from the National Endowment for the Humanities, with additional funding from the Ahmanson Foundation and the Kenneth J. Norris Foundation.

Fifties Volume: Work continues on the 1950s Catalog. Funding is being sought from the National Endowment for the Humanities for a new grant to commence on July 1, 1997. A grant proposal was submitted to NEH in July 1996.

Another major goal of the Catalog project is the consolidation of all Catalog sub-databases (each decade is contained in specific sub-databases) into one AFI Catalog database. This task was greatly assisted by the installation in October of a Sun SPARC5 Unix computer for the Catalog. With the new system, which vastly expands the flexibility and capacity of the Catalog databases beyond that previously available, all Catalog sub-databases are now simultaneously online for the first time. Having all sub-databases available within the Catalog system will enable a much smoother consolidation of the sub-databases into one.

National Moving Image Database:

NAMID Data Entry and Conversion Projects: In 1996, with \$70,000 in conversion funds, NAMID successfully completed 11 cataloging projects at a range on institutions, including Anthology Film Archives, the Experimental Television Center, the Museum of Modern Art, Northeast Historic Film, Pacific Film Archive, and the University of Washington's ethnomusicology department. In addition, several thematic projects were further developed: the animation database, the independent filmmaker survey, and the multicultural database. A new project termed "Internet Preparation" was also instituted,

designed to enhance records captured with previous projects and to prepare them for access over the Internet.

With an additional \$70,000 on conversion funds, work continued on 11 cataloging projects, including: Anthology, Electronic Arts Intermix, the George Eastman House (renewed funding) the Long Beach Museum of Art, PFA, the Peabody Awards Archive (University of Georgia), the University of Southern California Moving Image Archive, and the University of Wyoming American Heritage Center. Thematic projects being carried out: the animation database, the Warner Bros. Database (specifically, the Vitaphone project), and Internet preparation.

According to NAMID Director Henry Mattoon, by the end of 1996 the NAMID database held approximately 270,000 records, representing holdings from archives, museums and libraries across the country.

Other Services: NAMID continues to offer its database and cataloging services to the moving image preservation field, and in 1996 consulted with major film/video archives and other types of institutions such as WGBH-TV, the Japanese American National Museum, the Program for Art on Film, the Dance Heritage Coalition, the Kansas City Public Library, and with the archivist hired by renowned media artists Steina and Woody Vasulka. Internationally, assistance was provided to such organizations as oVid, the International Database for Media Art.

NAMID continued to assist the National Association of Recording Arts and Sciences (NARAS), which received an NEH grant to establish a sound recording preservation database similar to the NAMID model, as well as Media Alliance, which received a grant from NEH to perform preservation cataloging at several important regional video archives in upstate New York.

In addition, NAMID continued to develop its MARC-compatible cataloging template in FileMaker Pro software, available for both MAC and Windows platforms. In 1996 NAMID developed its templates to take advantages of the new release of FMP, now a full relational database system. NAMID's templates are now used by a number of archives and are available freely to anyone.

Shared Cataloging: All data received by NAMID that does not already reside in MARC is converted in-house to that standard format. Shared cataloging continues to be an important part of NAMID's work, whereby participant institutions are provided with verified, full-level cataloging data which is merged with their physical holdings information. The AFI Catalog databases - all published volumes having been converted to MARC - provide a primary resource for verified data that can be merged with participant holdings information.

Access: NAMID has been working closely with the AFI's Online Media department to put all NAMID data onto the AFI's Website (www.afionline.org). Testing continues, with the AFI Catalog databases the first files to be loaded. Meanwhile, AFI staff continue to evaluate various database and search engine options.

Efforts continue to consolidate internal NCFVP database activity and to develop a standard, common data format for the Center's NAMID, AFI Catalog and AFI Collection departments. Similarly, alternate database programs continue to be investigated in order to arrive at a common database program that can meet a variety of project-specific needs. A goal of this consolidation is to provide uniform public access to all preservation databases through AFI Online.

Other Activities: NAMID continued to be involved in the Library of Congress' proposed new thesaurus for moving image genre terms. NAMID staff participated in the development and refinement of the proposed list and discussed it during a presentation at the AMIA conference in Atlanta. NAMID is also continuing its involvement in the extensive revision of *Archival Moving Image Materials: A Cataloging Manual*, issued by the Library of Congress in the mid-1980s. LC has reported that it will not undertake the revision itself, so the work will be done by outside organizations.

Database and Identification Activities in DC: During 1996, as work continued on existing AFI Collections acquisitions (particularly a huge donation of 16mm prints received in 1994), over 1,100 computer records were created and over 8,000 records were updated with additional information. In addition, a number of films from the 1994 Australian repatriation were identified after detailed examination and research. According to Center Archivist Susan Dalton, a few of the films now identified include:

- THE BIG SCOOP: A STORY OF A MODERN NEWSPAPER (Edison, 1910).
- THE REWARD OF COURAGE, a 1920s educational short produced for the American Society for the Control of Cancer.
- THE CRIPPLED TEDDY BEAR, a 1910 one-reeler produced by Carl Laemmle's Independent Moving Picture Co. of America (IMP).

4. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

National Film Preservation Board and Foundation: In October 1996, the U. S. Congress passed legislation, later signed into law by President Clinton, reauthorizing the National Film Preservation Board of the Library of Congress, and creating a new private sector National Film Preservation Foundation. National Center co-chair John Ptak was again appointed to serve as AFI's representative on the Board. In addition, Ptak was named as one of the nine appointees on the new Foundation, which will seek to raise significant new dollars for film preservation and related archival activities.

Budgetary Matters: In 1996, federal support for the AFI from the National Endowment for the Arts was reduced by half. In 1997, as a result of substantial changes in the NEA's budget and structure, total NEA support for the institute will be further reduced to \$200,000. While the institute is developing other new sources of revenue, the National Center's budgets are clearly effected by these changes. In fiscal year 1996-97, budgets for all NCFVP programs combined were reduced by approximately 15 percent from previous year levels.

For these reasons, one of the National Center's priorities continues to be the process, wherever possible, of streamlining its programmatic activities, consolidating its

database activities, and in general achieving more cost-efficient integration across Center programs and within AFI as a whole.

5. INTERNATIONAL RELATIONS (FIAF AND OTHERS).

In April, Lukow and Dalton represented the Center at the 1996 FIAF Congress in Jerusalem. Dalton participated in the meeting of the Documentation Commission immediately prior to the Congress.

In October, the Center's Washington, DC staff finalized correcting, proofing and dumping records into ASCII text for the "Treasures" database portion of the Fall 96 edition of the FIAF CD-ROM. The "Treasures" database now contains information on FIAF archives' holdings of over 22,000 silent films.

Other Meetings: Lukow participated in three meetings of the U.S. FIAF-member archives group (in February and June in New York and October in Los Angeles) to discuss fieldwide issues and cooperative projects. In March, the National Center delivered testimony as part of the Library of Congress' hearings on the state of television and video preservation in the U.S. Also in March, the Center participated in the Bay Area Video Coalition Roundtable on Video Preservation in San Francisco. In October, Dalton attended the 13th Pordenone Silent Film Festival, where the newly-preserved PECULIAR PATIENTS' PRANKS and ONCE EVERY TEN MINUTES were screened. Two cast members were identified in the latter and research will continue until the rest of the cast is identified.

6. SPECIAL EVENTS - MISCELLANEOUS.

VERTIGO Premieres: In September, the AFI collaborated with Universal Studios and The Film Foundation to present three benefit premieres of the restored version of Alfred Hitchcock's VERTIGO in New York, Los Angeles, and San Francisco.

AFI Web Site: During the year, the Center worked closely with the AFI Online Media department to significantly upgrade the preservation pages in AFI's World Wide Web site. A broad range of visual and textual material was prepared for the site, including images of nitrate deterioration, before-and-after video samples of noted restoration projects, updates on important new AFI Collections acquisitions, lists of lost films and television programs, guidance for careers in moving image preservation, and a detailed preservation bibliography. The new preservation pages went online in December with a new "Digital Archive" component featuring clips from RICHARD III and Harold Lloyd's PECULIAR PATIENTS' PRANKS.

Personnel: In August, Alan Gevinson resigned his position as Associate Editor of the AFI Catalog to return to graduate school. Gevinson had been with the Catalog project for over 10 years.

Luanda

Cinèmathèque Nationale D'Angola

Rapport des activités Concernant L'année 1996

1. Acquisitions pour L'années Dernières

8 Films de Long Métrage - 35mm

2. Progrès dans le Domaine de la Conservation

Grâce à un financement de la CEE dans le cadre de la Coopération Culturelle Regionale CEE/CICIBA, nous pouvons nous réjoir de l'achat de déshumidificateurs, appareils d'air conditionné pour la conservation et préservation des fond filmiques et un projecteur de video. Nous sommes toujours à attente du financement pour la construction du dépôt des films. Toutefois, continuons avec les révisions periodiques des films de notre collection.

3. Catalogue, Documentation et Recherche

Nous avons également peu être dotés d'une configuration informatique par le même soutien financier du programme CEE/CICIBA. Par conséquent, nous disposons actuellement d'un fichier informatisé sur la base dequel nous avons pu réaliser un premier produit catalogue bibliographique, relatif aux fonds de références. Faute de moyens nous ne sommes pas en case abonnés à des revues touchant le domaine du cinéma.

4. Animation Promotionnelle

A l'occasion du Programme "Culture en Novembre" qui se réalise depuis 1994, nous réalisons cycles de cinéma. Cet année, ce cycle se déroule autour des thèmes sur le cinéma, dance, musique, et un cycle de cinema Brésilien. Avec la collaboration du Centre Culturel Portugais, nous avons réalisé un cycle du "Cinéma Lusophone". Nous avons commencé avec des projections dans les écoles de la Capitale.

5. Administration et Budget

Le budget accordé à la cinèmathèque couvrant les deux dernières années est dérisoire et suffit à peine pour payer les salaires du personnel et n'en reste presque pas grand chose pour d'autres dépenses.

6. Relations Internationales

Les relations de coopération avec d'autres cinèmathèques membres de la FLAF, sont restées les mêmes pour rapport aux années précédents.

Luxembourg

Rapport 1996

*Centre national de l'audiovisuel
5, rte de Zoufftgen
L-3598 Dudelange (Grand-Duché de Luxembourg)*

1. Acquisitions de l'année

Le Centre national de l'audiovisuel a acquis et restauré au cours des années passées la quasi-totalité des films professionnels et semi-professionnels connus produits au Luxembourg. En 1996, la plus grande partie des efforts a donc porté sur les films amateurs (voir « divers »).

Le CNA a cependant reçu en 1996 plusieurs films importants du patrimoine national qui manquaient encore à sa collection. Ces films avaient été réalisés dans les années 70 par Marc Thoma et Paul Tousch, deux pionniers du film luxembourgeois de long métrage qui avaient essayé de se lancer dans la production avant que celle-ci ne démarre véritablement au niveau national. Il s'agit des longs métrages « Du sollst nicht begehren » et « Das Puppenspiel » ainsi que « 800 Joer Buerg Clierf », du moyen métrage « Der Tunnel » et de plusieurs courts métrages.

Dans le cadre des recherches pour un documentaire (coproduit par le CNA) sur la sidérurgie au Luxembourg, un film industriel, intitulé « Columeta », sur les usines sidérurgiques de l'Arbed, a été retrouvé. Il s'agit d'un film 35mm de 2971m produit par la Columeta (COMPagnie LUXembourgeoise METAllurgique, société de commercialisation de l'Arbed), datant de 1921 et teinté. Le film a été retrouvé en plusieurs copies avec des intertitres dans des langues différentes. Il a été reconstitué et restauré par les soins du CNA et tous les intertitres viennent d'être refaits en français.

A la même occasion, on a retrouvé un court métrage d'animation (35mm) réalisé en 1925 par Albert Moulau: « Une grande industrie dans un petit pays ». Ce film a également été produit par Columeta et était inconnu aux Archives du Film français à Bois d'Arcy. Il sera restauré en 1997.

Le CNA a également localisé des copies d'un film documentaire (« Ardoises ») sur les ardoisières de Martelange. Ce film date des années 30 et on l'avait cru disparu jusqu'à présent. Le CNA est en négociation avec le détenteur des copies pour les récupérer et restaurer le film.

Un autre fonds important de documentaires (112 films 16mm) vient d'un particulier, M. Pierre Bertogne, un cinéaste semi-professionnel qui a filmé la plupart des grands et petits événements au Grand-Duché de Luxembourg entre les années 30 et 60. Ce fonds est d'autant plus important qu'il existe très peu de films luxembourgeois datant de cette époque.

Dans le cadre du **dépôt légal**, le CNA a reçu dans ses archives deux longs métrages de fiction (« Black Dju » et « Anna-anna ») produits par la société luxembourgeoise Samsa Film, ainsi que 12 courts métrages produits ou coproduits par des Luxembourgeois et 56 films publicitaires.

En ce qui concerne les films non-luxembourgeois, le CNA a retrouvé deux films muets en 35mm de la société Pathé. Il s'agit d'une copie complète de « Bonaparte et Pichegru » (11 min.) et de « Der Kampf um die Braut » (6 min.). Ce dernier film ne

semble pas tout à fait complet et l'on ne connaît pas le titre français. Les deux films sont coloriés au pochoir. La société Pathé n'avait pas de copies de ces oeuvres.

Le CNA a également récupéré chez un particulier une copie 35mm du film « Wenn du noch eine Mutter hast » (aka. « Licht der Liebe ») de R.A. Stemmler, produit par Paula Wessely, ainsi qu'un documentaire soviétique « Union des Républiques et des Coeurs ».

Le CNA a par ailleurs acquis en 1996 un nombre important de négatifs de productions luxembourgeoises et convenu avec les producteurs luxembourgeois qu'ils déposeront au CNA les négatifs de leurs films plus anciens.

2. Progrès dans le domaine de la conservation

La quasi-totalité des films luxembourgeois archivés par le CNA ayant été restaurée au cours des années passées, l'activité de restauration a été plus limitée en 1996. On a restauré (en 35mm) le film « Il est un petit pays » (René Leclère, 1936) dont on a également refait le son, ainsi qu'en 16mm « Zerstörung und Wiederaufbau der Basilika Echternach » (1948-1953).

Le CNA a également restauré 5329m de sujets tournés en 1955/56 par les cameramen de RTL pour le Journal télévisé (16mm).

3.a. Catalogage, documentation

2708 nouveaux documents filmés entrés au CNA en 1996 ont été catalogués.

Un système intégré de gestion informatique du patrimoine audiovisuel a été élaboré cette année pour les besoins du CNA. Il entrera en fonction en 1997 et permettra de gérer de façon optimale tous les documents (films, vidéocassettes, publications, photos) du Centre.

3.b. Recherche

Après les nombreuses manifestations de 1995, année de « Luxembourg, Ville européenne de la culture 1995 », (co-organisation du festival Max Ophuls avec Sarrebruck, restauration de « La Belle et la Bête », présentation de courts métrages, publication d'un livre sur l'actrice luxembourgeoise Germaine Damar), 1996 a été consacrée en grande partie aux affaires courantes que les très nombreux projets de 1995 (également année du Centenaire du cinéma) avaient fait un peu négliger. Notons cependant qu'un travail important a été fourni concernant la rédaction d'une filmographie luxembourgeoise (catalogue de tous les films luxembourgeois depuis le début du siècle) qui sera publié en 1997. En 1997, le CNA reprendra également ses activités de recherche et entamera notamment un travail d'envergure sur l'histoire de l'exploitation cinématographique au Luxembourg, encore largement inexplorée, ainsi qu'une documentation, à partir d'images d'archives, sur la vie et les activités des Luxembourgeois au Congo.

4. Projections, expositions, publications

Le CNA a organisé la sortie dans les salles d'un programme de huit courts métrages luxembourgeois (35mm) produits sur l'initiative du CNA dans le cadre de « Luxembourg, Ville européenne de la culture 1995 ».

Le Centre a également participé à plusieurs productions réalisées en 1996. Le plus ambitieux est un documentaire, tourné en Super16 sur l'histoire d'un village luxembourgeois coupé en deux par la frontière. Ce film de Geneviève Mersch, intitulé « Iwwer an eriwwer » (« Au milieu, la frontière ») sera présenté en 1997. Le CNA a également coproduit un documentaire vidéo, basé sur des images d'archives, sur l'aéroport du Luxembourg (« High Flying ») ainsi qu'un film vidéo sur un lycée luxembourgeois (« Grips an de Fangeren »). Ces deux films ont été présentés en 1996.

5. Administration et budget - relations avec les autorités nationales

Le CNA est placé sous la tutelle du Ministère de la Culture. Le budget est donc fixé par le gouvernement sur proposition du CNA. Le volume de production audiovisuelle étant, en raison de l'exiguïté du territoire du Grand-Duché, assez modeste, il ferait peu de sens de confier l'archivage des différents supports audiovisuels à différentes institutions, comme cela est souvent le cas à l'étranger. Le CNA est ainsi chargé de la sauvegarde de l'ensemble des productions audiovisuelles luxembourgeoises, y compris la photographie et le son, ce qui explique le faible pourcentage du budget réservé à la restauration proprement dite par rapport au budget global du CNA.

Certains équipements sont donc partagés avec les autres départements. De la même façon, beaucoup de salariés (direction, secrétaires, techniciens, comptabilité) sont polyvalents.

Le service des archives film/vidéo à proprement parler occupe cependant deux archivistes à temps plein auxquels s'ajoutent les deux responsables du département film/vidéo qui y consacrent en moyenne plus de 50% de leur temps (près de 80% en 1996 pour la personne s'occupant des films amateurs).

6. Relations internationales

Le CNA a des relations régulières avec les Archives du Film Français à Bois d'Arcy avec lesquelles il échange des renseignements et des informations. Des contacts viennent également d'être noués avec la Bibliothèque du Congrès aux Etats-Unis. Le CNA détient en effet dans ses archives des films de CBS dont il n'existe plus de copies outre-Atlantique. Des informations concernant notamment les films d'actualités sont également échangées avec d'autres archives telles que les Archives nationales russes.

7.a. Nouveaux dépôts

Le CNA dispose provisoirement d'une grande salle aux Archives de l'Etat à Luxembourg (température constante à 15° C, 50% d'humidité; 350 mètres linéaires de rayonnages). Cette salle ne suffit cependant plus à contenir tous les documents acquis par le CNA. En 1996, une étude de faisabilité a donc été faite concernant la construction d'un nouveau bâtiment réservé à l'ensemble des services du CNA, y inclus des archives climatisées, une salle de projection et une bibliothèque spécialisée ouverte au public. Ce projet sera exécuté dans les cinq ans à venir.

7b. Divers

Les films amateurs jouent un rôle particulièrement important dans le patrimoine audiovisuel du Luxembourg puisque très peu de films professionnels ont été réalisés

dans le pays avant les années 80. Le CNA a donc lancé une grande campagne appelant les particuliers à déposer leurs films privés. 1200 documents ont ainsi pu être transférés et archivés en 1996, ce qui équivaut à plus de 280 déposants et plus de 800 heures de film. Depuis 1996, le Luxembourg fait partie de l'Association européenne des Inédits (AEI) qui regroupe les archives conservant des films de famille. Tous les films de famille (8mm, S8, 9,5mm) sont transférés sur vidéo Betacam sur les équipements du CNA et catalogués pour être valorisés au fur et à mesure avec l'aide d'historiens et de producteurs. Le CNA dispose bien entendu d'un télécinéma 16/35mm et, pour pouvoir transférer les formats amateurs sur Betacam, il a acquis fin 1995 un télécinéma équipé en 8mm et S8 et fait transformer le télécinéma pour l'adapter également au 9,5mm.

Tous les documents filmés qui entrent au CNA sont immédiatement transférés sur Beta SP.

Madrid

Filmoteca Española

Madrid

Activities Report for 1996

1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- ◆ 170 titles of Spanish features, of which:
 - 66 new 35mm prints received through statutory deposit
 - 140 used 35mm prints deposited by 7 film societies or production companies
 - 60 positive prints in 16mm donated from private collections. Many of these films were important 40's films considered to be lost
 - 14 positive prints and 6 dupe negatives manufactured in Spanish labs
- ◆ 130 titles of Spanish shorts, of which:
 - 68 new 35mm prints through statutory deposit
 - 60 used prints in 16mm deposited by the Ministry of Foreign Affairs and from private collections
 - 16 positive prints and 13 dupe negatives through printing in labs
- ◆ 190 titles of foreign features, of which:
 - 354 used 35mm prints deposited by 6 distributors
 - 7 **Robert Bresson** features in 35mm acquired via the French producers and laboratories with the sponsorship of SmithKline Beecham and the Madrid Bar Association
 - 3 **Tod Browning** features on the occasion with the joint retrospective with the San Sebastian International Film Festival
 - 124 positive prints in 16mm donated by a religious order
- ◆ 24 titles of foreign shorts deposited by a cultural institution
- ◆ In addition, 31 Spanish soundtracks and 220 foreign and Spanish trailers were acquired.

For preservation and reference purposes, we increased our video holdings with:

- ◆ 30 BETACAM SP tapes and 36 hours of Digital Betacam tapes, corresponding to NO-DO newsreels.
- ◆ 400 VHS tapes

2. PRESERVATION

The following preservation works were achieved in 1996:

- 15,000 m. of nitrate film transferred onto safety stock
- 80,000 m. of acetate film produced in laboratories
- 150,000 m. of film transferred to video
- 20,000 m. of soundtrack were re-recorded

Recoveries-Reconstructions-Restorations

We acquired from private collections 3 very important Spanish films, considered lost: DOS MUJERES Y UN ROSTRO (Adolfo Aznar, 1946), LLUVIA DE HIJOS (Fernando Delgado, 1947) and LAS ÚLTIMAS BANDERAS (Luis Marquina, 1954).

LAS HURDES (Luis Buñuel, 1933): On the occasion of the Buñuel exhibition held during the Summer, we produced, with the sponsorship of SOGECABLE, a Spanish version of the film with the voice of his leading actor Francisco Rabal and acquired the cultural rights of this version for Spain.

The most significant titles reconstructed and restored this year were:

- ◆ EL CIEGO DE ALDEA (Angel García, 1906, 400 m.)
- ◆ ALMA TORTURADA (Magín Muriá, 1916, 1,200 m.) and EL BESO DE LA MUERTE (Magín Muriá, 1916, 1.000 m.), in collaboration with the Filmoteca de la Generalitat Valenciana.
- ◆ MYSS LEDYA (José Gil, 1916, 500 m.)
- ◆ LOS APUROS DE UN PALETO (Francisco Camacho, 1917, 150 m.)
- ◆ LAS HURDES PAÍS DE LEYENDA (Armando Pou, 1921, 170 m.)
- ◆ CUBA ES LA TIERRA DEL MEJOR TABACO DEL MUNDO (Tosquella-Valdés, 1925, 300 m.)
- ◆ EL CASTILLO DE LA MOTA (A. Prast, 1931, 300 m.)
- ◆ DOÑA FRANCISQUITA (Hans Behrendt, 1934, 2,500 m.). Restoration, with the sponsorship of the Actors Association and the Spanish Television (RTVE)
- ◆ EL GATO MONTÉS (Rosario Pi, 1935, 2,500 m.)
- ◆ MARIA DE LA O (Francisco Elías, 1936, 2,500 m.) Its two versions.
- ◆ TABACO EN ESPAÑA (Marqués de Villa-Alcázar, 1943, 400 m.)
- ◆ DOS MUJERES Y UN ROSTRO (Adolfo Aznar, 1946, 2,500 m.)
- ◆ LA HONRADEZ DE LA CERRADURA (L. Escobar, 1950, 1,300 m.)
- ◆ BARCELONA, TEMPLO DE AMOR Y PAZ (J.L. P. de Rozas, 1952, 700 m.), (Cinefotocolor)
- ◆ CARENA EN EL SUR (Luis Suárez de Lezo, 1956, 350 m.)
- ◆ MIGUITAS EL CARBONERO (Jorge Griñán, 1956, 2,500 m.)
- ◆ Restoration of 2,500 m. of documentary shorts on trains, with the sponsorship of RENFE (Spanish Railways)
- ◆ ANTES DEL DESAYUNO (150 m.) and EL PROCESO (150 m.) (Julio Diamante)

Video Department

This department supplied approximately 15,000 meters of No-Do newsreels in Betacam SP for TV use, and transferred 80 hours of 35mm film for preservation and reference purposes. It also participated in several productions with other institutions, among them 12 editions of NO-DO images, of approximately 40 minutes each, in collaboration with the Casa de América, and for the exhibition BUÑUEL, LA MIRADA DEL SIGLO, held at the Centro de Arte Reina Sofía.

3. CATALOGUING

The three persons specially hired to catalogue and computerize our holdings entered data for 2,020 safety materials, 16 nitrate films and 1,010 video materials. At the end of December 1996, the total number of materials amounted to 48,881 items, of which 34,171 have already been catalogued. These data correspond to 18,178 titles, the 6,033 materials of NO-Do excluded.

4. MUSEUM COLLECTION

The Museum collection acquired 798 artefacts for the Museum collection, among them crystals for magic lanterns that had belonged to one of the pioneers of Spanish cinema and a portrait of actress Aurora Bautista. Another 82 artefacts were donated, including an editing bench, an Éclair camera and its accessories and several stamp collections commemorating cinema.

Fifty-nine artefacts were loaned to the Museo Nacional Centro de Arte Reina Sofía to for the exhibition «Buñuel. The Eye of the Century», to the Arganda del Rey council, and to «Madridimagen '96», organized by the Association of Spanish Cinematographers. Three cameras and their accessories were loaned to a production company for the television series «Blasco Ibáñez».

The person in charge of the Museum collection, Elena Cervera, gave a lecture on Sigfrido Burmann at the Seville University and wrote an article for the «Madridimagen '96» Catalogue.

The identification of the nearly 6000 sketches of set designs concluded and the cataloguing and computerization of the holdings continued.

5. DOCUMENTATION

Library Acquisitions

- 493 books (of which, 198 were donated)
- 651 periodicals (subscription)
- 1,644 periodicals (donation)
- 1,000 brochures (approx.)
- 5,000 press cuttings (approx.)
- 105 scripts and dialogue lists
- 44 film novels

Stills Department Acquisitions

- 3,430 stills (corresponding to 298 titles)
- 600 slides (corresponding to 80 titles)
- 250 negatives (corresponding to 105 titles)
- 3,413 lobby cards (corresponding to approx. 70 titles)
- 6,500 posters (corresponding to 65 titles)
- 65 miniature posters
- 3,400 press-books (corresponding to approx. 300 titles)

Public Access

The renewed Reading Room received approximately 2,630 visitors that consulted more than 8,130 documents and the information service answered approximately 3,000 phone calls and 1,200 written enquiries.

The photography laboratory reproduced 1,161 black and white photographs and 1,885 slides, both for public and internal use.

Dolores Devesa, Head of the Documentation Division and Chief Librarian for many years, retired in December, although she will continue collaborating with us in some occasions.

Database on Latin American Cinema

The compilation of the second part of the Bibliography Date Base, containing 1,238 entries of books, for the FIAF CD-Rom was completed by Teresa Toledo during the first semester.

6. ACCESS TO THE FILM COLLECTION (Cooperation Department)

- ◆ 284 researchers viewed approximately 2,338 films in our premises, and more than several thousand telephone and written enquiries were answered.
- ◆ 780 copies were temporarily loaned in 1996:
 - 186 on request of the rightholders, for TV, video use, etc.
 - 155 to the Association «Cien Años de Cine» for the production «Sombras y luces», a montage of images of significant Spanish films.
 - 16 to foreign film festivals (Edinburgh, La Serena, Pordenone, Mexico, Berlin, London, Paris, Bologna, California, Jerusalem, etc.)
 - 68 to FIAF archives abroad
 - 217 to national film festivals (Alcalá de Henares, Badajoz, Burgos, Cádiz, Huesca, Madrid, Palencia, San Sebastian, Sitges, Valladolid, Valencia) and other cultural institutions
 - 138 to the film archives of the autonomous regions (39 to Valencia, 12 to Barcelona, 18 to Andalucía, 14 to Salamanca, 15 to Galicia, 5 to San Sebastián and 35 to Zaragoza)

Circulation of the Gregory La Cava retrospective: On the occasion of the joint venture held in 1995 with the San Sebastian Film Festival, we acquired 10 Gregory LaCava films which we circulated among some of the above mentioned film archives.

- ◆ 116 licence agreements for newsreel footage re-use, amounting to 12,856 m. of film, were signed with 43 Spanish and 8 foreign televisions, 7 cultural institutions, and 58 video or publicity companies.

MURNAU's Faust (1926). Reconstructed version for the LUMIERE Project.

The reconstructed version of **Faust** was presented at the Berlin and Bologna festivals with a live orchestra directed by Berndt Heller and at Glenn Ellen (California), London (American version) Cinémoires (Paris) and Jerusalem festivals with the reconstructed Paul Hensel music score for piano, besides screenings organized by the Goethe Institut in Mexico and Paris. In Spain, it was shown at the Madrid Festival with a live orchestra, also conducted by Berndt Heller, and in several regional archives and festivals.

We decided to improve the quality of some intertitles of FAUST, which will not be incorporated to the film until 1997.

During the last semester, we undertook a complicated negotiation with the rightholders, Friedrich Wilhem Murnau Stiftung and Transit Films regarding the access to our restored negative and the future circulation of the reconstructed version.

7. PUBLIC SCREENINGS

All the screenings took place at the Cine Doré, which has two theatres that can sit 300 and 115 persons, respectively, and an open air terrace with a limited seating capacity of 100 that was used from July 3 to September 14. The average attendance in the three theatres was 54%, 57% and 97%, respectively. The average attendance per screening increased by 6% in 1996. Electronic subtitling definitely replaced simultaneous translation, which was only used for presentations and round tables.

Number of screenings	1,466
Number of spectators	201,597
Average attendance per screening	138
Number of films	843
Number of cycles	41
Number of screenings with electronic subtitles	670
Number of screenings with piano accompaniment	23
Number of copies from the Filmoteca Española collection	210 (25%)

IN MEMORIAM 1996: Louis Malle, Gene Kelly, Antonio, Marguerite Duras, José López Rubio, Krzysztof Kieslowski, Tomás Gutiérrez Alea, María Luisa Ponte, Rafaela Aparicio, Alfredo Matas, Nacho Martínez, José María Carreño, Ebbe Traberg, Rosita Yarza.

The following persons attended the presentations and round tables:

SPAIN: Ferrán Alberich, Imperio Argentina, Jaime de Armiñán, Luciano Berriatúa, Luis G. Berlanga, Antonio Giménez-Rico, Charo López, Miguel Marías, Pilar Miró, Juan Antonio Pérez Millán, Günter Schwaiger, Gonzalo Suárez, Juan Tébar, Eduardo Torres-Dulce.

BELGIUM: Boris Lehman.

CZECH REPUBLIC: Vladimír Opěla.

FRANCE: Juan Luis Buñuel.

GERMANY: Peter Schamoni.

GREAT BRITAIN: Stephen Frears.

GREECE: Yannis Bacoyannopoulos, Costas Vrettakos, Miachael Cacoyannis, Nikos Koundoros, Dinos Demopoulos, Voula Georgakakou, Eurydice Lazari, Ersi Sotiropoulou, Vena Gerogakopoulou, Kyveli Chatzizisi.

ITALY: Vittorio Storaro.

LATIN AMERICA: Fernando Birri, Marcelo Céspedes, Lourdes Elizarrara, Paz Alicia Garciadiego, Mirta Ibarra, Gabriel Retes, Arturo Ripstein.

PORTUGAL: Paulo Branco.

USA: Jon Jost, Bob Rafelson, Elias Savada.

MAIN CYCLES - 1996

Month	Cycle	Screenings	Films	Spectators	Average
1	FRANÇOIS TRUFFAUT	28	12	7,831	280
1,2	MIKE LEIGH	26	13	2,715	105
1,2	SURPRISE BAZAR	33	33	2,603	79
1-3	PRAGUE ARCHIVE	61	31	4,684	65
1-6	INITIATION TO FILM	41	27	6,703	165
1-3	GREEK FILMS & T. ANGELOPOULOS B	74	37	8,283	112
2-10	GOYA AND HIST TIMES	10	5	793	158
2,4	MURNAU'S «FAUST»	4	1	1,200	300
1-12	SPANISH SHORTS	16	9	1,841	115
3	NEW RESTORATIONS	27	19	2,223	83
3	IV WOMEN'S WEEK	5	4	853	170
3,4	CHANTAL ACKERMAN V	32	16	1,802	57
3-6	LAWYERS IN FILM	16	9	3,572	224
4	ADOLFO ARISTARAIN	23	11	2,667	116
4	LATINOAMERICAN FILMS	17	9	952	56
4,5	BORIS BARNET L	41	20	2,053	51
4-6	FILM WITHIN FILM V	49	25	8,845	180
5-7	GEORGE CUKOR L	109	57	12,342	114
5	STEPHEN DWOSKIN	12	6	502	41
5-10	SPANISH CINEMA	60	59	3,950	66
6	EUROPEAN CINEMA	19	15	2,709	143
6	FRENCH CINEMA	10	5	1,102	111
7-10	LUIS BUÑUEL	224	73	40,374	180
7	BEFORE BUNUEL	14	13	2,264	162
7,8	REPERTORY FILMS	41	21	8,001	196
9,10	VITTORIO STORARO	26	14	4,798	185
9	PRISMA PRIZE	5	5	1,500	300
9,10	MADRIDIMAGEN	10	10	1,100	110
10,11	TOD BROWNING	48	24	6,425	134
10-12	GOYA PRIZE	69	69	14,443	210
10	BORIS LEHMAN L	6	6	469	79
11	AUSTRALIAN CINEMA V	26	14	2,755	106
11	GORAN PASKALJEVIC	20	10	2,686	135
11	RAOUL SERVAIS V	4	2	394	99
11	WOMEN'S FILMS FEST.	18	17	3,733	208
11	FERNANDO BIRRI	12	6	454	80
11	MEDICINE & ARTS	10	10	1,591	160
12	JOSEF VON STERNBERG	40	21	6,525	164
12/96-1/97	GONZALO SUÁREZ	20	20	2,189	110
12/96-1/97	GONZALO SUAREZ CHOICE	10	7	2,319	232
12/96-1/97	JON JOST L	31	15	2,482	81
12/96-1/97	GABRIEL RETES	19	10	1,020	54
12/96-1/97	PAULO BRANCO	19	11	1,884	100

B = Also programmed in Barcelona / V = Also in Valencia / L = Also in Lisbon

8. PUBLICATIONS AND RESEARCH ON SPANISH CINEMA

In 1996, the Publications Department, besides the Monthly Programme and the information notes distributed to the public at the Cine Doré, published the following books, alone or in coedition with other private companies or public institutions:

El carnaval de las tinieblas. El mundo secreto de Tod Browning. Maestro de lo macabro en el cine de Hollywood. This translation of the book «Dark Carnival» by David Skal and Eli Savada, in coedition with the San Sebastian International Film Festival, on the occasion of complete retrospective of Tod Browning's work.

Activities Report. A description of the work and collections of Filmoteca Española and the services it offers, in Spanish and English. It contains a list of publications, cycles and visitors since 1963.

Cuadernos de la Filmoteca Nº 3: Technical inspection of a film archive's materials, by Alfonso del Amo. A thorough review of film materials, their characteristics, identification and handling.

The project of beginning a collection on Latinamerican filmmakers finally saw the light in 1996 with the publication of the first two volumes of the series, dedicated to **Tomás Gutiérrez Alea** and **Fernando Birri**.

One of the longest and most difficult researches ever undertook by Filmoteca Española, the cataloguing of the productions related to the Spanish Civil War, finally came to an end. The publication titled **Catalogue of the Spanish Civil War** will appear early in 1997 in coedition with Ediciones Cátedra.

The research on **Scriptwriting in Spanish Films**, and **Art Directors in Spanish Cinema** finally concluded and the books will be published shortly.

Work on the databases **Audiovisual Memory of Spanish Cinema** (on the various audiovisual materials on Spanish film professionals held in different archives) and **Film Theory and Criticism in Spain** (on the Spanish film press) continued under the coordination of Filmoteca Española and the Spanish Association of Film Historians, as well as the preparation of texts for the **Critical Anthology of Spanish Cinema**, coordinated by the Association of Film Historians.

9. TRAINING

Seminar

Filmoteca Española organized on November 25 and 26 the **IV Workshop on Film Archives**, coordinated by Alfonso del Amo, on the subject of the restoration of image and sound, with the attendance of members of our archive, of the regional archives and of the students of the Film School. Among the lecturers were Richard Billaud and Claude Lerouge, of RBC Consultant, who talked about the production and restoration (analogic and digital) of a soundtrack, and Nieves Valentín, microbiologist, of the Institute for the Preservation and Restoration of the Cultural Heritage, who talked about microorganism contamination in archives, its detection and prevention.

10. BUDGETARY MATTERS

Permanent staff allocation: 82 full-time employees (of which 20 work at the Doré Cinema). Temporary employees: 26 during five months. As in past years, the budget suffered cuts.

The expenditure in 1996 was (in U.S. dollars, \$1 = 130 ptas.):

Construction and improvement works	\$ 100,000
Acquisition of films and Laboratory Costs	\$ 345,000
Technical Equipment	\$ 23,000
Research for Preservation	\$ 8,000
Computerization	\$ 104,000
Museum collection	\$ 78,000
Documentation	\$ 49,000
Screenings and External Relations	\$ 252,000
Publications and Research on Spanish Cinema	\$ 209,000
General Expenses	\$ 958,000
Staff Salaries	\$ 1,811,000
Total	\$ 3,937,000

10. INTERNATIONAL RELATIONS

In 1996, there were permanent loan exchanges with Munich, Rome, Mexico, Brussels, and London. We provided temporary loans to our colleagues of Lisbon (13), Bologna (1), Brussels (18), Budapest (12), Munich (1), Paris [CF] (2), Vienna [Filmmuseum] (15), Turin (7) and London [NFTVA] (3). Special thanks to our colleagues in Amsterdam, Berlin (Bundesarchiv), Bois d'Arcy, Bologna, Brussels, Lausanne, Lisbon, London (NFTVA), Los Angeles (UCLA), Mexico (UNAM), Moscow, New York (MOMA), Paris (CF), Rome, Moscow, Prague, Rochester, Stockholm, Washington (LOC), and Wiesbaden, whose kind cooperation allowed us to complete many retrospectives, such as Treasures of the Prague Film Archive, Chantal Ackerman, Boris Barnet (co-organized with the Cinemateca Portuguesa), Luis Buñuel's complementary cycle, George Cukor (co-organized with the Cinemateca Portuguesa), Vittorio Storaro, Tod Browning and Josef von Sternberg.

♦ José María Prado attended the London, Montpellier, Locarno, Bologna, Venice, Cannes and Berlin, besides the inauguration of the Buñuel exhibition in Mexico. He also attended the Jerusalem Congress and hosted the EC Meeting in Madrid which was attended by Michelle Aubert, Roger Smither, Mary Lea Bandy, Hoos Blotkamp, Paolo Cherchi Ussai, Gabrielle Claes, Robert Daudelin, Clyde Jeavons, Jorge Nieto, Vladimir Opela, Steven Ricci and Iván Trujillo, Christian Dimitriu.

♦ Catherine Gautier attended the Jerusalem Congress and the Berlin, Bologna and Pordenone festivals. She participated in the ACE meetings in Berlin and Amsterdam, and the meeting of the FIAF Programming Commission in Amsterdam.

♦ Our preservation officer, Alfonso del Amo, and Ana Cristina Iriarte travelled to Bologna and London to meetings of the Gamma Group.

NEW SITE

In August 1996, the recently elected Spanish government stopped the construction of the envisaged building at the City of Image due to its high cost, as budgetary restrictions were being introduced. The plot will remain property of Filmoteca Española and it is not excluded, in the long term, to build in it large storage facilities. For the time being, it only holds our nitrate vaults which went through some adjustments. Fortunately, they offered us a very good solution as new site. It has approximately 7.000 m² in the centre of Madrid and is situated at a 300 meter distance from the Doré Cinema, our archive theatre. The Palacio de Perales, a XVII century building of historic importance used to hold the Newspaper Collection of the National Library. It is already equipped with a good library and reading zone and its situation facilitates public access. Nevertheless, important reforms will be made during 1997 and we do not expect to move until 1998. The nitrate vault will remain at its site in the City of Image.

Manchester



Activities Report covering the period 1 August 1995 to 31 July 1996

1 Acquisitions of the Year

- During the year the North West Film Archive's absolute priority was preparing for the installation of state-of-the-art vault storage facilities in its brand new premises. This represented the culmination of a three year period of research and development. The second half of the year was dominated by an extensive preparation programme prior to the relocation of the entire collection into the suite of dedicated storage vaults. In addition, thorough testing of safety and security facilities was undertaken. As a consequence of this commitment some acquisition work was deferred and will, therefore, be accounted for in the following year.
- The North West Film Archive accepted 437 reels of film (including nitrate-based titles) for deposit assessment during the twelve month period August 1995 – July 1996.
- This represents the third year when a systematic off-air television recording programme was undertaken as the designated agent of the National Film and Television Archive (London). 205 broadcasts were recorded during the period 1 August 1995 to 31 July 1996.

2 Progress in the Field of Preservation

- During the year, four separate vaults (colour film; black & white film; magnetic media; and complementary collections) with fully controlled environmental conditions were constructed thus providing the Archive with first class professional storage. The vault suite is located on a dedicated upper conservation floor and has been planned to provide proper acclimatisation for all master material. The collection is protected by sophisticated disaster control mechanisms including the installation of an inergen gas drenching system and computerised monitoring of temperature and humidity controls. A separate facility to isolate and inspect vinegar syndrome infected material has also been created. A conservation room has been situated on this floor.



- Cellulose nitrate stock acquired during the year was copied with the kind co-operation of the National Film and Television Archive (London).
- As a result of earlier investigations into vinegar syndrome degradation, the Archive implemented a policy of separating and sealing magnetic track as a means of reducing the spread of the syndrome to other vulnerable material.

3 Cataloguing – Documentation – Research

- In this year the NWFA was able to increase significantly its cataloguing work as a result of new funding attracted from the Higher Education Funding Council for England (HEFCE). Two Cataloguing Assistants were appointed to undertake a four year cataloguing programme under the supervision of the Archive's Librarian.
- Networking and database developments were designed during the year for implementation in the Archive's new premises. These will provide opportunities for wider access to, and distribution of, information on the collection to the public.
- Research work was undertaken on the third title in the Archive's popular video-based educational resource series (subject: the Manchester Ship Canal).

4 Film Showings

- As part of the Centenary of Cinema celebrations during 1996 the Archive mounted a major travelling film show programme which attracted an audience of over 3,700 throughout the North West region.

5 Budgetary Matters

- The capital costs of the Archive's new premises (approximately £1 million) were borne exclusively by its parent body, the Manchester Metropolitan University.
- The major funding award attracted from the Higher Education Funding Council for England increased the Archive's revenue funding by 64.5% and facilitated significant operational expansion within a relatively short period. Revenue funding from the Archive's six principal supporters remained constant.



- With regard to project funding, the Archive successfully attracted support from UCI/CIC Charitable Trust; North West Arts Board; Soho Images Laboratory; the Granada Foundation and Manchester City Council.

6 International Relations

- Visits were received from colleagues from the National Film and Television Archive (London); the Imperial War Museum; the Hong Kong Film Archive; the New Zealand Film Archive; the Singapore Film Archive and the Australian National Film & Sound Archive.

7 Special Events – Miscellaneous

- During the year the Archive negotiated and implemented a complete staffing re-structure. The staffing team expanded from eight to fourteen postholders. New appointments were made to support acquisition, preservation, cataloguing, access, administrative and marketing activities.
- In July 1996 work finished on the impressive purpose-designed new accommodation for the Archive. The relocation of the collection was completed by the end of the year so that the vaults could be fully commissioned in August 1996. The staffing operation was then relocated in a phased programme that enabled the principal services to remain available to the public.
- A major funding bid was submitted to the National Heritage Lottery Fund for the purchase of a range of audio-visual, computer and communications equipment which will realise the full potential offered by the new premises and expanded work force. The outcome of this submission should be known in Spring 1997.
- In December 1995 the Archive produced a special edition calendar to celebrate the Centenary of Cinematography and to raise awareness of the NWFA collection and services. This was distributed world-wide.

Maryann Gomes
Curator
NORTH WEST FILM ARCHIVE

México

CINETECA NACIONAL DE MEXICO
ACTIVITIES IN 1996.

NEW ACQUISITIONS

During 1996, 960 new titles, including short films, were acquired. 370 are feature films and the rest short films.

The embassy of Holland in México and Channel 11 donated several films to us. The dutch films are short films, mostly documentaries, in 16 mm. The Channel 11 donation includes - only feature films in 16 mm.

PRESERVATION ACTIVITIES

The activities in this important field during 1996 includes the copying of mexican films "Los motivos de Luz" and "Las poquianchis" and foreign films "La dolce vita" and "La grande bouffe" .

From our collection 1780 films were verified, 176 technical data were elaborated.

CATALOGUING - DOCUMENTATION - RESEARCH

This area includes the library, graphics collection and research. 400 services for users were provided.

We acquired 1880 new materials including posters, books, journals, stills, pressbooks, etc.

ACQUISITIONS BY THE LIBRARY AND GRAPHIC COLLECTIONS

	Total in stock
214 books	11,214
197 periodical publications	6,557
518 posters	10,518
843 stills	16,843

RESEARCH ACTIVITIES

	Total in stock
220 files on national productions	5,600
350 files on foreign productions	8,948
95 files on personalities	5,582
35 files on press books	1,095

During 1996, the computer area were indexing 600 files of national films, which makes a total of 4570.

The documentation department provided 22 services abroad, -- among them: Puerto Rico Film Festival, University of Pennsylvania, Magazine Cine Historia (Spain), Universidad Estatal Paulista (Brazil).

FILM SHOWINGS - EXHIBITIONS

We showed more than 1000 films, approximately 16 daily - exhibitions (except Mondays).

In this period, the Cineteca Nacional presented more than 40 double features and retrospectives, dedicated to several personalities and countries. among them:

Theo Angelopoulos
Werner Herzog
Felipe Cazals
Danish cinema
Pathé films
New Austrian films

The Cineteca organized as every year, the International Forum, as well as the International Muestra (non competitive). Both regarded by critics and public as main film events in Mexico city.

Among the films at the Forum were : "Guantanamera", "Lady

bird-Ladybird" and "Ermo". At the Muestra:

"Mighty afrodite", "Deep carmesi" and "Land and freedom".

MONTHLY PROGRAMME

12 monthly programmes were printed, including special dossiers, for "Godard" and "The cinema of Uruguay" and the Forum and the Muestra dossiers.

SPECIAL EVENTS

Hommage to : Stella Inda (mexican film actress from the 40's), Alfredo Ripstein (Producer), Juan Rulfo (adaptation--- from his books), Krzysztof Kieslowski, José Estrada (mexican film maker).

Yearly, in the Ariel awards (for mexican film productions), the Cineteca gave its annual award (Toscano medal) to film -- critic and historian Emilio García Riera in recognition for -- his work and dedication to mexican cinema.

The art gallery presented exhibitions dedicated to : Graphics work by Eisenstein, 100 years of Gaumont and posters of Alejandro Galindo films.

México

STATISCAL REPORT ON THE ACTIVITIES OF FILMOTECA UNAM, 1 JANUARY - 31 DECEMBER 1996.

I. NEW ACQUISITIONS

As in former years we continued to receive films bestowed upon us by producers and distributors who decide to hand material over to us. An exceptional case was the Collection Portes Gil, consisting of material filmed during the Presidential term of Emilio Portes Gil. Besides this we also received several original nitrate negatives which for one reason or another were in the archive the Washington Congress. And towards the end of the year we found a second ending, never before shown, of "Los Olvidados" by Luis Buñuel.

II. PROGRESS IN THE FIELD OF PRESERVATION

Storage warehouses for safety films have now been completed. These are six store-rooms each one 20 metres long by 10 metres wide and 4.80 metres high, a total of 5,760 cubic metres at a constant temperature of 15° centigrade and 50% relative humidity. We will soon be trying to reduce both temperature and humidity factors.

With the idea of having premises designed specifically for our activity we have begun building installations to house our film laboratory, the restoration workshop, cataloguing and programming departments, all of which is scheduled to be ready by April, 1997.

III. EXHIBITIONS

We have staged an all-encompassing retrospective of Joris Ivens. Parallel to the Buñuel Exhibition ¿ **La mirada del siglo !** (The gaze of the century) we put on a retrospective showing of the complete works of Luis Buñuel, as producer, director, scriptwriter and actor. In this retrospective we included as a world premiere the second ending of his film **Los olvidados**.

. EXPOSITIONS

We collaborated in the most important exposition of 1996 which were:

. the Commemoration of 100 years of cinema in Mexico presented in Chapultepec Castle.

. And the Surrealist exhibition called **¿Buñuel la mirada del siglo!** in Mexico City's most important cultural center, the Palacio de las Bellas Artes.

IV. INTERNATIONAL RELATIONS

. We were visited by Eva Orbanz from the Berlin film Archive, Harald Brandes from the National Archive of Germany, Sonya Snoek from the Film Museum of Holland, Nelly Cruz, Director of the General Archive of Puerto Rico and Marcelin Loridan-Ivens, who was here to accompany the Joris Ivens Retrospective.

. Ivan Trujillo, the Director of the UNAM Filmoteca, attended the International Documentary Film Festival in Amsterdam, Holland and the International Week of Scientific Film in Ronda, Spain. Francisco Gaytán, the Curator, gave a course on restoration at the General Archive of Puerto Rico as well as taking part in the Annual Congress of AMIA in Atlanta, Georgia.

VI. SPECIAL ACTIVITIES

. As a way of furthering the concept of film conservation throughout Mexico we promoted and took part in the Third Annual Meeting of Regional Film Archives which was attended by several archives already formed as well as other being developed with well defined objectives and goals.

. Juan García Hernández, who works at the UNAM Filmoteca, attended the FIAF Summer School in England.

México, D.F., February 19, 1997.

Francisco Gaytán

Milano

Fondazione Cineteca Italiana

1996 ACTIVITY REPORT

Introduction

On 22 March 1997 the Cineteca Italiana will celebrate 50 years of activity, and on the eve of this important milestone it has been transformed into a Foundation, acquiring legal status.

The Foundation became operational on 1 October 1996, after obtaining official recognition from the Lombardy Region. The films and historical archives of the Museo del Cinema, the library and the photo collection are now managed by the Foundation, which will continue to give new thrust to all the cultural activities promoted in the past, amid countless difficulties, by the Associazione Cineteca Italiana.

To this end, a "Renewal and Development Plan" has been launched involving a careful analysis of the current situation, with its weaknesses and areas in need of improvement, so that the Foundation may finally have the proper tools to accomplish the objectives (preservation-restoration-dissemination) of a modern cinema archive. The plan places specific emphasis on the pressing need to computerise the film collection and catalogue the enormous quantity of material on nitrate supports not yet identified.

In addition to preserving the films, augmenting the archives and disseminating cinema culture, the Foundation also proposes to establish forms of collaboration with the academic world, promoting research, instituting fellowships in the cinema field and, in the future, producing films and videos of an experimental and cultural nature.

If the programme of the Foundation (only expressed in general terms, of course) is to be more than a simple statement of intent, it will require the political determination of the public administration, the Performing Arts Department of the Lombardy Region and the municipal and provincial governments of Milan to intervene with financial support for Foundation's activity and to provide sufficient venues in Milan for the various initiatives.

Consequently, the staffing level will have to be increased for both the archives and other services.

The date 1 October 1996 thus marked the point of departure toward more important goals.

1. Acquisitions, preservation, restoration

Important acquisitions in 1996 included the following:

- donation by the Centre Culturel Français of Milan: over a hundred copies of French short and full-length films from the '50s to the '70s. They are currently being reviewed and catalogued. The Fondazione Cineteca Italiana is grateful to the Cultural Affairs Department of the French Foreign Ministry for this generous donation, which enriches our archives of interesting works of French cinematography.

- acquisition of the former "Acta Cinematografica" fund: over a thousand negatives, positives and lavenders referring to the Italian and foreign cinema of the '40s to the '60s. Much of the material is on nitrate support, so the identification, control and review process will be particularly delicate, due in part to the condition of the films: long storage in unsuitable places has compromised the state of many films.
- acquisition of the former "Donato" fund of Milan: perhaps the oldest developing and printing establishment in Milan, long closed down. Around 5,000 reels have been examined in a month of work, which has been extremely complex given the difficulty of ready identification, often hindered by the lack of any markings on the reels. In addition to various advertising materials and documentaries, a number of negatives in excellent condition produced by contemporary Italian authors have been identified. Around 200 reels have been recovered and now must be catalogued.

Speaking of restoration, the archives of the Cineteca Italiana made available to the Nederlands Filmmuseum of Amsterdam the original positives and negatives of two editions of the film *QUO VADIS ?*: one directed by Enrico Guazzoni in 1913 and the other directed by Georg Jacoby in 1924 with the participation of Emil Jannings. The laboratory of the Dutch archives has derived fine color copies from this material.

Also worthy of note was the renewal of the agreement in effect between the Cineteca Italiana and the Cineteca del Comune di Bologna regarding joint restoration work.

The Cineteca Italiana received important international recognition in 1996 in the form of the HAGHEFILM award for the best restoration. The prize, consisting of 10,000 Dutch guilders, was presented in October during the "Giornate del cinema muto" in Pordenone for the restoration of Herbert Brenon's film *LA PRINCIPESSA MISTERIOSA* (1920).

2. Cataloguing, Documentation, Research

During 1996 we acquired the hardware and software necessary to accomplish a long standing ambition: create a computerised database for cataloguing the films in our archives.

In 1996 the Cineteca Italiana responded to dozens of requests from both Italy and abroad for cinema documentation.

In the field of research, an important contribution came from the work conducted in the film archives of the Cineteca Italiana for the second consecutive year by FIAF delegates Vittorio Martinelli and Gian Luca Farinelli. They identified 94 works in the silent film category: 61 Italian films, 21 U.S. films, eight German films, two Austrian films, one Hungarian film and one Portuguese film. The titles will be published in a special notebook being prepared by FIAF but may also be communicated to any film museums interested in restoration projects.

3. Programming, Screenings, Exhibitions

The Cineteca Italian continued its screenings in 1996 with film cycles dedicated to the following directors: Marco Ferreri, Akira Kurosawa, Woody Allen, Nanni Moretti, Wim Wenders, Gutierrez Alea and François Truffaut.

The daily screenings of works representative of the cinematographic history continued at the "Walter Alberti Filmstudio" room at the MUSEO DEL CINEMA.

In the area of exhibitions, one entitled "Stardust: From the Cinema to the New Media", promoted by the Lombardy Region, was held in Milan from 5 September to 5 October. The Cineteca Italiana was responsible for the section devoted to silent cinema, and on this occasion we were able to restore some important silent film playbills of particular beauty and importance. The exhibition received good press coverage and was well attended by the public.

Among the publications was a booklet devoted to the 1996 activity report, available free of charge on request.

4. Administration & Budget - Relationship with the Authority

In 1996, as in previous years, the Cineteca Italiana received grants from the "Performing Arts Department" in Rome, from the "Regione Lombardia" and the "Provincia di Milano". These grants are not sufficient, however, to develop and revitalise the activities of the Cineteca Italiana, as proposed in the "Renewal Plan". The Cineteca Italiana hopes that the acquisition of foundation status in 1996 will help increase the funds at its disposal.

5. International Relations

A meeting was held in Bologna on 28 November 1996 between the Cineteca Italiana (Gianni Comencini), the Cineteca del Comune di Bologna (Vittorio Boarini and Gian Luca Farinelli) and the Cinémathèque Française of Paris (Bernard Martinand). The foundations were laid for joint restoration projects and for participation at the days of Strasbourg devoted to the cinema by the European Parliament.

Mo i Rana

Annual Report 1996

Acquisitions

At the end of 1996 the archive celebrated its 5th birthday. During these years we have received several film collections of national relevance. For the last year we have concentrated on developing the routines and procedures for film preservation, and on training connected with our new data system. Due to this we are not working too hard for new acquisitions, but we have acquired some collections in 1996:

- The Wam & Vennerød collection, which is the films made by the Norwegian company Mefistofilm AS. The company has been producing films since the early seventies until today. We have signed contracts with the company concerning both the original and intermediate materials, prints and pre-print material of their entire production. So far we have received the prints and pre-print material. The original material is still kept in laboratories abroad. Additionally we have received their archive of scripts, stills, posters, music, etc. from their 17 full length feature films.
- Films from the Salvation Army. About 60 titles.
- Small collections from a number of institutions and private persons.

Preservation

In 1996 we have improved the structure of the production process of our film preservation. We feel that the changes have been successful, and we will continue this work in 1997. The archive now has three major «restoration programmes» running continuously. The first programme deals with nitrate films selected after chemical testing. Under this programme we have transferred 41 titles (8.234 meters) to polyester stock in 1996.

The second programme is concerned with nitrate films of special cultural and historical value. Under this programme we have been working on two different «projects». In the autumn of 1996 we finished the project «Trondheimsfilm» which included the restoration of 19 titles (10.583 meters), among them two feature length documentary films, from and about the city of Trondheim and its surroundings. The films were shot during the period 1908 - 1951. New prints from this collection will be screened in cinemas in Trondheim during the 1000th anniversary of the city in 1997. The second project under this programme has been given the working title «Statens filmarkiv». The films included in this project are part of a collection of actuality footage from World War II, collected by The Norwegian Government Film Unit in London during the war. It contains films of great historical value, some of them previously unreleased. In 1996 14 titles (2.397 meters) were transferred to polyester stock. The project will continue in 1997.

The third and last programme is concerned with colour film on acetate stock. In 1996 The National Library's laboratory started processing colour film. 91 commercials (4.095 meters), from the late fifties and early sixties, were transferred to polyester stock. The work is part of a project initiated by the Nordic Digital Library Centre, which is based at The National Library. The project has partners in Sweden and Denmark as well. A number of commercials have been transferred to polyester stock, and their colours have been corrected. Then the films are transferred to video copies before they are digitised and stored on a hard disk. The films are catalogued from the video copies, and the catalogues are then linked to the digitised films. Eventually the catalogues and the films will be accessible to a limited number of users via the Internet. All together we will contribute 354 films to the project, which will continue in 1997.

In addition to these programmes, in 1996 we have transferred about 20 titles (4.470 meters) of black and white films, most of them on nitrate, to polyester stock. All films that are transferred to polyester stock in connection with one of the restoration programmes, are also routinely transferred to a video master (DigiBetacam) and a video copy (VHS-PAL). This makes them easily available for researchers and other users.

In the spring of 1996 we got funds to develop a national film preservation plan. Together with representatives from major Norwegian film archives and universities we began work on the plan in May. We believe that the finished plan will be of great importance for the progress of film preservation in Norway. The plan is primarily concerned with the co-ordination of film restoration on a national level.

In the autumn of 1996 we started building a second nitrate storage vault. The new vault will give us the capacity to store the entire Norwegian nitrate film heritage. It will be finished in the spring of 1997.

Cataloguing and research

In 1996 we have catalogued 277 films. These are primarily titles from a collection of agricultural educational films, and the commercials mentioned above. We wish to increase the cataloguing activity of the archive, but due to a limited number of personnel, we have to give high priority to the registration and the transferral of the films.

During 1996 we have been collaborating with a researcher working on his Ph.D. on the Norwegian newsreels from the Second World War. We are also in contact with researchers at different universities working on other topics. In the spring we published a catalogue containing information on the film and video holdings of most of the Norwegian museums and various collections.

Budget and personnel

The Norwegian government funds 95% of the money spent on preservation and archival activities. From the archives' point of view, the need for personnel is urgent. We have all the facilities we need to do our work, but we feel that the lack of manpower is a problem.

International relations

Our international relations are mainly with FIAF affiliates. In 1996 we joined the FIAF as a Provisional Member, and participated at the congress in Jerusalem. We also joined the ACE (Association des Cinémathèques Européennes) in San Sebastian. In the late autumn we participated in a Nordic meeting on preservation of colour films in Copenhagen. During the year people from the film division of the archive have also paid visits to The Pordenone Film Festival (Italy), the National Film and Sound Archive in Canberra (Australia), BFI's National Film and Television Archive in Berkhamsted and The Imperial War Museum in London. We appreciate the generous hospitality of these FIAF affiliates.

Our new data system (MAVIS)

Finally, our new data system MAVIS (Merged Audio Visual Information System) was installed in the autumn of 1996. The system was developed in Australia, and has been used for several years at the National Film and Sound Archive in Canberra. It will be an important tool for our work in the future. As a result of the switch to the new system, our routines for acquisitions, cataloguing activities and the daily registration work have been developed further. The laboratory is also using the system.

Mo i Rana, February 1997

Ole André Werring
Curator

Montevideo



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

ARCHIVO NACIONAL DE LA IMAGEN
MONTEVIDEO

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

Activities Report 1996

1. Acquisitions of the year
2. Progress and problems in the field of preservation

During 1996 there were no new film acquisitions, we were rather more concerned with preservation of the already established collection. We found some safety films with vinager syndrome, which with the collaboration of Cinemateca Uruguaya, were treated and are being kept separated from the others. Also was found some safety negatives with fungi that were washed and saved. The whole collection was checked again to establish any other film with that kind of problems, and actually the situation is under control.

We still have a nitrate national documentaries series of films to be saved for which we are looking for funds in international organisations and do the restorations in a laboratory outside the country. The idea of our own laboratory was suspended by now because is not financial advisable to do it.

The whole collection of nitrates were copied in video to allow acces to them as a first step.

3. Cataloguing, documentation and research.

We received a new computer which is being used with a specially designed program (Microisis adaptation from Cinemateca Uruguaya) that allow us to enter the data first from the photos during a test period, in order to begin with the films as a second step.

A book "10 años de video en el Uruguay" was published during 1996, a work made by the librarians Graciela Dacosta and Ricardo Casas compiles data from video production 1985-1995, and updates early filmographic works.

A series of 4 books from the original 10 proposed, were published also during this year, named "Historia del Uruguay en Imagenes" gathers a selection made from our photo collection by two historians. We expect to finished with the remaining 6, already in printing, during 1997.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

4. Film showings.

The first regular film showing season in our new cinema was made during 1996. It lasted from march till november. There were three different programs, - we kept the name Cine Arte del SODRE for screening season - . On fridays we programme only films from our collection, mainly classics, and as in order to promote the preservation of films itself and the work of the archive. Silent movies were screened with piano playing.

The second program was on saturdays specially for children and adolescents, and a third program on mondays was for Ballet and Dance in video. It was a succesful response for a 75% media occupancy of the cinema. To celebrate centenary of film in Uruguay we made a retrospective of national films during three months, showing from the first film made in Uruguay until recent productions.

5. Budgetary matters, relations with governmental authorities.

6. International relations (FIAF and others)

Our relations with SODRE's board of Directors are good, but the financial difficulties continued. The authorities are trying to get some funding from BID (Banco Interamericano de Desarrollo) that will allow to restore and save the nitrates films, that we hope to do in Filmoteca de la UNAM.

Other agreement was signed with Bologna to restore the Pereda Collection from our Archive - mainly european silent classic films - in an effort sponsored by the Lumiere project.

By june we expect to see the first films restored in the Bologna Film Festival. The films are already in Italy and in process of work.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
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7. Special events

To celebrate the Centenary of film exhibition in Uruguay we participate in two events. The first was a recreation in the same day (July 18th) , place (Salon rouge), and with the same Lumiere films, where cinema was first projected a hundred years ago. A plaque was discovered in the place to celebrate the event and we collaborated with projector, operator and films.

The other event was more to celebrate the centenary of film production , an anthology of uruguayan films was screened during a week in a commercial cinema, where we collaborate with an exhibition of old cameras and projectors , also photos from national film production.

Finally we would like to inform that a structural change is being made in the SODRE, and that our archive will be part of a new Direction - Preservation and Diffusion - that will include: the Museum of SODRE; Museum of Voice - of historical audio recordings -, and a section in charge to commercialize all products from the institution (CD, audio and video cassettes, books and magazines, etc.). We think it will help to increase the importance of the Archive itself and to the work of preservation that will include other materials as well.

Juan José Mugni

Director

Archivo Nacional de la Imagen - SODRE

Montevideo

1997 REPORT.
CINEMATECA URUGUAYA
Montevideo.

As our colleagues already know, Cinemateca Uruguay supports itself through the resources that come from its own activity, specially from exhibition. The institution does not receive economic support or subventions from State or private organizations. The consequence of this situation is that its economic balance is frequently uncertain, specially taking in account that Cinemateca finances itself the costs of the work of conservation, preservation and restauration at its Film Archive. The institutional structure consists on various sections (Film Archive, Documentation Center -paper-, Exhibition and Diffussion, publications, Museum), and on self-financed departments (Video Area, Cinema School, Service of Extension to Students and School children). This structure derives in a more complex administrative system. In 1997 Cinemateca Uruguay celebrates its 45 aniversario, which would demonstrate the viability and operativity of this system. But this success is difficult to explain, even for us. During 1996 the Institution regained members and spectators, while at the same time the quantity of audience at the conventional cinema theatres decreased. On the other hand, 1997 is a question still without answer.

The attached statistics do not need comments. Nevertheless, we'd like to point out:

The number of acquisitions has not decreased, but it mantains the habitual characteristics and tendences. Most of the acquired material comes from the exterior, this is just a reflection of the particularities of the cinematographic situation in Uruguay, a country of 3 million people, with a very small national production. In relation to conservation activities, machines coming from a laboratory that has closed have been installed at the Film Archive. The duplications of Uruguayan materials have been done with these machines, among them the duplication of a feature film of 1937 which seemed to be definitively lost, and from which we have already restored 10 minutes. Besides we have also incorporated thousands of national news reels which are now being catalogued, and which represent an extremely rich part of the history and facts of this country.

The public screenings received an audience of almost 300.000 spectators, and Cinemateca mantains a number of members of almost 10.000 people. The cycles, international shows, the two Festivals (one is the international Film Festival and the other is the International Film Festival for Children), the prescence in Montevideo of international and Latin American cinema personalities are still highlight points of attraction which facilitate the formation of an audience composed in its great majority by young people.

In reference to international relations, Cinemateca Uruguay has given priority to the cultural gestion and to the Film Archives of the MERCOSUR. In this sense Cinemateca has participated in various active meetings with the coleagues of the region. And also on this point, we have had meetings with the Uruguayan ministries' authorities and have established ways of communication to discuss the problems of the film archives with the authorities of the other MERCOSUR countries.

Montevideo, March 3rd., 1997.

Manuel Martínez Carril
Director.

Montréal

CINÉMATHÈQUE QUÉBÉCOISE

En raison des travaux de restauration et d'agrandissement de l'édifice du centre ville, les services publics de la Cinémathèque ont été fermés tout au long de 1996. Une partie du personnel a été renvoyé dans ses foyers pendant plusieurs mois. Exceptionnellement, certains chercheurs ont pu poursuivre leurs travaux, soit aux entrepôts de conservation de Boucherville, soit dans les installations temporaires du centre ville. Le rapport qui suit traduit donc cette situation extraordinaire.

1. ACQUISITIONS DE L'ANNÉE

Films: 183 longs métrages
310 courts métrages

Éléments de tirage: 346 productions (plusieurs éléments par production)

Vidéos: 111 bandes-maîtresses
258 copies

La Ville de Montréal a fait don à la Cinémathèque de sa collection de copies 16mm de prêt, soit plus de 6 000 copies (courts et longs métrages) d'origines diverses et de tous genres (fiction, documentaire, animation, didactique, etc.).

Nous avons tiré des copies de conservation de plusieurs longs métrages québécois: À TOUT PRENDRE de Claude Jutra (version anglaise: sous-titre et commentaire), LA VIE RÊVÉE de Dansereau, L'HIVER BLEU de Blanchard, etc.

Nous avons également tiré des copies de plusieurs films d'animation de la collection, en vue de projections futures.

Une dizaine de films ont été acquis par voie d'achats, notamment LE GRAND MÉLIES de Franju et MERCI MONSIEUR ROBERTSON de Levie.

Enfin, trois titres ont été acquis en prêt illimité auprès de nos collègues de Bois d'Arcy (L'ASSASSINAT DU DUC DE GUISE), Bruxelles (TERRES BRULÉES) et Moscou (LA JEUNE FILLE ET LE HOLIGAN).

Collections afférentes au film: parmi la quarantaine d'appareils que nous avons acquis, il faut souligner tout particulièrement l'achat du Cinématographe numéro 16, celui qui a projeté les premières vues animées au Canada.

La collection de photos s'est surtout enrichie grâce au photographe de télévision André Le Coz qui nous a donné 250 000 clichés négatifs 35mm. Parmi les artefacts d'animation reçus, mentionnons surtout 5 scénarimages de Michèle Cournoyer et 250 mètres linéaires de cellulose de la maison Cinar. La collection de scénarios a augmenté de 250 exemplaires, dont toutes les versions des 14 films scénarisés par Jacques Savoie. Dans les autres collections (archives, affiches, objets, bandes sonores), les acquisitions furent plus modestes: une centaine d'artefacts par collection.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

La présence aux entrepôts de conservation de nos deux projectionnistes, temporairement reconvertis en techniciens à la conservation et adjoints au catalogage, a permis l'accélération de l'inventaire de plusieurs fonds.

Le fichier des collections de cinéma d'animation (plus de 4 000 titres de toutes origines) a été entièrement saisi.

Un premier essai de numérisation des collections de photos et d'affiches est en cours et quelques milliers d'éléments seront accessibles au moment de la réouverture de nos services publics, en mars 1997.

Une ébauche de politique d'acquisition d'oeuvres de télévision, correspondant au mandat élargi de la Cinémathèque, a été récemment adoptée afin de rationaliser (et limiter le volume!) le dépôt de ces nouvelles productions.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

En 1996, le Centre de documentation a changé son nom en celui de Médiathèque Guy-L.-Côté. À cause des travaux de rénovation de la Cinémathèque, aucun lecteur n'a fréquenté ces locaux et aucun service de référence n'a été offert sauf pour quelques chercheurs et journalistes qui ont pu bénéficier des modestes outils de recherche qui nous restaient.

Pendant la fermeture des services publics, le personnel de la référence a été affecté à la préparation des dossiers de coupures de journaux pour la numérisation; quelques 1 236 dossiers ont ainsi été numérisés pendant les trois derniers mois de l'année.

Les acquisitions pour l'année 1996 se présentent comme suit:

- 309 livres (dons ou achats)
- 12 nouveaux abonnements à des périodiques (comprenant les échanges et les dons)
- 487 nouveaux dossiers de coupures de journaux

Nous avons reçu en don au cours de la même période 49 cartons de documentation diverses (livres, revues, press kits, etc.) dont nous conservons tous les doubles, et dont toute cinémathèque membre de la FIAF peut profiter pour compléter ses collections.

709 monographies ont été cataloguées en 1996; 104 numéros de périodiques ont été indexés pour le PIP et 209 pour nos propres besoins. Les notices des numéros indexés pour le PIP sont toujours extraites directement de notre base de données bibliographiques.

Nous avons continué en 1996 le transfert massif des fiches cartonnées dans la base de données. L'opération est maintenant complétée à 90 %.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Exception faite de la collaboration ponctuelle à des manifestations extérieures (Musée du Québec, Centre canadien d'architecture, Festival international de jazz de Montréal, etc.), aucune activité de projections ou d'expositions n'a pu être réalisée au cours de 1996, pour les raisons mentionnées en début de rapport.

Nos activités d'édition se sont limitées à la publication de l'ANNUAIRE DE CINÉMA QUÉBÉCOIS 1995: un ouvrage de référence de 370 pages qui fait le bilan de l'année cinématographique au Québec (longs et courts métrages, prix et mentions, etc.).

La Cinémathèque a par ailleurs collaboré à quelques ouvrages récents.

5. ADMINISTRATION ET BUDGET - RELATIONS AVEC LES AUTORITÉS NATIONALES

Le budget de la Cinémathèque québécoise pour cet exercice était de 1,427,062 US dollars (taux 1,32). De ce montant, 49 % est attribué directement à la masse salariale, et 24% est consacré à la conservation. Ce budget a été quelque peu handicapé par la fermeture partielle de nos services publics.

L'équipe de la Cinémathèque pour cet exercice était composée de 37 employés à temps plein avec en plus deux employés à temps partiel.

Le projet d'agrandissement des installations de la Cinémathèque est désormais une réalité. Nous pouvons affirmer que le mouvement vers l'avant pour le rayonnement de la Cinémathèque dans la collectivité et une gestion dynamique et efficace des ressources financières et matérielles, est bien amorcé avec l'ouverture officielle du nouveau complexe de la Cinémathèque prévu pour le 26 février. Mais, comme toutes les institutions culturelles subventionnées, la Cinémathèque fait face présentement à un désengagement certain des différents paliers de gouvernement en ce qui a trait aux subventions de fonctionnement. La direction de la Cinémathèque doit donc impérativement trouver de nouvelles sources de financement de ses activités, diversifier ses interlocuteurs gouvernementaux, explorer des avenues inédites et accroître sa marge d'autofinancement. Voilà ce à quoi la direction de la Cinémathèque s'est appliquée au cours des dernières années. Désireuse de tirer le meilleur parti des circonstances, nous voulons que ce développement soit au service d'une nouvelle stratégie de gestion.

Comme premier élément de cette nouvelle stratégie, la Cinémathèque gèrera 3 200 mètres carrés d'espaces locatifs. Avec la venue de locataires tels que l'Institut national de l'image et du son (INIS), le Centre national d'animation et de design (NAD) et le Centre d'expertise et de services en applications multimédias (CESAM), nous avons réussi à créer un lieu de convergence pour la formation, la production et la diffusion d'oeuvres provenant des nouvelles technologies audiovisuelles. Deuxième volet stratégique, la polyvalence des lieux, la présence d'un grand écran électronique et les alliances établies et à venir avec différents partenaires du monde des nouveaux médias, créeront un climat favorable à l'expérimentation de nouvelles formules d'animation publique. Le troisième volet consiste surtout à promouvoir de nouvelles initiatives de « commercialisation » comme la création de produits dérivés, etc.

Comme par le passé, la Cinémathèque a bénéficié de l'appui financier de différents organismes gouvernementaux tels que:

- le ministère de la Culture et des Communications du Québec (719 697\$ US),
- le Conseil des Arts du Canada (74 242\$ US),
- et le Conseil des arts de la Communauté urbaine de Montréal (53 030\$ US).

6. RELATIONS INTERNATIONALES

Le conservateur, Robert Daudelin, a participé aux travaux au congrès de Jérusalem et aux travaux du Comité directeur de la FIAF (Jérusalem et Madrid).

Pierre Véronneau, conservateur des collections afférentes au film, a profité d'un long séjour en Europe pour visiter les cinémathèques suivantes: Toulouse, Cinémathèque française et Bifi, Institut Lumière, Cinémathèque royale, Nederlands Filmmuseum, Stiftung Deutsche Kinemathek, Cinémathèque suisse, Filmoteka polska, en portant particulièrement attention au traitement des collections autres que le film. Il a également participé au festival Confrontation (Perpignan, 15-21 avril) où il fut membre du jury du prix Jean-Mitry. Il a prononcé une communication intitulée « Anne Hébert adaptée au cinéma: une relation mal reçue ? » au colloque Anne Hébert qui se tenait à la Sorbonne (29-30 mai). Il a siégé au jury de la Fipresci au Festival du court métrage de Cracovie.

Robert Daudelin a été membre du jury des Journées cinématographiques de Carthage et invité au Festival international du film de San Sebastian.

René Beauclair, directeur du Centre de documentation, a été à nouveau responsable de l'Édition de la brochure «Publications des membres de la FIAF».

François Auger, directeur des Services techniques, a visité le Photokina 96 de Cologne.

À l'invitation de l'Atelier de cinéma de Marseille, la Cinémathèque a préparé, à même ses collections, une exposition d'affiches de films québécois.

La Cinémathèque a collaboré régulièrement aux cycles de projections de Cinematheque Ontario (Toronto) et de Pacific Cinematheque (Vancouver). Des copies de nos collections ont été mises à la dispositions de UCLA Film and Television Archive (Los Angeles), Cinémathèque royale (Bruxelles), American Museum of the Moving Image (New York) et du festival de Sydney (Australie).

Moskva

REPORT

OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/ THE ACTIVITY IN 1996

NATIONAL ACTIVITY

Gosfilmofond of Russia continued its traditional activity in the field of preservation and collecting films, on scientific and technical treatment of the collection, on monitoring and restoration of films. Gosfilmofond actively cooperated with film archives members of the FIAF and other organizations. We continued our publishing activity and technical modernization of our laboratory, reconstruction of Gosfilmofond facilities. Film studios, TV channels, scientific and educational institutions actively used the films from the collection of Gosfilmofond.

The collection of Gosfilmofond enlarged with many films. Totally for permanent preservation were accepted 701 films among them feature - 247, animation -23, science-popular - 204, documentaries - 227.

Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 17 000 m of the material.

1 359 000 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.).

The length of the restored film stock is 18 096 000 m.

83 000 m of sound tracks were re-recorded.

The color version of «Ivan Nikulin russkij matross»/ «Ivan Nikulin a Russian Sailor» (1944, by Igor Savtchenko) was restored, the film existed only in black and white version for many decades.

Through the 1996 Gosfilmofond staff together with the director Oleg Kovalov has been working on the films «Meksikanskaja simfonija/Mexican Symphony» and «Temnaja notch/Dark Night»; with the director Igor Alimpiev - on the film «V poiskah ljubvi i smerti/Searching for Love and Death». The material from the collection of Gosfilmofond is supposed to be used in all these films. Gosfilmofond started working on a large project «Pushkiniana» dedicated to the 200th Anniversary since birthday of Alexander Pushkin - the great Russian poet. Russia will celebrate this Anniversary in 1999.

Like in previous years Gosfilmofond provided practical assistance to film shooting groups of cinema and television.

Gosfilmofond of Russia actively participated with films from its collection in a number of films festival in Russia and abroad.

During 1996 in archival cinema theaters of Gosfilmofond («Illusion» in Moscow and «Spartak» in St. Petersburg) continued screening of film from the collection of the archive.

Gosfilmofond continued publishing activity. Two next volumes of the «Annotated Catalogue of Soviet Feature films»(1970-71 and 1972-73) were issued. The following volumes are in different stages of production. Publishing of the biofilmography guide «Actors of Soviet Cinema» was

completed by issuing the 3d, final volume. Also Gosfilmofond participated in publishing the guide «Documentary films of pre revolutionary Russia 1907-16» by Veniamin Vishnevskij.

Paper archive of Gosfilmofond in 1996 obtained 910 units to be preserved among them 387 film files on Russian and foreign films; 266 sets of photo stills to foreign and Russian films, 20 posters, 176 personal files to Russian film makers and 61 - to foreign.

The Library of Gosfilmofond received 196 books among them 103 - foreign, 191 magazines among them 128 - foreign.

Work on computer databases of films preserved by Gosfilmofond was continued.

The «Kodak» processing technology of color positive was organized on the equipment Gosfilmofond has.

The process of restoration 35 mm magnetic sound track tape with preservation coating was mastered.

Together with NIKFI (Scientific and Research Institute of Cinema and Photo Technology) was carried an experiment on printing positives from the color separated negatives.

INTERNATIONAL ACTIVITY

In 1996 Gosfilmofond maintained active contacts with 63 FIAF film archives. As an exchange to foreign film archives were sent for permanent use 31 films and for temporary use 181 films; received from foreign film archives for permanent use 28 films.

Exchange by literature on cinema, posters and photo stills, guide books went on.

Gosfilmofond provided prints for the show at the archival film theaters and other cinema organizations of Italy, France, Germany, USA, Netherlands, Slovenia, Ukraine, Portugal, Spain.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Italy, Germany, France, Japan, Netherlands and Ukraine.

Gosfilmofond received delegations and representatives from archives and cinema organizations of Japan, Germany, Italy, France.

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Münchener Stadtmuseum Filmmuseum

FIAF Activities Report 1996

The year 1996 was quite productive for the staff of the Munich Filmmuseum. The program magazine, *off*, has found wide-spread acceptance, despite the fact that finances and the work-load forced us to switch from a monthly to a bi-monthly publication mode. In July 1996 the Filmmuseum inaugurated an internet home-page, which includes a description of the Filmmuseum, news from the Münchner Filmzentrum e.V., our fundraising and friends organization, and the electronic version of *off*. For the first time ever the Filmmuseum had some success in fundraising, and our budget from the city remained relatively constant, despite deep cuts in other sectors of the Munich city budget.

1. Acquisitions:

In 1996 the Filmmuseum had a budget of DM 150.000,-- for acquisitions. The following films were purchased with these funds:

Nerven (1919)	First Love (1939)
Ein Fest auf Haaderslevhuss (1921)	Mazurka (1935)
Nathan der Weise (1922)	Lydia (1940)
Die Frau auf der Folter (1928)	Summer Storm (1944)
Der lebende Leichnam (1928)	Pause! (1967)
Three Smart Girls Grow Up (1938)	Whity (1970)
Isle of Missing Men (1939)	Geologic Time (1992)
A Little Bit of Heaven (1940)	Ab Nach Tibet (1994)
A Royal Scandal (1946)	The One Man Band (1995)
Wie ein Film entsteht (1951)	
Die Nacht der Regisseure (1995)	

Received as a deposit, permanent loan or gift were the following collections:

Bioskop-Film

Films from Margarete von Trotta (*Lungo Silenzio, Rosa Luxemburg, Fürchten und Leiden*), Volker Schlöndorff, Reinhold Grimm, Reinhard Hauff, Christel Buschmann.

Dr. Arnold Fanck

Personal 16mm prints from the late director: *Der weiße Rausch, Der heilige Berg, Der große Sprung, S.O.S. Eisberg, Der König von Mont Blanc, Stürme über Mont Blanc, Ein Robinson.*

Maximilian Schell

Personal 35mm prints from the actor/director:
Der Fußgänger, *Geschichten aus dem Wienerwald*, *Der Richter und sein Henker*, *End of the Game*, *Das Schloss*.

Metropolis-Film

Twenty two distribution prints, including: *Die Abwesenheit*, *Erfolg*, *Robby Kalle Paul*, *Der Spiegel*, *Walters letzter Gang*, *Welcome to Germany*, *Das Boot ist voll*.

Ferenc Berko

Five avantgarde and industrial films by the world famous photographer who emigrated from Germany in the 1930s and now resides in Colorado.

With a budget of approximately DM 8.000,-- the Filmmuseum purchased or received as gifts 243 film books and CD-ROMs.

2. Preservation:

The Filmmuseum continued its task to preserve and archivally secure the Munich restorations of Enno Patalas, by making preservation negatives from the compiled work prints.

A number of reconstructions were financed with money from our budget, as well as from the *Projet Lumiere*:

***Genuine* (1921)**

Nitrate 35mm prints 35mm from the Cinematheque Toulouse und der Cinematheque Suisse, were compared and cut together to generate the most complete version of this classic expressionist film, directed by Robert Wiene, based on a script by Carl Mayer, and starring Fern Andra. A new black & white negative and color prints were then made in the Cineteca di Bologna laboratories.

***Geschlecht in Fesseln* (1928)**

A new reconstruction of Wilhelm Diertle's late silent was completed in cooperation with the Stiftung Deutsche Kinemathek e.V., Berlin. Utilizing material from Moscow and Paris, a virtually complete version was created. The negative and 35mm viewing print were generated in Bologna.

***Der Golem* (1920)**

With material from the Museum of Modern Art (New York), the Cineteca di Milano and a helping hand from George Eastman House, the Filmmuseum reconstructed a new tinted version of Paul Wegener's classic film. The b&w negative and color print were produced in Bologna with financial assistance from the *Lumiere Projet*.

***Die freudlose Gasse* (1924)**

The reconstruction of *The Joyless Street* is one of the most complex ever undertaken by the Filmmuseum or its Director,

Jan-Christopher Horak. Working from a reconstruction attempted by Enno Patalas in 1990, several new versions were located and work began essentially from scratch. Five different versions from Rochester, Milano, Paris, Moscow, and Washington DC, plus a nitrate reel of "outtakes" from Berlin were compared. New negative materials and work prints were generated from the nitrate masters, before actual work began on the reconstruction. Six months of intensive labor followed, during which a whole new continuity was created, and new intertitles made by comparing translations of intertitles from every version. The negative will be matched to the completed work print, and a color 35mm print generated in 1997 in Bologna. The work print will be premiered at the G.W. Pabst retrospective at the Berlin Film Festival in February 1997. This project was funded by Lumiere.

Die Büchse der Pandora (1928)

Given the fact that the fifth reel of this film from the material at the Cinematheque Francaise has always been wildly out of focus, an attempt was made to improve our print. Eventually material was found at Gosfilmofond which was significantly better than the French material. This new material was integrated into the Filmmuseum reconstruction.

La Passion de Jeanne D'Arc (1928)

With financial support from the German state of Rhineland-Palatine, and utilizing censorship records, the Filmmuseum created new German intertitles in the original typography for this film, while the print is the complete version found in Norway.

3. Cataloguing - Documentation - Research

After a year of intensive efforts, the Filmmuseum staff managed to organize the film archives, according to standard archival principles, giving each title a location number.. At the same time, the staff completed the first ever computerized inventory of the Filmmuseum's holdings, so that the holding are now accessible by title. Since there was not even a card catalogue, previous to these efforts, staff and now much more readily answer queries from the public. The next step will be to begin full cataloguing of the Filmmuseum's holdings, using a new computer software program.

Unfortunately, other efforts to catalogue the film book library failed, thanks to the total lack of cooperation of the Munich City bureaucracy, which refused to approve a computer software program. After almost a year of haggling, a software has now been approved and will be purchased in 1997. Unfortunately, the Filmmuseum's librarian's contract expires in June 1997 and no replacement has been approved so that the whole project will go on hold.

Apart from continuing publication of *off* as a bi-monthly magazine, the Filmmuseum inaugurated a new monograph series: *off - Texte*, edited by Robert Fischer-Ettel, Jan-Christopher Horak:

1. Peter Buchka, *Deutsche Augenblicke*, Munich, 1996
2. Lars-Olav Beier, *Der unbestechliche Blick. Robert Wise und seine Filme*, Berlin 1996
3. Klaus Volkmer, *Traum Fenster Garten. Die Film-Musiken von Takemitsu Toru*, Munich 1996

4. Film screenings - Publications

In 1996 the Filmmuseum had 41,403 visitors in its 748 cinema programs, which means an average of 49 viewers per screening. This is a very slight increase over 1995 and represents a small victory, given the fact that in 1996 Munich's commercial cinema's continued to lose approximately 10% to 15% of their audience.

As noted, the film program is published in the magazine *off*, as well as on-line, <http://www.dimos.de/artechock/off>.

The year's screenings broke down into the following series:

- Twen-Filme (BRD, 60's)
- Europalia II
- Musik Friedrich Hollaender
- Filmland Iran
- Kinderkino
- Sounds of Silents
- Charbrols Autor Paul Gegauff
- Werner Richard Heymann 100 Jahre
- Katheryn Bigelow
- Benjamin Christensen
- Lisabon in Film
- Curt Siodmak
- Sean Penn
- 11. Internationales Dokumentarfilmfestival
- Howard Hawks 100 Jahre
- 50 Jahre DEFA
- Die Kunst zu Werben : Werbefilme, Filme übers Werben
- Helden braucht das Volk!
- Alfred Machin
- Peter Lorre - Verjagt, verloren
- Lektionen in Liebe
- Junges Deutsches Kino: 80er Jahre
- Stummfilme von Fritz Lang
- Der dokumentarischer Blick
- 100 Jahre Kino in Lateinamerika
- Musik Toru Takemitsu
- Maximilian Schell
- Fluchstationen 1933-1945
- Fluxus-Filme

Juventud: Jugend im spanischen Film
 Powell/Pressburger
 Gyöngyössi, Kabay und Petenyi

The following filmmakers, critics and film historians were guests and/or speakers at the Filmmuseum in 1996:

Peter Fitz, Jost Vacano, Poursan Derrakhshandeh, Martin Loiperdinger, Klaus Gronenborn, Kurt Kren, Tom Fährmann, Curt Siodmak, George Sluizer, Michael Farin/Hans Schmid, Stephanie Maxwell, Peter Kubelka, Bruce Posener, Eckhart Schmidt, David Bordwell, Dagmar Hirtz, Robin Allen, Romuald Karmaker, Michael Verhoeven, Maximilian Schell, Detlev Gumm/Hans-George Ullrich, Friedrich Knilli, Michael Rentsch, Melissa Hacker, Manuel Gutierrez Aragon, Fernando Trueba, Ian Christie, Thomas Mitscherlich.

5. Budgetary Matters / Governmental Relations

The budget for 1996 was slightly cut from the previous year to DM 569.000,-- or \$ 381,000, not including money for salaries and overhead. Given the severe cuts in other institutions, this cut was acceptable evil. Some of the loss of budget was compensated through fundraising efforts, which helped finance specific film programs. While the fundraising efforts of the Münchner Filmzentrum have yet to meet with much success, efforts to broaden fundraising activities are continuing. In terms of income (which flows directly into the coffers of the City of Munich), the Filmmuseum was able to increase its earned income in 1996 to DM 343.299,-- , i.e. an increase of DM 32.416,-- (\$ 21,610.--) over 1995 (this represents an increase of \$ 55,400.-- per annum since taking over the Museum in November 1994).

6. International Relations

The Filmmuseum was extremely active in loaning out prints to domestic and foreign film archives and screening spaces. Over 400 films were loaned out to such institutions, including the following international organizations: Goethe Institut, Budapest, Goethe Institut Lyon, Filmoteca Espagnol, Madrid, Nederlands Filmmuseum, National Film Theatre, London, Österreichisches Filmmuseum, Wien, Goethe Institut Zagreb, Goethe Institut Nancy, Goethe Institut Los Angeles, Goethe Institut Rom, Cinemateca Portugiese, Lissabon, International Design Conference, Aspen, Filmcasino, Vienna, Cineteca di Bologna, Il Giornate del Cinema Muto, Pordenone, Cinematheque Francaise, Paris, Animation Filmfestival, Cardiff, Alpe Adria Filmfestival, San Sebastian Film Festival, Filmpodium Zürich, Schermi del Pasato, Rom, Videotheque de Paris, Copenhagen Film Festival, Haifa Film Festival, Israel, Aalborg Film Festival, Dänemark, Pesaro Film Festival, Paard Film, Den Haag, Forum du Cinema, Straßburg, Goethe Institut, Genova

Preservation projects through Projet Lumiere were organized with Stiftung Deutsche Kinemathek e.V., Bundesarchiv-Filmarchiv, Cineteca del Comune di Bologna, George Eastman House, Library of Congress (Washington), National Film & TV Archive, London, Cineteca Italiana Milano, Cinematheque Suisse, Lausanne, Cinematheque de Toulouse, Gosfilmofond, and Cinematheque Francaise.

In 1996 Jan-Christopher Horak travelled to Budapest to the Hungarian Film Archive. He also visited the Zagreb Film Archiv, the San Sebastian Film Festival, and the Forum du Cinema Europeen in Strasbourg, as well as the Berlin Film Festival. Robert Fischer attended the Cannes and Venice Film Festivals.

Dr. Jan-Christopher Horak

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Ottawa

**AUDIO-VISUAL SECTOR
VISUAL AND SOUND ARCHIVES
NATIONAL ARCHIVES OF CANADA**

OTTAWA

Report to FIAF 1996

Acquisitions

Acquisition statistics: 1531 hours of film; 4023 hours of video recordings.

On-going acquisitions include the off-satellite recording of current news and public affairs programs from national broadcasters and audio-visual productions transferred to the National Archives as a result of existing agreements with federal government departments, the Canadian Broadcasting Corporation, House of Commons, the Supreme Court, the National Film Board, and Telefilm Canada, (video copies of films and broadcast programs funded by the federal government). Meetings were also held this year with the House of Commons to establish a Memorandum of Agreement for the acquisition of video in addition to sound records. Discussions were held with the Canadian Broadcasting Corporation to apply the selection criteria for CBC records developed as part of the CBC- National Archives Agreement.

A considerable number of the National Archive's film holdings are held on deposit. An initiative was undertaken to persuade these donors to donate their holdings in return for a tax credit. The first example of this initiative is the donation by Don Haig - film editor, and one of Canada's premier executive producers - of all of his holdings previously on deposit in exchange for a tax credit.

The Canadian feature film acquisition program continued with the acquisition of preservation prints and / or preprint elements for several titles including - *Blood & Donuts*, *Le Cri de la Nuit*, *Curtis's Charm*, *Double Happiness*, *Eclipse*, *The Michelle Apartments*, *Paint Cans*, *Rude*, *Soul Survivor*, *Whale Music*, *When Night is Falling*, *L'Oreille d'un Sourd*, *House*, *Crash*, *The Boys' Club*, *House of Pain*..

Other significant film acquisitions include Gordon Berkow - fiction film *The Calgary Stampede* (1925) starring Hoot Gibson and believed to be the only surviving print as the negative was destroyed in 1948; four 35mm Disney cartoons produced by Walt Disney in 1941 and 1942 in collaboration with the NFB to promote the Victory Bond campaign in Canada during World War II; 475 hockey films from 1945 to the 1990s from Molstar Communications featuring footage from regular season, all-star and playoff hockey games along with documentaries and interviews; forty nine 8mm amateur films filmed by Air Vice Marshall Kenneth Guthrie featuring military footage and early travel in the Canadian North (1941-1972); twenty-five documentary, experimental, fiction feature films shot

between 1971 and 1992 by Lois Siegel Productions; a documentary on life in the Arctic *Dangers of the Arctic* (1932); 200 hours of videocassettes from the Canadian Association of Broadcasters featuring award winning programs from the private networks; 170 hours of radio and television broadcasts, party conferences, speeches news conferences etc. pertaining to the Progressive Conservative Party of Canada from 1972-1984; 67 films from the Canadian Broadcasting Corporation Ottawa affiliate Film Library including unedited interviews with members of staff, political colleagues and journalists relating to former Canadian Prime Minister William Lyon MacKenzie King (1921-1926, 1935-1948) including former Prime Minister Lester B. Pearson, and others; 25 hours - audio-visual speeches and interviews with former cabinet minister and Prime Minister John N. Turner (Prime Minister in 1994) (1984-1993); speeches, broadcasts and other audiovisual productions on or about Prime Minister Brian Mulroney (1984-1993); House of Commons / CPAC (Canadian Parliamentary Channel) - CPAC. Approximately 600 hours of videotape featuring selected key programming broadcast from 1993 to 1996 including speeches, press conferences, scrums, royal commissions and other activities pertaining to Canadian parliamentarians outside the House of Commons. The public/private split in the recording of parliamentary activities is captured with the acquisition of this collection and the agreement with the House of Commons (please see Other Activities); Telefilm - a 13 episode Nelvana Ltd. series for adolescents (1995) *Nancy Drew, Jake and the Kid* and *The Hardy Boys* along with 26 episodes of the series *The Neverending Story* (1995), 5 episodes in the comedy series *Rock et Belles Oreilles* (1995); 90 episodes in a continuing series for adolescents, *Watatatow* (1995) from Les Productions JBM Inc.; from Alliance Communications Corporation videotapes of episodes from *Due South* (1995); from the Doukhobor Historical Society in British Columbia *Doukhobor Women in Canadian Society* (1995); 62 hours of film and video in various formats pertaining to Canadian audio-visual productions used in seven World's Fairs from Osaka (1970) to Taejon (1993).

Acquisitions of sound and oral history included: oral history interviews recorded by Margaret Mattson in 1970-71 with individuals involved in the history and development of commercial aviation in Canada; 115 oral history interviews recorded by Raymond Stone from 1959-1995 of prospectors, bush pilots, RCMP officers and others in the Arctic and northern Canada; 122 interviews recorded in 1992-93 by Judith Findlayson of Canadian women and their experiences in the workforce during and after World War Two; and 53 sound recordings from Jack Gray from 1960 to 1970 documenting the activities of the Canadian Theatre Centre and theatre in general in Canada.

Preservation

Preservation copying activities were reduced as staff were redirected towards holdings preparation activities for most of 1996, as the National Archives of Canada organized to move to its new Gatineau Preservation Centre. Approximately 5 million feet of film were identified, catalogued and numbered from various backlog collections. Copying efforts, while limited, were focussed upon the most urgent deteriorating material, most notably 35mm nitrate, as well as 16mm and 28mm diacetate films.

Cataloguing - Access

All incoming acquisitions continued to be placed under medium control at the collection level and under basic minimal control at item level; item level descriptions were also made for many records from the backlog of unprocessed collections, highlights include: 1600 videocassettes from the licensing body the Canadian Radio-Television & Telecommunications Commission featuring radio and television programming and 500 hours of television news coverage of the 1980 Quebec referendum (in total, 3,255 new entries for film and 7,818 entries for video were created).

The National Archives will begin the implementation of integrated control standards and procedures for accessioning, arrangement, description, quality assurance, and authority control for all of its holdings in all media in 1997. This will all be done within a single automated system called MIKAN; the implementation of the Canadian *Rules for Archival Description - RAD* is approaching with many members of staff involved in the process.

The Visual and Sound Archives Division is responsible for the acquisition and control of the audio-visual archival holdings, and provides specialized reference services.

As a result of centralization, the Reference Services of the Researcher Services Division now provide single window access to all archival records in all media. Reference staff undertake limited research on behalf of persons unable to visit the National Archives. A list of freelance researchers is available for more extensive research.

Other Activities

The new conservation facility integrating all of the holdings of the National Archives is scheduled to open in June of 1997. In preparation for the move, considerable staff time was devoted to bringing backlog collections and fonds under intellectual control.

Funding from MOVIEPIX, a relatively new cable television channel, in support of the National Archives efforts to recover and restore Canada's early film heritage continued with a decision to restore key Canadian films produced before 1940 which still reside outside Canada, in particular, newsreels. Another acquisition activity related to MOVIEPIX included a visit by Richard Lohead to the Imperial War Museum and the British Film Institute in London to initiate discussions for the identification and potential acquisition by the National Archives of key Canadian-produced films held in British archival institutions.

The Alliance for the Preservation of Canada's Audio-Visual Heritage of which the National Archives is a member was officially founded on June 10, 1996. The creation of this group was a key recommendation of the Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage.

Canadian copyright law is in the process of being updated and revised in order to address the needs of new media such as audio-visual records. In preparation for these changes, a special all-day workshop was held with a copyright lawyer resulting in new follow-up procedures and recommendations. The problems of copyright for audio-visual records remains a major challenge for archival staff due to increased demand, the difficulty in tracing unknown copyright holders, the lack of clear legal guidelines, and reduced staff resources.

Discussions were held between audio-visual archivists and representatives of Public Works and Government Services Canada -responsible for preserving the originals of audio-visual productions by most government departments - resulting in an agreement to exchange information and coordinate efforts regarding the acquisition, preservation and disposition of holdings.

Significant Publications

- *Managing Audio-Visual Records in the Government of Canada.*
- *Chapters on Film and Sound Recordings. Rules for Archival Description.*
- Jana Vosikovska's report and survey of audio-visual holdings of non-Canadian origin
- staff contributed to articles in FIAF and other professional journals.

Screenings

The Vancouver International Film Festival screened *Victoria and Vancouver Street and Harbour Scenes* (1907), the first screening in Canada of the National Archives restoration.

Screening of the original 1896 Holland Brothers programme featuring rare archival footage of life in Canada from Laurier's time, screened on and around the 100th anniversary of the first public screening in Ottawa, July 21 - July 26 at the Astrolabe Theatre, Nepean Point in Ottawa.

The Festival de films de femmes screened *L'île d'Orleans* (video copy) and *Something New*.

Fall Cinesation in Saginaw, U.S.A. screened *Kid Auto Races, A Leap for Life or Trappers and Indians in Canada, and His Destiny*.

Cinefest in Syracuse, U.S.A. screened *Surrender!*

At the Inédits conference (amateur footage) in Brugge, Belgium, an extract from *The Land of the Midnight Sun* was screened.

At the Screening Culture conference at the University College of Ripon at York St. John, York, England, an extract from *The Land of the Midnight Sun* was screened.

The National Archives of Canada loaned eleven films to the CinéMémoire Festival International in France.

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Retirement

After more than 20 years with the National Archives, Jana Vosikovska retired on September 27, 1996. Jana's life-long career has been centred on film history and archives. Prior to her service with the department, Jana worked with the Canadian Film Institute and was "transferred" with the CFI film holdings to the National Archives in the 1970s. Jana worked with all aspects of audio-visual archives and held a number of management positions. Most recently she completed a review of divisional holdings and carried out a detailed survey of audio-visual archives and collections in Canada for the Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage. Jana's unique character and extensive archival knowledge will be greatly missed by her colleagues in the film community.

Paris



Rapport annuel de la Bibliothèque du Film - BIFI

L'année 1996 est celle de l'ouverture de la BIFI. La création de la médiathèque a nécessité la centralisation des collections et des différents services de la BIFI sur un même site à Paris. Inauguré le 9 décembre par le Ministre de la Culture, la Bibliothèque du Film accueille désormais le public dans un espace de 60 places de consultation.

La médiathèque offre aujourd'hui :

- en libre accès 13 000 ouvrages, 260 revues de cinéma, 5 000 dessins, 5 000 affiches, et 11 000 revues de presse au titre de film ainsi que 1 100 vidéos
- en accès contrôlé, 600 000 photos, 80 fonds d'archives et 3 000 livres rares

Parallèlement à l'aménagement du site, les équipes de la BIFI ont continué le catalogage de ses collections. Proposé au public en version informatique, le catalogue de la BIFI présente les notices catalographiques des différentes collections ainsi que des images numériques des dessins, affiches et revues de presse. La poursuite du catalogage permet d'enrichir régulièrement cette base de donnée de nouveaux éléments. Ce catalogue sera, à partir du mois de mars 1997, accessible sur le site Internet de la BIFI.

La BIFI souhaite faire partager son savoir-faire en matière de catalogage. Elle participe ainsi au catalogage de la Cinémathèque de Toulouse, en l'hébergeant sur son système informatique. Elle fera de même avec l'Institut Louis Lumière en 1997 et étudie cette possibilité pour le réseau des cinémathèques régionales.

La BIFI a ouvert à l'intention des publics distants un Centre d'Information et de Documentation. Ce service renseigne sur la BIFI, produit des informations sur le cinéma et réalise des dossiers documentaires.

Un Pôle Exposition-manifestation est en charge du prêts des documents des collections de la BIFI. A ce jour, 14 expositions ont intégré des documents de la BIFI, en France, en Espagne, au Mexique, en Suisse, en Allemagne et au Japon.

En 1996, la BIFI a développé une activité d'édition, sous l'intitulé Editions Mémoires de cinéma. Deux ouvrages papier et CD ROM ont été publiés : *le Catalogue des courts métrages français de fiction*, de Raymond Chirat et Jean-Claude Romer, et *La production cinématographique des Frères Lumière*, sous la direction de Michelle Aubert et Jean-Claude Seguin.

Bibliothèque du Film
100, rue du Faubourg Saint-Antoine
75012 Paris - France

Tel : 33 01 53 02 22 40 - Fax : 33 01 53 02 22 49 - E-mail : mvnet@bifi.fr

Paris

CINEMATHEQUE UNIVERSITAIRE

association loi 1901

affiliée à la Fédération Internationale des Archives du Film
et à la Fédération des Cinémathèques Archives de Film de France
Cinémathèque universitaire
rapport d'activités, année 1996,

1. Relations aux ayant droits

A la suite d'un long processus de clarification juridique, un accord général avec les distributeurs, en collaboration avec le CNC, a été mis au point (réunion du 9 janvier 1996).

Depuis cette date, seules deux sociétés, U.I.P. et Gaumont ont demandé par l'intermédiaire de MM. Soulié et Zylberstein la restitution de quelques dizaines de copies (environ 50 pour Gaumont, 100 pour UIP). Une liste d'inventaire a été communiquée à M. Soulié. Le processus de restitution fondé sur la présentation de contrat de droit, a été approuvé par le C.A. de la Cinémathèque lors de sa réunion de novembre 1996.

2. Relations avec la Fédération des Cinémathèques et Archives de France.

La Cinémathèque universitaire a accueilli le cycle Lazare Meerson avec une quinzaine de séances (16 films dont 4 nouvellement restaurés) et la conférence de J.P. Berthomé.

Michel Marie et Jean A. Gili ont participé aux réunions du C.A. de Nice, à la commission de la programmation des cycles.

Geneviève Le Baut et Michel Marie ont représenté la Cinémathèque universitaire lors de la journée du 4 février, organisée par la F.C.A.F.F. Visite de la Bifi, présentation de la collection "Images de la Culture" au C.N.C. réunion avec M. Alaux à la direction des activités patrimoniales pour les projets 1997 : projet de cycle Grémillon et collaboration avec CinéMémoire dans la cadre du programme 97, avec l'AFRHC (numéro Capellani).

Projet de Carte blanche de la cinémathèque universitaire à la Cinémathèque Corse de Porto Vecchio (Jean A. Gili).

3. Activités aux centres Michelet et Censier

Le nombre d'abonnés est en amélioration : 350 à censier, 200 à Michelet. Les programmations sont plus étroitement liées aux activités d'enseignement et de recherche : cours de M. Fiévet, de Mme Sellier, de M. Gili et Viviani, etc.

Ces programmations élaborées à partir des collections de la Cinémathèque ont été enrichies par l'accueil du cycle Meerson dans la cadre de CinéMémoire et par les avant premières régulières.

En 1996, 16 avant premières ont été présentées, souvent en présence des réalisateurs pour les sociétés UIP, MK2, Gaumont BVI, Haut et Court, Téléma, Colifilms, Arkeion.

Il est assez paradoxal que les sociétés UIP et Gaumont demandent parallèlement la restitution de copies anciennes et la présentation de nouveaux films en avant première.

Un courrier a été adressé à l'ensemble de ces sociétés afin qu'elles procèdent à des dépôts de nouveaux titres, avant destruction des copies en fin d'exploitation. Il en a été de même auprès de la Cinémathèque française lorsqu'elle reçoit des copies en surnombre.

4. Nouveaux dépôts

Fonds de films documentaires (300 titres) déposés par le CNDP.

Copies 35 mm par les films de l'Atalante. Lot de films 16 mm de collection. Lot de films de 35 mm de collection .

CINEMATHEQUE UNIVERSITAIRE:

Université Paris I: 3 rue Michelet, 75006 PARIS

Université Paris III: 13 rue de Santeuil, 75231 PARIS Cedex 05 - Tel: 01 45.87.41.49 - Fax: 01 45.87.48.94

Paris

**Rapport d'activités
pour le congrès de la FIAF
Cartagena/Colombie(18-27 avril 1997)**

Président : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

En 1996, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- . des hommages à des cinéastes : Alberto Lattuada, Jean-Claude Biette, Gérard Blain, Youssef Chahine, Catherine Breillat, Jean-Pierre Melville;
- . une approche de l'histoire du cinéma faite d'échos stylistiques ou thématiques : Essais cinématographiques, Panorama du cinéma noir, Exotismes, le Cinéma de la Cruauté...
- . un hommage à un grand acteur français : Alain Delon
- . un hommage à un producteur : Serge Silberman.

Résultat des 2 salles (Chaillot / République) :

spectateurs : 115.000

nombre de séances : 1.265

nombre de films projetés : 1.250.

CinéMémoire (20 novembre-22 décembre 1996)

Festival international du patrimoine cinématographique, organisé par la Cinémathèque française, avec le concours des Archives du Film-Centre National de la Cinématographie, la Cinémathèque de Toulouse et avec le soutien du ministère de la Culture.

175 films de court et long métrages, ont été projetés, programmés autour de plusieurs axes :

- **Hommage à la Cineteca del Comune di Bologna** : (notamment *RAPSODIA SATANICA*, Nino Oxilia (1917), *HARAKIRI*, Fritz Lang (1919); un colloque franco-italien sur la restauration des films a été organisé en collaboration avec l'Istituto Italiano di Cultura;
- **Hommage à Jacques Ledoux** : deux séances "Flashback sur Knokke"...); une conférence et une table ronde "Jacques Ledoux et la Cinémathèque Royale de Belgique" ont été organisées en collaboration avec le centre Wallonie-Bruxelles.
- **Hommage à Julien Duvivier** (notamment *HACELDAMA OU LE PRIX DU SANG*, (1919), *AU BONHEUR DES DAMES*, (1930);
- **Actualité du patrimoine** (notamment *THE FAMILY HONOR*, King Vidor (1920), *FAUST*, F.W.Murnau (1926), *BALLET MECANIQUE*, Dudley Murphy et Fernand Léger (1924), *INDIA*, Roberto Rossellini (1957-1959), *HOLIDAY INN*, Mark Sandrich (1942);
- **IV^{ème} Congrès Domitor** : Colloque "La firme Pathé Frères (1896-1914)".

Collections Film

1- Dépôts

la cadence des dépôts volontaires à la Cinémathèque française se poursuit à un bon rythme. Le dépôt 1996 se monte à 1.201 copies inventoriées représentant 960 titres différents. Les principaux déposants ont été :

2 Inventaire et restauration

Durant l'année 1996, tout en poursuivant l'inventaire des collections Film de la Cinémathèque française à un rythme de plus de 5.600 bobines, les travaux de sauvegarde dans le cadre du plan nitrate se sont poursuivis.

Cela représente 97 films.

Dans le cadre du budget de restauration, la Cinémathèque française a restauré les films suivants :

Le Hâleur (Léonce Perret), *Métamorphose* (T.Lekain), *Haceldama* (Julien Duvivier), *Don Quichotte* (O.Renard), *Blanchisserie électrique*, *Grandeur et déchéance*, *Nick Winter et les as de trèfle* (P.Garbagni), *The Narrow Trail* (W.S.Hart et L.Hillyer), *La Guerre du feu* (G.Denola), *La Fille des flots* (H.Falena), *La Danse héroïque* (René Leprince et Ferdinand Zecca), *La Chambre 23* (E.Cline), *Les Déboires de Philomène* (V.Heerman), *Wege des Schrenckens* (M. Kertesz), *Der Junge Medardus* (M.Kertesz), *Bonheur perdu*, *Cleopâtre* (Ferdinand Zecca et H. Andréani), *Coeur de femme*, *Le Collier de la danseuse* (René Leprince), *Le Déserteur*, *Eternel amour* (Alberto Capellani), *Etoile du génie* (René Leprince et Ferdinand Zecca), *Métamorphose d'un fiancé*.

Durant l'année, un certain nombre de restaurations ont été présentées dans divers pays, entre autres au MOMA, New-York et à la Cinémathèque Suisse.

département pédagogique

Le département pédagogique poursuit son programme de projections et ateliers de sensibilisation en direction du jeune public. Ces activités ont principalement lieu à la Cinémathèque française, mais sont également reprises hors-les-murs, en partenariat avec des lieux menant déjà une action pédagogique (salles de cinéma de province...)

Le département pédagogique coordonne, pour la troisième année consécutive, les ateliers expérimentaux du cinéma, cent ans de jeunesse, organisés sur plusieurs académies. Ces ateliers, commencés en 1995, abordent, chaque année, une nouvelle question du cinéma (en 1996 : petites variations autour de l'altérité).

Le film *JEUNES LUMIERES* (60 minutes, 35mm) composé à partir des films réalisés en atelier a été programmé dans de nombreuses salles en France (séances pédagogiques ou tout public) mais aussi à l'étranger (notamment à la Cinémathèque du Portugal).

Activités d'enseignement de l'histoire de l'art cinématographique

Sous la responsabilité de Jacques Aumont, directeur d'études, et la présidence de Jean Douchet, la cinquième année de cet enseignement a débuté le 10 octobre 1995 et s'est déroulée jusqu'au 14 mai 1996.

Un cycle de 25 conférences a été dispensé autour du thème : "**Rencontres et Parenté : d'un cinéaste l'autre**". Des extraits de films illustraient ces conférences.

La Cinémathèque française a, par la suite, repris dans ses activités de programmation, en octobre 1996, et dans leur intégralité, une sélection de films retraçant les choix des conférenciers.

Comme chaque année, la Cinémathèque française a publié les textes de ces interventions qui ont été édités sous la forme d'un livre proposé en librairie par Hazan diffuseur sous le titre "**Le Cinéma comparé**" (422 pp. 105 photos, 120 FF) .
2.600 auditeurs, en 1996, ont régulièrement assisté aux conférences.

La sixième année du Collège a débuté le 15 octobre 1996, autour du thème "**La Mise en scène : le Personnage et son Lieu**" (26 conférences seront données jusqu'en juin 1997).

Diffusion Culturelle

Plus de 400 films de la Cinémathèque française ont été diffusés dans différentes institutions en 1996.

A l'étranger :

prêts aux cinémathèques de la FIAF, aux instituts culturels français (New-York, etc...), en liaison avec le Ministère des Affaires Etrangères/Bureau du Cinéma, à des festivals internationaux tels que Berlin, Bucarest, Florence, Jérusalem, Locarno, Londres, New-York, Sarajevo, Telluride, Turin, Venise...et à des institutions telles que la Kunsthau de Zürich.

En 1996, la Cinémathèque française a présenté au M.O.M.A à New-York un programme de films restaurés constitué à cette occasion ; ce programme a été partiellement repris par la Pacific Film Archive à Berkeley.

En France :

prêts aux festivals d'Amiens, Angers, Annecy, Belfort (co-production de l'hommage à la Cinémathèque française, avec une programmation d'environ 100 films), Bastia, Bobigny., Cahors (co-production avec le Printemps de Cahors), Cannes, Clermont-Ferrand, Créteil, Douarnenez, Dunkerque, La Rochelle, Marseille, Nantes, Perpignan, Rennes, Saint-Denis, 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 à l'Institut Lumière de Lyon, aux cinémathèques régionales (Grenoble, Nice, Marseille, Rennes etc...), aux associations ou structures à vocation culturelle et de formation telles que : le Café des Images à Hérouville Saint Clair, le Volcan au Havre, La Ferme du Buisson à Noisiel, le C.R.A.C. de Valence, La Coursive/Scène Nationale de La Rochelle (présentation de 10 films du patrimoine américain muet restaurés par la Cinémathèque française), l'Institut de l'Image à Aix-en-Provence, etc... ainsi qu'à des cinémathèques régionales (Grenoble, Nice, Marseille, Rennes etc...)

**Musée du Cinéma Henri Langlois
et collections muséographiques**

Musée du cinéma Henri Langlois

La fréquentation apparaît en diminution par rapport à 1995 avec un total de 50.000 visiteurs pour l'année 1996. Ceci est dû en partie à l'"effet centenaire du cinéma" qui, avec une exposition Gaumont avait amené un public plus nombreux et diversifié et à une diminution générale de la fréquentation des musées en France en 1996.

Les travaux de rénovation ont continué dans le musée : ouverture de vitrines, dépoussiérage et restaurations de documents.

Collections muséographiques

1- Inventaire et catalogage :

- le catalogage des 2.000 pièces de la collection d'appareils est maintenant terminé et est sur base informatique
- sur les mêmes bases, 700 pièces de la collection d'appareils des Archives du film du CNC, ont été cataloguées
- catalogage des dessins de Marey-Demeny : 490 pièces
- catalogage en cours : brevets d'invention : 5.000 pièces, plaques de verre négatives : 4.000 pièces, plaques de lanterne magique : 6.000 pièces
- catalogage des 2.000 pièces de la collection de costumes : maintenant terminé et sur base informatique
- 750 pièces d'objets et décors ont été catalogués sur le même principe. Les 1.400 pièces restantes sont en cours de catalogage.

2- Expositions :

réalisation de trois expositions :

- *Georges Demeny et l'invention du cinéma*, Musée de la Chartreuse de Douai, avril-septembre 1996
- *le Cinéma dans son entier est une avant-garde*, Cinémathèque française
- *Pathé, les premières années*, Cinémathèque française, octobre-décembre.

3- Prêts à des expositions majeures :

- *Spectacle des Années Folles*, Fondation pour l'Architecture, Bruxelles 10 septembre-14 octobre 1996
- *Bunuel, Museo nacional Reina Sofia*, Madrid, 13 juillet-14 octobre
- *Greta Garbo*, Svenska Filminstitutet, Stockholm, 25 avril- 30 octobre
- *Austria im Rosennetz*, Kunsthalle, Wien, 10 septembre- 10 novembre
- *100 ans de cinéma, Illusion, Emotion, Réalité*, Kunsthalle, Zürich, novembre 1995-novembre 1996
- *L'Informe, le modernisme à rebours*, Centre Georges Pompidou, Paris, 15 mai-26 avril
- *Jean Cocteau*, La Louvese, 6 juillet- 25 août
- *De Metropolis à Blade Runner*, Deutsche Filmmuseum, Francfort, 26 juin - 8 septembre.

ACTIVITES D'EDITION

7 Ouvrages

ALAIN DELON

104 pp, 60F

Ouvrage collectif réalisé à l'occasion de la rétrospective Alain Delon à la Cinémathèque française (mars-avril 1996); coordonné par Philippe Arnaud et Agnès Wildenstein. Comporte un article inédit de Joël Magny.

LE MOUVEMENT CONTINUÉ

par Laurent Mannoni

450 pp., 325F

Catalogue présentant 1.465 appareils anciens, des phénakistoscopes aux caméras, des vues d'optique aux disques stroboscopiques

LUMIÈRE ET MOUVEMENT, INCUNABLES DE L'IMAGE ANIMÉE, 1420-1896

par Laurent Mannoni, Donata Pesenti Campagnoni et David Robinson

470 pp. 490F.

Réunit plus de quarante documents clés et de nombreuses illustrations sur l'évolution de images animées depuis la Renaissance jusqu'à l'invention du cinéma. Par trois spécialistes internationaux du pré-cinéma.

CATALOGUE DES FILMS FRANCAIS DE FICTION DE 1908 A 1918

par Raymond Chirat et Eric Le Roy

200 pp. 240F.

Recensé par ordre alphabétique de titres tous les films de fiction sortis entre le 1er janvier 1908 et le 31 décembre 1918. L'inventaire de ces 9.595 films est complété par un index spécifique aux séries, ainsi qu'un index de tous les noms cités. Raymond Chirat est l'auteur des catalogues des films français, mondialement connus, pour les années vingt à cinquante; Eric Le Roy est directeur au Service des Archives du Film.

GEORGES FRANJU

par Freddy Buache

Essai sur le cinéaste Georges Franju, qui fut aussi le co-fondateur de la Cinémathèque française, par l'ancien directeur de la Cinémathèque de Lausanne. Illustré de photogrammes inédits réalisés à partir des copies déposées à la Cinémathèque française. Ouvrage publié avec le concours du Festival de Belfort-Entrevues.

POUR UN CINEMA COMPARÉ : .INFLUENCES ET REPETITIONS

sous la direction de Jacques Aumont

432pp., 120F.

Recueil de conférences prononcées dans le cadre du Collège de l'histoire de l'art cinématographique en 1995-1996.

Avec la collaboration de Philippe Arnaud, Antoine de Baecque, Alain Bergala, A. Bonfand, Nicole Brenez, M. Cerisuelo, Hubert Damisch, Ch. Deshamps, Jean Douchet, Bernard Eisenschitz, Guy Fihman, Hervé Joubert-Laurençin, Michèle Lagny, Gérard Legrand, Jacqueline Nacache, Jean Narboni, Dominique Païni, Alain Philippon,

D.Polan, Jean-François Rauger, Fabrice Revault d'Allones, Nicolas Saada, Charles Tesson, Sergio Tofetti.

Ouvrage publié avec le concours de la délégation au développement et aux formations du Ministère de la culture.

LA PERSISTANCE DES IMAGES

260pp., 240F.

Ouvrage collectif, constituant le volume 5 des catalogues de tirages, sauvegardes et restaurations des collections de la Cinémathèque française.

Revue Cinémathèque

revue semestrielle d'esthétique et d'histoire du cinéma : deux livraisons (n° 9 et 10, printemps et automne 1996).

tirage : 2.000 exemplaires
prix au n° : 135 F.

Cinémathèque de la Danse

La Cinémathèque de la Danse, département de la Cinémathèque française, créée par Costa-Gavras et la Direction de la Musique et de la Danse du Ministère de la Culture va fêter ses quinze ans en 1997.

Au cours de l'année 1996, la Cinémathèque de la Danse :

- a agrandi la collection de films de et autour de la danse de plusieurs titres;
- a diffusé ces images au cours d'une soixantaine de manifestations au Palais de Chaillot, en France et tout particulièrement à l'étranger en participant de façon importante aux festivals d'Auckland et de Wellington en Nouvelle Zélande et de Melbourne en Australie.
- a présenté des programmes culturels à l'Opéra de Paris, pour la septième année;
- a collaboré à des émissions de télévision.

Nombre de spectateurs en 1996 : 20.000.

Parrallèlement, l'activité de visionnage d'archives s'est poursuivi et a attiré de plus en plus de visiteurs.

Salon du Livre de Cinéma (19-20 octobre 1996)

La 5ème édition du Salon a réuni 100 éditeurs et revues de cinéma et accueilli 4.000 visiteurs. 3.200 livres et revues ont été vendus sur les différents stands, chiffre en nette augmentation par rapport à 1995.

Assemblée Générale

L'assemblée générale annuelle a eu lieu au Palais de Chaillot le 24 juin 1996.

Porto Vecchio

CINEMATHEQUE DE CORSE

LA CORSE ET LE CINÉMA

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1996

1996 a été une année charnière pour notre association qui attend la livraison de nouveaux locaux adaptés à la conservation, à l'archivage et à la diffusion du patrimoine cinématographique. De ce fait l'acquisition -essentiellement pour les films- et le dépôt de nouvelles archives ont été repoussés du fait de l'exiguïté de nos structures actuelles. L'inventaire a été notre préoccupation essentielle.

Les acquisitions de l'année ont porté principalement sur les livres, les revues, les achats sur microfilms de journaux corporatifs et de quotidiens pouvant servir à la recherche sur l'histoire du cinéma corse, les archives de l'exploitant du théâtre-cinéma municipal de Bastia des années 20, des affiches (sur le thème de Napoléon et son temps) . Nous avons eu également des dépôts de films amateurs.

La programmation régulière tous les jeudis dans la salle de cinéma de la ville a privilégié le cinéma français, notamment le cinéma français des années 90. Pierre Salvadori, corse d'origine est venu présenter son dernier film *Les Apprentis*.

Des actions ponctuelles : Cinéma italien , Daniele Luchetti est venu présenter ses films.
Lazare Meerson, décorateur de cinéma . Dans le cadre de la Fédération des Cinémathèques et Archives de Films de France (Fédération dont nous sommes membre-fondateur) deux journées ont été consacrées à Lazare Meerson (six films et une conférence de Jean-Pierre Berthomé)

Une exposition d'affiches *Napoléon, et son temps s'affiche au cinéma* a été présentée à Ajaccio au musée Fesch durant deux mois, avec parallèlement des projections de films napoléoniens et une conférence de Jean Tulard.

Le livre de Jean Pierre Mattei *La Corse et le cinéma -1^{ère} époque 1897/1929- Le Muet* a été publié au mois d'août, aux éditions Piazzola à Ajaccio. Un livre collectif sur *L'image de Napoléon au cinéma* comprenant une filmographie analytique est en cours d'édition.

Jean-Pierre Mattei a fait une intervention en décembre à Paris au colloque Domitor sur Pathé.

L'année 1997 sera une nouvelle étape dans la vie de notre archive avec la livraison de nouveaux bâtiments.

Praha

Národní filmový archiv Praha

National Film Archives fulfilled in accord with the law of archival purposes the basic impositions i.e. collecting, preservation and scientific elaboration and utilization audiovisual and written records.

In the year 1996 National Film Archives took over in its archival care the materials of the Ethnographic Institute and other institutions 16 mm prints of school and documentary films from the liquidated district centres, 8 mm films from private collection of the writer Mr. O. Filip, which represents the personalities of Czech exile, from the Ministry of Foreign Affairs of the Czech Republic and acquired the archive's collection of Czech Army Film.

It has been elaborated and deposited 2 646 new film materials, 1 055 videocassettes, of which on the strength of the compulsory duty (legal depot) National Film Archives acquired 48 features prints and 45 short prints (152 946 m). It has been reprinted 321 275 m of film materials, demoulding 296 846 m of film materials mostly on nitrate base. Entering into computer has been kept on continuing (basic record of 3588 titles, complete record of 766 titles). The reconstruction works on film materials continued. The all department of NFA are co-operating on the publishing of the filmographic work ČESKÝ HRANÝ FILM II. 1930-1945 (Czech Features Film II. 1930-1945). The building of sound records of the Czech cinematography keeps on continuing.

National Film Archives begun to shoot thanks to the agreement and understanding of Minister of Culture Mr. J. Talíř documentary records of the present.

In the department of written documents was worked intensive on the materials acquired from the liquidated institutions. Was acquired 4 430 photographs from the foreign films, 1 041 posters and 2 787 public materials. Within the framework of the restore works was made from the glass negative of various formats

3 316 photographs and restored 121 posters. The Film Yearbook 1995 was compiled (published 17.6.1996) in which the calendar of film event of the year 1995 was included.

There was made the study for building of digital workplace of screen records.

In the theory and history department were made some studies to the history of Czech films, continued the works on long-termed projects (The History of Czech Cinematography I, the Film Reports in the 30th years. The bibliographic works to the publication of The Czech Feature Film II, 1930-1945 continued.

The NFA has published: Filmová ročenka 1995 (Film Year-book 1994, Czech-English), the book of Jiří Cieslar: Concettino ohlédnutí (Concettino looking back). Portraits, criticisms and essays 1975-1995, the book of Jiří Doležal: Česká kultura za protektorátu. Školství, písemnictví, kinematografie (The Czech Culture in the Protectorate. Education, Literature, Cinematography) and the book of Josef Kořán: Bylo to jinak (It was otherwise).

The film quarterly Iluminace has published four numbers 1, 2, 3, 4/1996. Monthly Filmový přehled (Czech analogy to the Monthly Film Bulletin) brought our numbers (1-12/1996). Important improvement of this periodical represent its computerised version (monthly, quarterly, half-year and yearly).

The archive cinema PONREPO screened from 1.1.1996 till 12.4.1996 the following cycles: A. Kurosawa, J. Ford, G.W. Pabst, V. Zurlini, L. Bunuel, the profiles of actors J. Moreau, I. Lupino, H. Ruhmann. On 18.12.1996 the NFA opened festively the new screen hall in the area of KONVIKT with the capacity of 118 seats furnished by the screening technology 16/35 mm, Dolby Stereo. The operation was opened on 2.1.1997.

Centenary of Cinema

The NFA devoted an uncommon attention to promotion

and propagation of the Czech film culture on the domestic as well as foreign scene.

In the Czech Republic took part in the shows realized during the festival FINÁLE PLZEŇ, ACADEMIA Olomouc, Festival of French Film in Luhačovice. International Film Festival Karlovy Vary, Czech film Comedy Festival and other important events.

In cooperation with the Czech TV the NFA has prepared the special series - 100 years of Cinema - 100 Czech films which introduces to the general audience the outstanding works of the Czech cinema. This very successful programme was finished in 1996.

In the cooperation with the FIAF's members Cinemateca Uruguay and the Ministry of Foreign Affairs of the Czech Republic the shows of Czech films are organized in the countries of the Latin America which will be concluded in 1997 in Montevideo, in cooperation with the Ministry of Foreign Affairs of the Czech Republic the shows of the Czech films in Africa and Asia.

Along with Filmoteca Española and Cinemateca Portuguesa the NFA organized the show of the Czech and foreign films in Madrid and Lisabon, further shows in Turin and Paris (Czech avant-garde), in Lubljana (Jiří Menzel's retrospect), in La Rochele (the retrospect of Karel Kachyňa's films), in Kiev the show of the Czech new-wave films, in Wien, Regensburg, Pordenone, Bologna, Sankt Peterburg, Brusel, Iran (Czech children films), participated in the International Festival of Film Clubs in Banska Bystrica. The NFA organized the show The Czech Literature and Film, later was shown in American and Canadian archival centres and it was closed in September 1996.

In cooperation with Centre G. Pompidou and Slovak Film Institut the NFA have arranged under the patronage of Minister of Foreign and Minister of Cultur of the Czech Republic the larges show of Czech films abroad. This show was festively opened on 22.10.1996 and will be closed on 3.3.1997. This show is accompanied with the exhibition of marionettes, costumes, photographs,

posters and publication and there will be screened 145
Czech films.

To this show Centre G. Pompidou published the
Catalogue about the history of Czech and Slovak films.

1. New acquisitions

2646 new films were processed, classified and deposited,
of which

892 prints of full-length feature films,

163 negatives of full-length feature films,

1271 prints of short films and

172 negatives of short films,

148 prints of 16 mm films,

of which as legal deposit

24 titles /48 prints/ of full-length feature films,

23 titles /45 prints/ of short Czech films

/152 946 m/

1055 video cassettes were classified and deposited,
of which

302 videocassettes BETA SP

of which as legal deposit

138 videocassettes BETA SP

221 videocassettes VHS

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

63 prints of full-length feature films

16 masters of full-length feature films

18 negatives of full-length feature films

66 prints of short films

13 masters of short films

58 negatives of short films

32 prints of news-reels

116 424 m of nitrate film was transferred to safety stock

204 851 m of safety film was proceeded,

b) Mould was removed from 296 846 m film material

c) Some prints were tinted (16 109 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) 2311 positive films and 335 negatives were identified in detail and catalogued
 - d) Filmographic data of 4456 feature and short films were entered into computer format
4. The use of films
 - a) In the archive cinema 137 feature and 51 short films were shown
 - b) NFA worked with Czech TV during which 104 ancient Czech films were broadcast in the programme "Films for Old-timers" and in the programme "100 years of Cinema - 100 Czech films"
5. Foreign relations
 - a) Old Czech films were shown at many foreign film festivals at their request
 - b) NFA sent 3 feature films to foreign archives, as indefinite loans
NFA sent 46 prints of feature films and 49 prints of short films to foreign archives as temporary loans.

B. Documentation department

Acquisitions:

Stills	6 331	items
Posters (AO, A1 and special formats)	1 041	items
Slides of posters	331	items
Books	654	items
Scripts	3	items
Periodicals	70	items

Preservation:

Restoration of posters	121	items
Restoration of glass negatives	3 316	items

Pretoria

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SOUTH AFRICAN NATIONAL FILM VIDEO AND SOUND ARCHIVE

1. ACQUISITIONS OF THE YEAR

The South African National Film Video and Sound Archive acquire film material by way of private donations from production companies and transfers from government departments which generate their own material. Unfortunately most documentary films are being shot on video currently.

Please note that no legislation for legal deposit of audio-visual material exists in South Africa, but it is envisaged.

The following material was either donated or transferred during this year:

1.1 PRIVATE DONATIONS

None

1.2 TRANSFERS OF GOVERNMENT GENERATED MATERIAL

Please note that the transfer of this material is compulsory in accordance with the Archives Act.

7000 reels of documentary educational films. (Local and foreign productions)

Arrangement and description of this material is not completed. A list of titles can be made available on request.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Since provisional membership was granted by FIAF to the South African National Film Video and Sound Archives, we realised that changes should be made to comply to international standards of film preservation.

The vinegar syndrome is presently affecting about 30% of the collection. Unfortunately little can be done at present to stop the syndrome, due to a lack of funds and the present inadequate staff composition.

The smell associated with the vinegar syndrome was also detected amongst some of the 17.5 magnetic tapes recently. Proper examples of affected material will be sent to the South African Bureau for Standards' laboratories to run tests for possible chemical substances responsible for the problem.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

3.1 CATALOGUING

The holdings of the SANFVSA are still being catalogued on a manual card system, however 2470 reels of film has been data processed for capturing on the STAIRS computer programme. A backlog of approximately 18 000 reels of film to be processed exist. A further 60 000 reels of film still need to be catalogued and appraised.

Of the 2470 reels that have already been data processed, two publications with 1 000 entries each were made available to be sold.

3.2 DOCUMENTATION

Except for the above-mentioned data processing of film material, which includes title, synopsis and technical detail, no other documentation took place.

3.3 RESEARCH

The SANFSA has not conducted any research from within their own ranks, other than assisting members of the public and for the centenary of cinema celebrations.

Much material was however made available for academic and commercial research during the year, mainly for use in television documentaries.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

4.1 FILM SHOWINGS

The centenary of cinema in South Africa was celebrated with a film festival during July this year. The SANFVSA in collaboration with the Cultural Bureau of the University of Pretoria presented a 6 day, 3 screenings per day programme on firsts in our film history. (First sound film, first all black cast, first musical, first comedy, etc.)

Screenings of various educational films were also presented to some of the local schools during our annual open week in August.

A number of other screenings were done by request at local film festivals and community centres. Visitor groups were accommodated in the theatre on our premises.

4.2 EXHIBITIONS

A permanent exhibition on the premises of the archive is open to the public for visits.

During the centenary celebrations a special exhibition with the theme of "Firsts in the S.A. Film Industry" was put up, during the open week a historical overview of the film industry was exhibited as part of the overall exhibition which covered all the activities in our archive.

4.2 PUBLICATIONS

None

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

5.1 BUDGETARY MATTERS

The SANFVSA runs on a very small staff with an extremely tight budget. Our financial year ends in March. The budget allocated to film was mainly used in proper storing, preventative preservation, staff, repairs, building maintenance, equipment and administration.

5.2 RELATIONS WITH GOVERNMENTAL AUTHORITIES

Although the SANFVSA is a minute part of the whole South African governmental structure, it can be reported that they are committed to the Archive. A white paper on the film industry in South Africa was submitted to the Minister of Arts, Culture, Science and Technology in which the Film Archive enjoyed due recognition.

Discussions with regard to the legal deposit of audio visual material also took place. Legislation in this regard will hopefully be passed during 1997.

6. INTERNATIONAL RELATIONS

South Africa was accepted into the international fraternity of film archives for the first time this year when we gained acceptance as provisional members of FIAF. The SANFVSA took part in the Nederland Filmmuseum's programme at the International documentary Filmfestival Amsterdam.

Mr. D P de Waal (Chief : SANFVSA) attended the FIAF Summer School during June/July in England.

7. SPECIAL EVENTS ETC.

As mentioned in paragraph 4, the centenary of South African cinema was celebrated by way of a local film festival and a special exhibition.

The new Archives Act was proclaimed during this year. It will come into operation early in 1997. The full impact of this legislation will only be felt then, and will be reported in the next annual report.

Pune

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE - 411 004

FIAF Annual Report 1996

1. Acquisitions of the year

During the year 143 new titles (34 shorts and 109 features) and 86 duplicate prints (8 shorts and 78 features) were acquired. We also received significant deposits of the negatives of several Telugu, Marathi, Bengali, Oriya and Hindi films from various producers/ rights owners.

Some of the major Indian feature films acquired during 1996 are: *Pati Bhakti* (Hindi/1932), *Chand Saudagar*(Bengali/1934), *Bejoy Rager* (Bengali/1936), *Matir Ghar*(Bengali/1943), *Krishna Leela* (Hindi/1946), *Hua Savera* (Hindi/1948), *Grihalakshmi* (Hindi/1949), *Sangham* (Telugu/1954), *Sata Janma Cha Sobti* (Marathi/1959), *Daiva Piravi*(Tamil/1960) and *Kalathur Kannamma*(Tamil/1969).

An important development during the year was that the Government has decided that NFAI be entrusted with the preservation material of our sister organization Films Division, Mumbai. The films being transferred are an invaluable document of the first decades of post-independence Indian political and social history. With this, the Archive's responsibility to preserve the national film heritage has been officially extended to include the vast area of Government sponsored documentary and non-fiction cinema.

In exchange for the Archive's help in restoring some of Satyajit Ray's early films, the Academy Film Archive

sent us nine new prints of the Satyajit Ray films which have been restored by them on behalf of the producers and the Ray Society. We look forward to further cooperation with both these organizations within the framework of FIAF.

The National Film and Sound Archive of Australia transferred 16 reels of nitrate material relating to India, and we are in the process of finalizing an exchange with the Imperial War Museum for our copy of the "lost" 1943 British film **The New Lot**.

Among the foreign films acquired in 1996 through purchase were some Polish and Hungarian films and another French film was received as a part of our ongoing exchange programme with the Cinematheque Francaise.

2. Progress and problems in the field of preservation

Due to various reasons the construction of our new nitrate vault facility has been further delayed and the project of having a modern restoration laboratory in our premises may also be postponed. However, there is a good chance that the nitrate vault will be constructed and commissioned by 1998.

Detailed checking of 751 reels in 35mm and 48 spools in 16mm was carried out in addition to the inspection of almost all the preservation masters in order to identify the material to be copied or repaired. A further 37 reels of nitrate base films (10,502.95 meters) were transferred to safety base.

The restoration of four silent films by the great pioneer producer-director, Baburao Painter, is now almost complete. Unfortunately, all the films are incomplete and the picture quality is far from good since they have been

duplicated without the help of liquid printing. But because of the rareness of Indian silent cinema and Painter's films, in particular, this material is invaluable for our Archive.

3. Cataloguing, documentation and research

During 1996 considerable progress was made on the computerised data base on the more than 4000 Indian films in our collection.

While research work by visiting scholars continues in the Archive's viewing rooms, library and documentation centre, our own research programme is being reviewed to attract more eminent film scholars and historians to undertake projects on our behalf. The new scheme is expected to be finalized during 1997.

In the meanwhile, a research fellowship on the history of Marathi film music and an oral history project on the eminent screen and theatre artiste, Sova Sen, have been completed.

4. Film showings, exhibitions and publications

The main highlight of our screening programmes during 1996 was the presentation of the Indo-German silent classic **A Throw of Dice** with live music accompaniment in Pune, Mumbai and Delhi. The music score was specially composed for these screenings by TrioFilmPalast, Munich and a music academy based in Pune.

Retrospectives devoted to Ingmar Bergman, Krzystof Kieslowski, Jean-Luc Godard, Andrei Tarkovsky, Michelangelo Antonioni and major Indian directors and stars like Bimal Roy,

A.R.Kardar, Dilip Kumar and Dev Anand were among the highlights of the screening programmes in the Archive's theatre and our joint screening programmes in other centres.

Our distribution library which has numerous members throughout the country loaned 16mm prints of various film classics to film societies and other educational and cultural organizations all over India.

We also have an active film teaching programme comprising of long and short term film appreciation courses. The popular annual four-week Summer Course in Film Appreciation was conducted in collaboration with the Film & TV Institute of India in Pune in May and June 1996. A number of short term courses were also organized in different parts of the country.

NFAI's exhibition on "One Hundred Years of Cinema in India" continued touring all over the country during 1996.

5. Budgetary matters

Our budget position was virtually the same as last year and we could sustain the Archive's core film acquisition and preservation activities.

6. International relations

The Archive sent several Indian classics for major international events during 1996. Mehboob's *Elan* was sent to the Edinburgh Film Festival and our recently restored print of D.G.Phalke's *Kaliya Mardan* was screened at the Conference of Asian Film Experts in the Fukuoka

International Film Festival and the UNESCO-sponsored "Symposium on Film Collections in Asia " at the China Film Archive, Beijing. The Archive also presented a centennial selection of five important Indian documentary films at the Netherlands Filmmuseum, Amsterdam as a part of the "Archives Present" section of the 9th International Documentary Film Festival, Amsterdam (IDFA).

A high level delegation led by H.E.Mr.Tsang Fan Hin Tsan Mang Kin, Minister for Arts, Culture and Leisure, Govt of Mauritius visited NFAI in August 1996. Some of the other foreign visitors to the Archive during 1996 included Istvan Gaal (Hungary), Helma Sanders-Brahms (Germany), Martine van Woerkens and Martine Armand (France), Satoru Matsuda and Mashiro Matsumoto (Film Archives Section, Fukuoka City Public Library, Japan) and Tamaki Matsuoka Kanda (Japan).

7. Special events

NFAI's cinema centenary programmes continued at various centres in India during 1996. The most important of these events was held on 7 July 1996 to commemorate the 100th anniversary of the first screening of the Lumiere Brothers' 'Cinematographe' in Bombay's erstwhile Watson's Hotel.

Pyongyang



조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the
Democratic People's Republic of Korea*

*15, Pochangdong
Central district,
Pyongyang*

*Cable: Korfilmarchive
Tel: 3-88-49
Pyongyang*

RAPPORT D'ACTIVITE 1996

Sous la sage direction du camarade Kim Jong Il, grand Leader du peuple coréen, et grâce à l'assistance active du Gouvernement de la République, la Cinémathèque Nationale de Corée a mené avec succès les activités planifiées pour 1996.

1. Acquisition

En 1996, la Cinémathèque Nationale a collectionné 84 longs-métrages et 98 courts-métrages, dont 5 titres concernant les artistes prolétariens de la grande série "LA NATION ET LE DESTIN", qui canalise les efforts des cinéastes de notre pays sous la direction de notre Parti.

Ces films parlent des écrivains et artistes progressistes qui, pendant la domination coloniale de l'impérialisme japonais, ont lutté contre l'oppression de celui-ci, réunis dans une organisation artistique révolutionnaire.

2. Préservation

La Cinémathèque a accordé une grande attention à la préservation à long terme des documents filmiques.

Les dépôts pour noir et blanc ont continué d'observer la température de 10-12°C et l'humidité relative de 50-60%, tandis que les dépôts pour la couleur la température de -5°C et l'humidité relative de 35%.

Le groupe technique a testé 1689 titres (soit 18 mil bobines) à l'aide d'un indicateur nouvellement développé et a détecté le syndrome de vinaigre à 3 titres (environ 30 bobines).

La décomposition du support de ces pellicules a été arrêté par le moyen d'un relavage. Les ayant mises sous une surveillance spéciale, on continue des expériences destinées à les ramener à l'état d'origine.

3. Catalogage et Documentation

La Cinémathèque a effectué le catalogage des 182 titres collectionnés au cours de l'année, dont les données de base ont été computerisées.

Une dizaine de revues de cinéma parmi les plus importantes ont été indexées.

4. Projection

La Cinémathèque a organisé 462 séances de projection avec les 217 films du pays et de l'étranger.

Le nombre des spectateurs est 63 mille personnes.

Et 274 titres de films ont été prêtés aux gens de cinéma et aux techniciens, ainsi qu'aux étudiants du domaine cinématographique.

5. Budget

La Cinémathèque Nationale a bénéficié de tout le budget prévu pour 1996.

De 900,000 Wons (environ 450,000\$) du budget, 60% ont été dépensés pour la préservation et 20% pour le salaire du personnel.

6. Relations étrangères

La Cinémathèque a envoyé des délégations au 46ème Festival International du Film de Berlin et au 31ème Festival International du Film de Karlovy Vary, ainsi qu'aux cinémathèques de Chine et de Pologne.

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**CINEMATECA
NACIONAL**
ECUADOR
15 AÑOS

LA CINEMATECA NACIONAL EN SU QUINCE ANIVERSARIO

EN 1996, CINEMATECA NACIONAL CUMPLIÓ QUINCE AÑOS DE ACTIVIDAD. EN ESTE CORTO LAPSO SE HA LOGRADO CONSOLIDAR LA IMAGEN EDUCATIVA, DE ARCHIVO Y DE DIFUSIÓN CON UN PÚBLICO HABITÚE QUE SE INTERESA POR LA CINEMATOGRAFÍA COMO PARTE DE LA CULTURA NACIONAL E INTERNACIONAL. HA ABIERTO SÓLIDOS CONTACTOS CON ORGANISMOS E INSTITUCIONES COMO LA UNESCO, EMBAJADAS, UNIVERSIDADES Y CENTROS CULTURALES QUE POSIBILITAN LA CONTINUIDAD DE SUS ACCIONES. LA PRINCIPAL DIFICULTAD ES DE ORDEN ECONÓMICO POR LA CRISIS QUE VIVE EL PAÍS Y EN ESPECIAL POR EL DÉFICIT PRESUPUESTARIO EN LA CASA DE LA CULTURA.

ADQUISICIONES DEL AÑO:

ES IMPORTANTE DESTACAR QUE, EN 1996, EL 100% DE LAS PELÍCULAS DEL ACERVO NACIONAL SE HA OBTENIDO COMO DONACIÓN. NOVENTA Y OCHO TÍTULOS DE PELÍCULAS QUE CORRESPONDEN A 228 ROLLOS EN 35 Y 16 MM. Y SE UBICAN EN LAS DÉCADAS DEL CINCUENTA AL OCHENTA. CABE RESALTAR EL FONDO DE NOTICIEROS Y DOCUMENTALES ENTREGADOS POR EL MAYOR ORGANISMO DE COMUNICACIÓN DEL ESTADO, SENACOM, 207 ROLLOS QUE ENMARCAN LAS GESTIONES GUBERNAMENTALES Y PROCESOS DE NACIONALIZACIÓN DE LOS RECURSOS NATURALES EN LA DÉCADA DEL SETENTA. APARTE DE IMPORTANTES PLANTEAMIENTOS ACERCA DE OBRAS PÚBLICAS, SALUBRIDAD Y TRANSMISIONES DE MANDO GUBERNAMENTAL. DE IGUAL MANERA, EL FONDO ENTREGADO POR LAS FUERZAS ARMADAS DEL PAÍS, 11 TÍTULOS QUE CUBREN PARADAS MILITARES Y ACTIVIDADES SOCIALES. POR OTRA PARTE, ESTÁN LOS FILMES TESTIMONIALES VINCULADOS A LA MEDICINA, LA ETNOLOGÍA Y EL ANDINISMO. ESTOS ÚLTIMOS REALIZADOS POR NO PROFESIONALES DE LA CINEMATOGRAFÍA ("AMATEURS") Y CUYAS CARACTERÍSTICAS MERECE ESPECIAL ATENCIÓN, DADO QUE EL ECUADOR NO HA LOGRADO DESPEGAR INDUSTRIALMENTE EN SU CINE.

LA IMPORTANCIA HISTÓRICA DE TODO ESTE MATERIAL TIENE QUE VER CON EL MOMENTO POLÍTICO QUE VIVE EL PAÍS. PUES MUCHOS DE LOS MATERIALES REGISTRADOS HACE VEINTE AÑOS TIENE VIGENCIA EN LOS PLANTEAMIENTOS REINVIDICATIVOS QUE LOS MOVIMIENTOS SOCIALES ACTUALES HACEN PARA LA DEFENSA DE SUS RECURSOS NATURALES: PETROLEO, BANANO, ETC. LOS TEMAS DE AFICIONADOS QUE INCLUYEN PRÁCTICAS MÉDICAS, ETNOLÓGICAS Y DE ANDINISMO DESDE LA DÉCADA DEL CINCUENTA, RELATAN LOS INICIALES PROCESOS DE EVOLUCIÓN TECNOLÓGICA EN LA CIRUJÍA Y TRAUMATOLOGÍA DE CADERA, ADEMÁS DE DESCUBRIRNOS LAS PRIMERAS FORMAS DE ERRADICACIÓN DE PLAGAS SUBTROPICALES EN EL PAÍS. POR OTRA PARTE, SE EVIDENCIAN LAS PRIMERAS ASCENSIONES A LOS MONTES NEVADOS ECUATORIANOS POR PARTE DE NACIONALES. PUES, ANTERIORMENTE SOLO ERAN ASCENDIDAS POR MONTAÑISTAS EXTRANJEROS.



**cinemateca
nacional**
ECUADOR
25 AÑOS

2.

EL QUE LA SECRETARÍA NACIONAL DE COMUNICACIÓN DEL ESTADO HAYA CONFIADO EN LA SERIEDAD DE NUESTRO TRABAJO, SIGNIFICA QUE HEMOS LOGRADO EL MAYOR AVAL INSTITUCIONAL PARA QUE SE IRRADIE ESA MISMA ACTITUD A NIVEL DE LOS POSIBLES DONANTES PÚBLICOS DE MATERIAL CINEMATOGRAFICO Y VIDEOGRAFICO ANTIGUO Y ACTUAL QUE PERTENECE AL PATRIMONIO DE IMÁGENES. SINEMBARGO LAS DIFICULTADES PRIORITARIAS TIENEN QUE VER CON LOS MECANISMOS LEGALES QUE REGLAMENTEN Y OBLIGUEN LA CUSTODIA EN CINEMATECA NACIONAL DEL PATRIMONIO FÍLMICO ECUATORIANO Y SU CORRESPONDIENTE DIFUSIÓN. CONFIAMOS EN QUE LA REUNIÓN REGIONAL DEL CONGRESO FIAF 97 CARTAGENA PUEDA ABSOLVER ESTOS VACÍOS.

ACTIVIDADES DE PRESERVACION:

APARTE DEL CUIDADO Y LIMPIEZA DE 50.400 PIES DE PELÍCULAS. HEMOS MANEJADO EL MATERIAL EN COPIAS DE VIDEO PARA DIFUNDIRLO A NIVEL DE ACTOS PÚBLICOS DE HOMENAJE A LOS DONANTES DEL MATERIAL MÉDICO, ETNOLÓGICO Y ANTROPOLÓGICO. LO HEMOS TRANSFERIDO IGUALMENTE PARA EL MUSEO DE LA HISTORIA DE LA MEDICINA Y PARA TESIS DE INVESTIGACIÓN MÉDICA Y ANTROPOLÓGICA. ES NUESTRO COMPROMISO DEVOLVER EN COPIA EN VIDEO EL MATERIAL DONADO Y ELLO ESTÁ EFECTUADO EN UN 25%.

UN RUBRO EXTRA EN LAS ACTIVIDADES DE PRESERVACIÓN SIGNIFICA LA IMPORTANTE DONACIÓN HECHA A CINEMATECA DE EQUIPOS DE FILMACIÓN ANTIGUOS PARA CONFORMAR UN MUSEO DEL CINE. AL MOMENTO TENEMOS 20 PIEZAS QUE INCLUYEN PROYECTORES Y FILMADORAS DE 1920 HASTA 1960.

ACTIVIDADES DE CATALOGACION DE FILMES:

DESDE EL MES DE AGOSTO 96 RECIBIMOS EL 95% DE LAS PELÍCULAS EN CUSTODIA Y ELLO SIGNIFICA QUE HASTA EL MES DE DICIEMBRE 96 HEMOS CATALOGADO SOLO EL 25% DE ESE MATERIAL. ESTAMOS EN PROCESO DE CATALOGACIÓN DE LA TOTALIDAD DE FILMES RECIBIDOS ESTE AÑO. SINEMBARGO, UN CONTROL PRELIMINAR NOS DÁ CUENTA DE LA CALIDAD, TEMÁTICA Y PROCEDENCIA DEL 100% DEL MATERIAL.

LA CATALOGACIÓN DE TODO EL PATRIMONIO FÍLMICO NACIONAL QUE DATA DESDE 1926, SE HA INFORMATIZADO EN UN 25%. SE REALIZAN CONTACTOS PARA INCORPORARNOS DEFINITIVAMENTE A UNA RED INFORMÁTICA.



**cinematoteca
nacional**

ECUADOR

15 AÑOS

3.

PROGRAMACION Y ACCESO A LA COLECCION DE FILMES:

HEMOS CONCEBIDO CONVENIOS DE COLABORACIÓN CON CENTROS EDUCATIVOS Y UNIVERSIDADES PARA PROPONER COMO TEMAS DE DOCENCIA E INVESTIGACIÓN, ALGUNOS DE LOS FONDOS FÍLMICOS, FUNDAMENTALMENTE ANTROPOLÓGICOS. ESTO ES, LOS REFERIDOS A FORMAS CULTURALES DE COMUNIDADES INDÍGENAS DEL ORIENTE AMAZÓNICO QUE, EN LA ACTUALIDAD, SE ENCUENTRAN DESAPARECIDAS O METAMORFOSEADAS.

PODEMOS SEÑALAR TAMBIÉN LA INSTITUCIONALIZACIÓN DE DOS FESTIVALES ANUALES: UNIÓN EUROPEA E IBEROAMÉRICA QUE PERMITEN EL CONOCIMIENTO DE CINES NACIONALES QUE NO ENTRAN EN LA USUAL DISTRIBUCIÓN COMERCIAL. FINALMENTE SUBRAYAMOS LA DIFUSIÓN PERMANENTE DEL CINE LATINOAMERICANO Y ECUATORIANO EN UN PROGRAMA SEMANAL DE TELEVISIÓN QUE CUBRE UN RADIO MUY AMPLIO DE ESPECTADORES.

NUESTRA MATRIZ, LA CASA DE LA CULTURA ECUATORIANA, A TRAVÉS DE SUS 21 NÚCLEOS PROVINCIALES, CUBRE EL TERRITORIO NACIONAL. EN ESTE AÑO HEMOS PRESENTADO PARA SU FINANCIACIÓN, UN PROYECTO DE RED DE VIDEOTECAS PARA LOS 21 NÚCLEOS DEL PAÍS. SU EJECUCIÓN SIGNIFICARÁ LA POSIBILIDAD DE QUE EN TODO EL PAÍS SE CUENTE, PARA SU DIFUSIÓN, CON CUARENTA HORAS DE FILMACIÓN NACIONAL TRANSFERIDA A VIDEO.

EN NUESTRA SALA DE CINE DE 35 MM. HEMOS PROGRAMADO UN TOTAL DE 120 PELÍCULAS QUE INCLUYEN 12 FILMES DE PROGRAMACIÓN REGULAR Y 108 CORRESPONDIENTES A 2 CICLOS, 8 MUESTRAS Y 4 FESTIVALES DE CINE MEXICANO, CHECOSLOVACO, ALEMÁN, CHILENO, ESPAÑOL, FRANCÉS, BRASILEÑO, BELGA, AUSTRÍACO, SUECO, CHINO Y NORTEAMERICANO. LAS PELÍCULAS CON MAYOR NÚMERO DE ESPECTADORES FUERON: "EL PERIÓDICO" DE RON HOWARD, "EN EL NOMBRE DEL PADRE" DE JIM SHERIDAN, "LOS GACHORROS" DE JORGE FONZ, "PEDRO PÁRAMO" DE CARLOS VELO, "EL MAESTRO DE ESGRIMA" DE PEDRO OLEA, LA RETROSPECTIVA DE WIM WENDERS, LA DE NELSON PEREIRA DOS SANTOS Y LA MUESTRA DE SACHA GUITRY.

RELACIONES INTERNACIONALES Y PRESUPUESTO

HEMOS ESTABLECIDO CONTACTO CON LA UNIÓN EUROPEA, LA ORGANIZACIÓN DE ESTADOS IBEROAMERICANOS Y EL GOBIERNO DEL JAPÓN PARA INVOLUCRARNOS EN UN PROYECTO DE CONSULTA PÚBLICA DE EL MATERIAL FÍLMICO Y DE LA DOCUMENTACIÓN DEL CINE ECUATORIANO. ESTO ES, CONSEGUIR EL SISTEMA DE COPIADO DE LOS FILMES, LABORATORIO E INFRAESTRUCTURA PARA VISIONAMIENTO Y SISTEMATIZACIÓN DEL MATERIAL EN CUSTODIA. PROYECTAMOS CUMPLIR



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ECUADOR

15 AÑOS

4.

ESTE COMETIDO EN DOS AÑOS Y MÁXIMO PARA INICIAR EL AÑO 2000. POR OTRA PARTE, MANTENEMOS CONTACTO CON NUESTRO MINISTERIO DE RELACIONES EXTERIORES E IMPULSAMOS CONJUNTAMENTE MUESTRAS ITINERANTES DE CINE ECUATORIANO EN EUROPA, ASIA Y AMÉRICA LATINA.

NUESTRAS LIMITACIONES SON ESENCIALMENTE PRESUPUESTARIAS. NO CONTAMOS CON UN PRESUPUESTO EXCLUSIVO PARA TAREAS DE CATALOGACIÓN, PRESERVACIÓN Y COPIADO DEL MATERIAL. DISPONEMOS SI DE UNA INFRAESTRUCTURA IDEAL NO SOLO PARA NUESTRO TRABAJO SINO TAMBIÉN PARA LA REALIZACIÓN DE SEMINARIOS, CONGRESOS Y EVENTOS ACADÉMICOS. EN QUITO, CIUDAD DECLARADA PATRIMONIO CULTURAL DE LA HUMANIDAD, NUESTRA MATRIZ, LA CASA DE LA CULTURA ECUATORIANA POSEE UN COMPLEJO CULTURAL CASI ÚNICO EN AMÉRICA LATINA CON SALAS DE CONFERENCIAS, TEATRO, AGORA, SALAS DE CINE EN 35 MM. Y 16 MM., MUSEOS, ETC. ESTÁ UBICADO EN SITUACIÓN PRIVILEGIADA, CERCANA A UN GRAN PARQUE Y A LOS MEJORES HOTELES DE LA CIUDAD. SERÍA DABLE PENSAR QUE, EN LOS PRÓXIMOS AÑOS, PODRÍAMOS SER SEDE DEL CONGRESO DE LA FEDERACIÓN INTERNACIONAL DE ARCHIVOS DE FILMES FIAF.

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CINEMATHEQUE MAROCAINE

RAPPORT D'ACTIVITES POUR L'ANNEE 1996.

I- PREAMBULE :

1- Pourquoi la Cinémathèque Marocaine ?

- ◆ 1896, les premiers opérateurs des lumières et les premières images sur le Maroc voient le jour.
En 1897 a lieu la première projection au Palais Royal de Fès.
1901, le cinématographe s'installe au Maroc (Gabriel Veyre).
- ◆ Les années 1916 / 40 : une réglementation en matière d'installation de projection, de fabrication et d'importation de films se met en place.
- ◆ Le Centre Cinématographique Marocain est créé en 1944 avec le Service du Cinéma pour la réglementation et le contrôle du secteur ainsi que les Studios du Souissi.
- ◆ Les années 50 : Othello d'Orson WELLS (Palme d'Or à Cannes sous pavillon marocain).
- ◆ Dès la fin des années 50 apparaissent les premiers films nationaux (actualités, courts et longs métrages).
- ◆ Les années 70 / 80 : Complexe de Casablanca, réorganisation du C.C.M, le Fonds de Soutien, le Complexe Couleurs de Rabat et les Festivals nationaux.
- ◆ 1995, le Maroc fête le centième anniversaire du cinématographe et inaugure la Cinémathèque Marocaine le 17 Juillet. Ouverte au public depuis le 3 Novembre 1995, elle a pour mission la préservation du patrimoine cinématographique ainsi que la diffusion de la culture par le cinéma.

2-Mission et objectifs :

- ◆ La Cinémathèque Marocaine s'attelle d'une part à la recherche, l'acquisition, l'archivage de films, voire à leur restauration. Elle offre également des projections régulières, des programmations par cycles. Elle édite mensuellement le programme de ses projections (sous la forme de catalogues des programmes ou de dépliants des projections).
- ◆ D'autre part, la Cinémathèque Marocaine fait l'acquisition régulière d'ouvrages sur le cinéma pour sa bibliothèque dont l'accès au public deviendra possible au cours de la saison 97 / 98.
- ◆ La Cinémathèque Marocaine recherche et acquiert des matériels « non film » pour son Service de Documentation, son Musée du Cinéma et sa Sonothèque.
- ◆ Enfin, elle envisage dans un proche avenir à s'occuper du transfert et projections sur support vidéo, utilisables par les chercheurs, critiques, étudiants...
- ◆ La Cinémathèque Marocaine a également le projet d'organiser des projections publiques thématiques ainsi que d'éditer des publications sur le Cinéma.

- ◆ Par ailleurs, désirant rejoindre les 108 institutions consœurs à travers le monde, la Cinémathèque Marocaine a été admise à la F.I.A.F en Avril 1996 en qualité de Membre Provisoire.

3- Les collections films :

- ◆ En cours de vérification, archivage et programmation :
 - 120 longs métrages et 95 courts métrages (Maroc, Maghreb, Afrique, Ex-URSS et Chine).
- ◆ En cours d'acquisition :
 - Une centaine de longs et courts métrages (Maroc, Maghreb, France, Allemagne, Afrique, Suisse, Liban...)
- ◆ Les prévisions d'acquisition sont :
 - * la majorité des longs et courts métrages tournés au Maroc avant l'indépendance (1956).
 - * tous les films marocains depuis 1956 (une centaine de longs métrages et plus de 200 courts métrages).
 - * le plus large éventail de films représentatifs des autres cinématographies.
- ◆ A moyen et long terme, la Cinémathèque Marocaine se préoccupera de présenter un éventail de films qui peuvent exprimer à travers la variété des thèmes et des styles les ferments qui traversent les époques.
- ◆ Une attention toute particulière consistera à rechercher, restaurer, archiver et bien sûr montrer au grand public, l'ensemble de ce patrimoine d'images, dispersé aux quatre coins du Royaume.

4- Le fonds archives du C.C.M :

- ◆ Le fonds d'archives du Centre Cinématographique Marocain est constitué d'images relatives au Maroc depuis le début du siècle à nos jours.
- ◆ Ce patrimoine se compose de :
 - * 975 000 mètres d'éléments de tirage (négatifs et internégatifs).
 - * 660 000 mètres de positifs image.
- ◆ Ces images concernent :
 - * quelques long et courts métrages tournés au Maroc avant l'indépendance (1956).
 - * les actualités étrangères relatives au Maroc durant la même période (France, Espagne, etc...)
 - * toutes les Actualités Marocaines depuis 1956.
 - * les trois-quarts de toute la production marocaine (longs et courts métrages de 1956 à nos jours).
- ◆ Pour parfaire son exploitation, ce fonds d'archives fait actuellement l'objet d'un visionnage intégral et d'un archivage plus conforme aux méthodes recommandées.

II- PRINCIPALES ACTIVITES EN 1996 :

1- Acquisitions :

- ◆ Afin de contourner les difficultés rencontrées auprès des grandes maisons de distributions françaises, un contrat a été passé avec un distributeur indépendant pour l'acquisition des droits et copies d'une quarantaine de films d'origines diverses. A ce jour, une vingtaine de films seulement ont été livrés, et le retard est dû en partie au manque de copies de bonne qualité.
- ◆ Un second contrat a été passé avec un autre distributeur pour de nouvelles acquisitions, et qui sont en cours de livraison (une quinzaine).
- ◆ Les droits et copies de films marocains ont également été acquis (une dizaine de longs métrages et une vingtaine de courts métrages).

2- Conservation :

- ◆ Le dépôt de films de la Cinémathèque Marocaine a été conçu pour la conservation de films positifs dans les conditions les meilleures. Construit en sous-sol, il est climatisé et déshumidifié.
- ◆ Les négatifs des archives de films sont conservés dans des locaux appropriés, qui ont été agrandis récemment.

3- Catalogage, documentation, recherche :

- ◆ Du matériel de vérification a été acquis, ce qui a permis d'accélérer l'opération de vérification et d'archivage qui est en cours.
- ◆ Plusieurs ouvrages sur le cinéma ont été également acquis pour la bibliothèque de la Cinémathèque, qui doit être accessible aux usagers au cours de la saison 97 / 98.
- ◆ L'opération recherche et acquisition de films tournés au Maroc avant l'indépendance (1956) est en cours de préparation. De même, la recherche, la localisation et l'acquisition de tout élément relatif au patrimoine cinématographique marocain est envisagée.

4- Projections, expositions, publications :

- ◆ Depuis son ouverture en Novembre 1995, la Cinémathèque Marocaine a programmé des projections régulières (3 fois par semaine), articulées autour de cycles d'origines diverses (Maroc, Maghreb, Afrique, Ex Union Soviétique, etc...), puis par thèmes depuis Septembre 1996.
Cette deuxième approche semble réussir d'avantage puisque la fréquentation moyenne, même insuffisante encore, a été multipliée par six.
- ◆ Durant cette année, 103 films pour 129 projections ont été programmés.
- ◆ Par ailleurs, un hommage spécial a été rendu à un cinéaste qui venait de disparaître.
- ◆ Le musée de la Cinémathèque Marocaine est en cours d'aménagement pour être ouvert au public dès que sa collection sera plus fournie.

5- Administrations et budget - Relations avec les autorités nationales :

- ◆ La création de la Cinémathèque Marocaine est l'une des missions principales qui ont été confiées au Centre Cinématographique Marocain, ce qui représente une volonté nationale affinée.
 - ◆ La construction des locaux actuels et leurs équipements ont été réalisés grâce à des budgets spécialement affectés à cet effet. De même, ce sont des dotations spéciales qui ont permis les premières acquisitions (films, etc...).
 - ◆ Le statut définitif de cette institution est en cours d'étude pour qu'elle soit érigée, soit en établissement public autonome, soit sous forme de fondation.
- Dans l'intervalle, la Cinémathèque Marocaine dépend du Centre Cinématographique Marocain pour son fonctionnement, avec un chapitre budgétaire spécial, d'une part, et du Ministère de la Communication pour ses acquisitions, d'autre part.

6- Relations internationales :

- ◆ De par sa vocation, le Centre Cinématographique Marocain entretient des relations de coopération et d'échange avec beaucoup de partenaires étrangers, et ce depuis très longtemps.
- ◆ Durant la période de création de la Cinémathèque Marocaine (1991 - 1995), des relations spécifiques ont été initiées avec des cinémathèques et archives étrangères (France, Espagne, Portugal, Algérie, Toulouse, etc...).
- ◆ Depuis son admission à la F.I.A.F en avril 1996, la Cinémathèque Marocaine s'emploie à développer des relations internationales et des projets de coopération et d'échanges sont en cours d'initiation et de préparation (Cinémathèque Française, Service des Archives de Films du C.N.C, etc...).

7- Divers :

- ◆ La création de la Cinémathèque Marocaine a été un défi qu'il a fallu relever avec une grande volonté et une passion sans limite.
L'existence de cette institution constitue un challenge pour les quelques rares personnes qui y croient, car après l'euphorie de l'inauguration et de l'ouverture, il a fallu se rendre à l'évidence et affronter des difficultés parfois prévisibles mais souvent inattendues.
- ◆ Des possibilités de développement et des projets de rayonnement existent, mais sans la conjugaison de plusieurs facteurs, tant humains que matériels et financiers, l'évolution de cette institution serait un vain mot et son existence même serait menacée.
- ◆ Un appel est donc lancé à la F.I.A.F, et à tous ses membres, pour soutenir la Cinémathèque Marocaine et lui apporter aide et conseil.
- ◆ Par exemple, une mission d'un ou plusieurs membres de la F.I.A.F serait la bienvenue, pour opérer un état des lieux, examiner les possibilités et potentialités de fonctionnement, et suggérer quelques solutions qui pourraient être mises en place, à court, moyen et long terme.

Reykjavik

Kvikmyndasafn Íslands - 1996 Activities Report

Preface

All the activity of the National Film Archive of Iceland in 1996 was characterised by the moving of the Archive from Reykjavík to a new premises in Hafnarfjörður, a town just outside Reykjavík. A lot of work was done both in re-organizing all the activity of the Film Archive and also in reconstruction the new location. The Archive was "unformally" closed from June 1996 until January 1997.

1. Progress in the field of preservation

The Film Archive had to spend a big amount of its yearly budget in the reconstruction of the new location, and for that reason almost no money was spent on film preservation this year.

2. Cataloguing - Documentation - Research.

We kept on going with our work of sorting cinema programmes as we did last year by hiring summerstaff. With a subsidy from the University of Iceland we were able to hire a historian to make a resource of the diffusion of cinema in the countryside in the first decades of the century.

3. Film showings - Exhibitions - Publications.

The centennarian of cinema 1995 had some effects on our screening this year. The biggest event of the year was the screening of *The Cabinet of Doctor Caligari* in February with the National Symphony Orchestra of Iceland.

4. Budgetary matters

As mentioned in the preface a large amount of the yearly budget was spent on the construction of the new vaults. Some money of the budget of 1997 was already spent in 1996, so the situation right now is quite difficult. The cost of reconstruction of the house is 320.000\$ and the work will hopefully be all done by the end of this year.

5. International relations.

The curator of the Film Archive attended the Fiaf Conference in Jerusalem. He also visited many Film Archives in Scandinavia and in U.K last year on the purpose of study other National Film Archives and to prepare the reopening of the Film Archive in a new location.

At the end of the year the curator went with the Minister of Culture to Budapest on a conference on the protection of the audio-visual heritage, organized by the Council of Europe.

The archivist attended the meeting of the Nordic Film Archives in Copenhagen in the end of the year.

6. Special events - Miscellaneous

For the reason that the Archive moved from Reykjavík to another community a special agreement was made between the Ministry of Culture and the Town Council of Hafnarfjörður. From 1997 the Archive will have the town cinema of Hafnarfjörður at its disposal which will serve as a Cinematheque in the common future.

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Rochester

George Eastman House, Motion Picture Department
International Museum of Photography and Film

Rochester

FIAF ANNUAL REPORT 1996

1. Survey

1996 has been a banner year for the Motion Picture Department. Several projects were brought to completion, while others found financial support and are now ready to start.

The Louis B. Mayer Conservation Center. The Motion Picture Department completed the transfer of its nitrate collection to the new facility in late spring. The new Conservation Center has enabled the Department to undertake the long-awaited retrieval of all the remaining nitrate prints held outside the Museum. Since the early 1950s, the George Eastman House has stored approximately 1.5 million feet of its nitrate film holdings at the John E. Allen Laboratories in Park Ridge, NJ. For the first time in its history, the Museum now has its entire corpus of motion picture artifacts under direct control.

School of Film Preservation. A major three-year grant from the Louis B. Mayer Foundation has enabled the idea of a School of Film Preservation to become a reality. Developed over the past two years within the framework of our Certificate Program in Photographic Conservation, the School began teaching sessions in September 1996. The teaching roster consists of over 30 instructors and lecturers drawn from within the Museum and from several FIAF and non-FIAF institutions worldwide, including the National Film and Television Archive (London), The Museum of Modern Art, the Library of Congress, the UCLA Film and Television Archive, the Academy Film Archive, the National Film and Sound Archives of Australia, the American Film Institute, the Image Permanence Institute at the Rochester Institute of Technology, the Haghefilm Laboratories (Amsterdam), Sony Pictures Entertainment, and the Walt Disney Company. For the first time in the United States, a school will teach motion picture restoration on a systematic basis throughout an entire academic year. The year long course of study will provide students with comprehensive training in the theory, methods, and practice of archival work, from the physical treatment, conservation, and restoration of moving image artifacts, to documentation, cataloging, and public access. We invite all FIAF affiliates to encourage their staff members in need of professional training to apply to the school.

Renewal and Upgrade of the Non-Nitrate Film Vaults. Thanks to a group of private donors, the Department has obtained funds for the completion and upgrade of our safety print storage vaults. This funding has enabled us to acquire movable shelving for the three main film vaults on the Museum premises, which in turn has allowed us to concentrate all our non-nitrate film holdings in one area. The new vault organization will facilitate the process of retrieval, inventory, and

conservation, and the movable shelving allows for a considerable amount of expansion, at least five years at the current rate of acquisition. The grant will also enable us to upgrade our storage environment to a level of 35 degrees Fahrenheit and 25% relative humidity. Installation of the new equipment for climate control will commence in the Spring of 1997.

Film Exhibition. The Motion Picture Department has also made great strides in public programming news. A statistical analysis of the year 1996 in the Curtis and Dryden Theatre shows a 70% increase from 1995 in terms of attendance to our screenings, with an average of almost 100 people per screening. The total numbers of income and tickets sold patrons mark our highest attendance figure since 1983.

Liquid Gate Printer for 28mm Film. An early non-theatrical format that was used to provide films for school, library, and home use before the advent of 16mm safety stock, 28mm film is currently held by a number of archival institutions throughout the world. The George Eastman House Motion Picture Collection includes hundreds of 28mm non-fiction titles and educational films, as well as many silent feature films originally duplicated on this format for non-theatrical use. Many of these are not known to survive in any other form. For many years, GEH has been trying to find laboratories that would be willing to work with the Museum in developing an archival printing system suitable for the transfer of this invaluable material. Within the last decade, the search led to the cooperation with two archive-operated laboratories outside the United States. The new GEH custom-made equipment will be operated at the John E. Allen laboratories in Angels, Pennsylvania, and used by the Museum in conjunction with the wet-gate printing device normally used in archival preservation work. GEH will make the 28mm gate apparatus available to all FIAF institutions interested in the restoration of 28mm films.

National Film Preservation Board. Dr. James H. Billington, the Librarian of Congress, invited the Senior Curator of the Motion Picture Department to join the National Film Preservation Board as an alternate member. The Board annually selects films to the National Film Registry and offers advice on national film preservation planning issues and policies.

2. Acquisitions

New acquisitions through gift included 517 film titles in 35mm and 16mm. As in the past year, a major donor of new films was director Martin Scorsese. Many of the acquired films are classics, mainstream Hollywood films, and foreign productions. Among the prints becoming part of the Museum's permanent collections are titles such as the most recent restoration of Fritz Lang's *Metropolis* (after an exchange project with the Münchner Filmmuseum), *Stella Dallas* (King Vidor, 1937), *South Pacific* (Joshua Logan, 1958), *Cabaret* (Bob Fosse, 1972), *Crooklyn* (Spike Lee, 1994), *Interview With the Vampire* (Neil Jordan, 1994), *Mary Shelley's Frankenstein* (Kenneth Branagh, 1994), *Pal Joey* (George Sidney, 1957), and *Splendor in the Grass* (Elia Kazan, 1961); *Teresa Venerdi* (Vittorio De Sica, 1941), *Passione d'amore* (Ettore Scola, 1981), *Mi manda Picone*

(Nanni Loy, 1984), *Nel nome del Papa Re* (Luigi Magni, 1977), *La signora senza camelie* (Michelangelo Antonioni, 1953), *Note per un'Orestiade africana* (Pier Paolo Pasolini, 1970); the Andy Warhol/Paul Morrissey trilogy *Trash, Flesh, Heat*. Others are of more unusual nature. Two among the most interesting examples are the following: the hitherto "lost" **Lon Chaney's *When Bearcat Went Dry* (1919)**. The American Film Institute has retrieved a 35mm nitrate print from a private collector in Oregon, and donated it to the Museum. The material is in rough shape, as it presents fading and/or stickiness throughout, images completely gone in blue tinted segments, twists, edgewaves, oil stains, scratches and torn perforations. It is, however, a unique print, and with some intensive labor it can be restored to an acceptable state. **Buster Keaton's *Publicity Shorts***. We located and acquired a set of 16mm reels containing television commercials directed by Joseph Lerner. There are several Buster Keaton commercials on these reels, made around 1965. Some of the other commercials are also quite interesting, as they include Maureen Stapleton for Lucky Whip, Victor Borge for Reader's Digest, and a short segment about the "Kitchen of the Future".

3. Preservation

While reinstated at a minimum level, Federal funding is still dramatically insufficient to match our needs for the preservation of our nitrate film collections. Residual support from the National Endowment for the Arts, matched with private donations, allowed the Museum to deal with the most urgent projects. What follows is a selective list of the rarest and lesser known material preserved in 1996:

CASIMIR SIVAN FILMS (Switzerland, 1896)

Since 1949, the Museum has held a unique collection of films made by Swiss film pioneer Casimir Sivan in 1896. Together with the prints (all in irregular format, roughly 35mm, with one rectangular perforation on each side of the frame), George Eastman House acquired the prototypes of Sivan's camera and projector, recently exhibited at the Musée de l'Art Photographique in Vevey. The Vevey show, prompted by film historian Roland Cosandey, gave the impulse for a restoration project on the Sivan films, now transferred onto viewing prints and available for scholarly research.

GEORGES DEMENÏ FILMS (Gaumont, 1896)

A group of large format films made by Georges DemenÏ for Léon Gaumont immediately after the official "invention" of cinema has been part of our permanent collection since the early years of this institution. The prints, struck on 58mm nitrate stock, were never restored due to their non-standard gauge and their uneven condition (some of them were repaired at the time of their original distribution.) As current laboratory technologies allow for more satisfactory results, we were able to restore all the prints in our possession.

THE BRAND OF BARS (Warner's Feature Film Co., 1914)

Starring Lawrence Peyton, this western may be one of the earliest films produced by the Warner Brothers (if indeed Warner Features is identical with the later Warner Brothers). The film concerns Tom Logan, an ex-convict who goes out West, to start a new life. He gets a job at a ranch but is falsely accused of stealing when his past becomes known, all the while fighting off the sexual advances of an Indian woman. The miscegenation angle is the most interesting thing about this independently produced western which concludes with a massacre of an Indian village. An original tinted and toned nitrate master positive was identified in the Richard Bennett Collection.

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. After looking at the film and much research, the film was finally identified with the help of a contemporary review, a major stroke of luck, since one-reelers were seldom reviewed. The film turns out to be a very unique and interesting short, directed by Tom Mix, the foremost cowboy star of his day. At this time Mix specialized in comedy-westerns, which had a good deal of satire, setting them apart from the strained seriousness of Mix's rival, Broncho Billy. This film 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.

THE ROARING RAILS (Producer's Distributing Corp., 1924)

Supervised by Hunt Stromberg, later to become an extremely important producer, this film stars Harry Carey, John Ford's favorite western actor. In this independently produced film, Carey plays a World War I veteran who becomes a railroad engineer in Oregon (a modern western, in other words), who has adopted a war orphan in France. Through no fault of his own, a train wreck occurs and he is blamed, a wreck which also blinds his adopted son. But Carey eventually saves the day, rescuing his son and the girl he loves from a raging forest fire by driving a train through the burning forest. With spectacular special effects, this film looks much more expensive than its independent "poverty row" origins would lead one to expect. This only surviving nitrate material on this title was repatriated from Germany. A new negative and projection print, both in black and white, was generated after several hours of cleaning and repair of the worn-out nitrate positive.

VIC DYSON PAYS (Ben Wilson Productions, 1925)

This independent production, produced and starring Ben Wilson, was one of literally hundreds

of westerns released in the 1920s through states rights organizations by Arrow and other companies. In this particular western melodrama, Vic Dyson struggles against a cattle baron who is also a land speculator, hoping to get rich off the railroad planning to build a new line through the ranch. While Dyson wins the day, he also decides to give his ranch to a blind girl, who has lost her sight due to his negligence. While not particularly original in its story, the film has fine production values and beautiful photography. The nitrate print was acquired in the Richard Bennett Collection, which is made up of rare, independent productions.

WOLF BLOOD (Ryan Brothers Productions, 1925)

George Chesebro starred and directed this independent film production for the Ryan Brothers, who financed films for state rights distributing organizations. The film also stars Marguerite Clayton and Ray Hanford. No other material is known to survive on this rare title which is another title from the Richard Bennett Collection. The film is part western, part melodrama, part logging drama, part horror film, which makes it particularly interesting as an odd genre study. In the film a foreman of a logging company in Oregon is given a blood transfusion from a wolf, when he is seriously injured in the wilderness and no other humans are around to donate blood. A series of killings ensues, apparently the result of a wild wolf, and the foreman is blamed as a "wolfman," half man, half beast. Shot in real locations, the film is just weird enough to become a cult classic.

BOYS' RANCH (Metro-Goldwyn-Mayer, 1946)

This modern western is a loose sequel to Metro-Goldwyn-Mayer's hugely successful BOYS' TOWN (1938), albeit a B-film version of the latter. In this version - which features virtually none of the cast members from BOYS' TOWN - a group of Texas Rangers set up a ranch near Amarillo for juvenile delinquents from the urban jungle. The boys go through the usual difficulties, but most learn American values, thanks to plenty of fresh air and hard physical labor. According to *Variety*, the film made excellent use of locations and the juvenile lead, Jackie "Butch" Jenkins, offered great comedy routines.

4. Cataloguing, Documentation, Research

In the Film Study Center, 146 films were consulted by researchers and 66 persons made use of the stills and paper ephemera collections.

In the cataloguing department, a total of 758 records were added to the GEH database. While operating with the IBM 370 MB desktop system with a Minaret program, acquired last year, we are

in the process of evaluating the transfer of all information onto a more user-friendly system. Our cataloguer has been working on the database with the help of student volunteers and interns to retrieve credits from the films themselves.

5. Film Showings and Exhibitions

Over 350 titles were shown at the Dryden and Curtis Theatre in 1996, with 263 programs scheduled. The most notable series, premieres, and special events featured **The Best Films of Our Lives**, a year-long series of films voted by our audience in a 1995 referendum as the best pictures ever made. **University of Rochester Film Analysis**. In conjunction with the UR Film Studies Program, the Museum presented a series of works that exemplify different approaches to the arts and crafts of filmmaking. Each screening was preceded by a brief introduction discussing the style, content, and ideology of the film to be shown, and suggested alternative ways to understand and evaluate it. Though addressed to UR students as a graduate and undergraduate course, the program was also designed as a workshop in film appreciation for general audiences. **To Live and Die in Québec: Denys Arcand**, an extensive retrospective made possible by the Cinémathèque Québécoise in Montréal. **Taiwan: A Discovery Series**. This series followed the history of Taiwanese cinema from its beginnings in the late Forties until the present time. In doing so, the program attempted to present the main genres that shaped film culture and reception in the island. The project was coordinated by Rossanna Wang, and made possible thanks to the generous cooperation of the Chinese Taipei Film Archive and its director, Ray Jing. **Mondo Trasho: The Worst Films Ever Made** was a smash hit of the Spring 1996 program. For almost half a century, the George Eastman House has presented some of the greatest films in the history of the cinema. But what about the worst? Truth be told, film history has witnessed many more exploitation quickies than it has brilliant epics; this series offers some of cinema's most blatantly bad films, those made to cash in on movie audiences' prurient interests in the sensational, the grotesque, the sexy, or the macabre. Many of the films in this series were filmed outside the dominant channels of the feature film industry--low budget, independent, trashy works by filmmakers either apprenticing for a mainstream career or reveling in their relative freedom to do whatever they want. What all of these films in this diverse and hilarious series share is high kitsch value--every one is of the "it's-so-bad-it's-good" school of filmmaking. **Special Event: Movies on a Shoestring**. The oldest and most prestigious amateur film festival in the world -- now in its 38th year -- returned to George Eastman House with an extraordinary array of films, ranging from tongue-in-cheek narratives in 35mm to daring experiments in 16mm and video. **Czech Cinema: Before and After the Prague Spring**, a series featuring works by widely acclaimed directors and scriptwriters such as Jiří Menzel and Milan Kundera. The retrospective was made possible by Vladimir Opela, director of the Narodny Filmovy Archiv in Prague, with the generous help of Michael Jeck of the American Film Institute in Washington, D.C. **Points of Entry: Immigration and the Cinema**. Hollywood films abound with representations of many different racial and ethnic groups. But for a country with as long and consistent a history of immigration as the U.S.A., it is surprising that so few of its films deal with immigration as their primary subject. The films in this series do precisely that, and in a range of styles and approaches

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that matches the diversity of experiences of those who have come -- alone or en masse, from near or far, by choice or by force -- to settle in America. **Ethnogenre Film & Video Festival.** In conjunction with the Rochester Association of Black Communicators, the Dryden Theatre was proud to present the 12th annual Ethnogenre Film Festival, showcasing works by African-American, African, Brazilian, Latin-American, and Third World filmmakers. **Lights! Camera! Action! Hong Kong!**, a selection of highlights from the Hong Kong "New Wave". **Laughing Until It Hurts: The Marx Brothers' Complete Works**, with the added bonus of rare shorts, trailers, and never-released extra footage. **Grand Phantasmagoria & Magic Lantern Show**, brought by Laura Minici Zotti and her company, "Il Mondo Niovo". **Pictures of a Revolution: The Eccentric Cinema of Kozintsev and Trauberg**, a comprehensive showing of excellent prints from Gosfilmofond. **The 4th Annual Lesbian & Gay Film & Video Festival**, presented as part of an event organized by the Lesbian and Gay Alliance of the Genesee Valley. **Unseen Disney**, a once-in-a-lifetime opportunity: the chance to see rare short subjects spanning some 35 years in the colorful history of the most beloved film production company in the world, Walt Disney Studios: forgotten film trailers, deleted sequences from classics like *Snow White and the Seven Dwarfs* and *Fantasia*, unseen process and reference footage from some of Disney's greatest feats of animation, and newly discovered cartoons from the golden era of film animation. **Satyajit Ray, Indian Humanist**, a series held with the cooperation of Michael Friend of the Academy Film Archive. **Labor Film Series.** Co-sponsored with the Rochester Labor Council and co-curated with Jon and Christopher Garlock, our annual offering of labor films entered its seventh year. The series culminated on November 22nd with a showing of Ken Loach's powerful new work on the Spanish Civil War, *Land and Freedom*. Each film in this series was introduced by a speaker from the labor community, and followed by a discussion.

Among the filmmakers visiting the Museum in 1996 were **Ngozi Onwurah** with her latest feature, *Welcome II the Terrordome*; **Abraham Ravett** with *Forgotten Tenor*, an elegy on the short life of one of jazz music's most unheralded tenor saxophonists, Wardell Gray; **Bruce Posner and Amanda Katz** with *Spirit Stream Storm*; John G. Young and his film *Parallel Sons*; Christine Vachon with *Stonewall*. We also hosted **An Evening With Leonard Maltin**, during which the most famous critic in the United States presented one of his favorite "neglected" films, *The Stranger's Return* (King Vidor, 1933).

Most important of all, however, was the public appearance at the Dryden Theatre of the father of the George Eastman House motion picture collection, **James Card**, whose 81st birthday was celebrated with a special screening of one of his most beloved films, *Cyrano de Bergerac* (Augusto Genina, 1923).

Budgetary Matters

While government income from the National Endowment of the Arts for film preservation and exhibition has been kept to a minimum, private funders continued to sustain our preservation

activity. The Film Foundation and Sony-Columbia Pictures made substantial financial grants for our laboratory work and several special projects. Martin Scorsese continued the funding for the care and development of the collection he is giving to the Department.

Substantial grants were also awarded by the Louis B. Mayer Foundation for the restoration of Janet Gaynor films and for the creation of the School of Film Preservation (see above); by the David and Lucile Packard Foundation for the completion of compact shelving units in the acetate vaults, and the creation of a position in the vault management services; by Hugh H. Hefner, Playboy Enterprise, for selected restoration projects (including *The Canary Murder Case*, Malcolm St. Clair, 1929). Several other grants and donations of minor scale - but no less important for our mission - were given by other individuals, corporate companies, film clubs and societies throughout the country. Finally, the University of Rochester has inaugurated a fellowship program in cooperation with the Museum, thus enabling to hire a part-time programmer.

International Relations

George Eastman House Motion Picture Department archival prints were sent out to about one-hundred national and international organizations for screenings, including the Cinémathèque Québécoise in Montreal, the Cineteca del Comune di Bologna (for their festival *Il Cinema Ritrovato*), the British Film Institute, the Cinemateca Portuguesa, the Cinémathèque française, the Deutsches Filmmuseum in Frankfurt, the Filmoteca Española, the Library of Congress, the Museum of Modern Art in New York, the Münchner Filmmuseum, the National Archives of Canada, the Nederlands Filmmuseum, the National Film and Sound Archive in Canberra, the Pacific Film Archive, the Cineteca del Friuli (for their Silent Film festival in Pordenone), the UCLA Film and Television Archive in Los Angeles, the Wisconsin Center for Film and Theater Research, the Academy of Motion Picture Arts and Sciences, Beverly Hills; among non-FIAF affiliates: American Cinematheque, Hollywood; Musée du Louvre, Paris; Disney Institute, Orlando; Edinburgh Festival of the Arts; Festival de La Rochelle; Malmö Film and Music Festival; Nationalmuseet, Copenhagen; San Francisco Film Festival; Film Society of the Lincoln Center, New York; Walker Art Center, Minneapolis; Wexner Center, Columbus.

Dr. Paolo Cherchi Usai attended the FIAF annual meeting in Jerusalem; Cherchi Usai was also present at the EC meeting in Madrid, and visited the National Film and Sound Archive in Canberra for a lecture on the philosophy of film preservation organized in conjunction with an archiving course of the South East Asian Archives Association. He and assistant curator Edward E. Stratmann, together with staff member Chadwick A. Olson and several interns and students of the School of Film Preservation, attended the AMIA annual meeting in Atlanta. Philip C. Carli was invited to perform live for silent films screened at several festivals in the United States and abroad.

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REPORT ON ACTIVITIES

1996

1. Acquisitions.

As you probably remember, Italy has been the first country in Europe, just after the Second World War, in 1949, to state by Law that almost one print of any film, which receives financial aids by the State (that means, here, about the 100% of the films released for theatrical exploitation) must be deposited at the Cineteca Nazionale. This means that one print, at least, of (almost) all the features and the documentaries since the Fifties is actually stocked - and with any possible effort, preserved - in our vaults. 1996 has been particularly a worthy year under this point of view: 834 features - unfortunately just single prints, but the average quality is better than in the past - produced since 1982 to 1988 (all over the world, usually, the bureaucratic paths are not done to go on in a hurry) and 18 short documentaries have been acquired this way. Furthermore, the Cineteca acquired more precious materials - i.e. dupes, intermediates ecc. - of 18 films awarded with a further special "quality" prize (e.g. *Il ladro di bambini*, by Gianni Amelio; *Sud*, by Gabriele Salvatores); and 106 original negatives of films, produced with the main financial participation of the State - the most part, directed by young authors - as a particular Rule provides these must become a property of the Centro Sperimentale after a number of years.

The prints of four documentary shorts by Florestano Vancini - whose negatives seem to be actually lost - were given to the Cineteca as a gift by the Author himself.

Besides, our policy of "good neighbourhood" with the Production and/or Distribution Companies, achieved outstanding goals this year too: 14 titles, including features and shorts by Italian important authors (Sergio Leone, Luciano Emmer, Gian Vittorio Baldi, Giuliano Montaldo) have been acquired, in some cases for the first time, always providing for new preservation materials (such as dupes, positive intermediates, optical sound negatives) and when possible going through a complete conservation/restoration work, concerning both the image and the sound.

The "jewel" of this crown is going to be Fellini's *Amarcord*, as the Cineteca, in cooperation with Giuseppe Rotunno (who is the photographer of this film and one of the most engaged personalities on the conservation warfront) established an agreement with the owners (the Cristaldi Film and the Warner companies) to provide for any possible conservation process in Italy, to assure this outstanding feature is well preserved in its country, before the original negative goes to the States. Several damages in the negative have already been found and repaired.

Now, the work is going on, providing for new high quality positive master and internegative. The ultimate touch will probably come resorting to the new digital Cinesite - Cineon recently established in Cinecittà - where we have our laboratory.

This can well introduce the further chapter.

2. Preservation and Restoration.

This strategic work is also - besides the others: see above, and see the Chapter 6. below concerning the excellent achievements from the exchanges - a remarkable source of "high quality" acquisitions.

It's to be strenghtly emphasized that thanks to the efforts and the activity of the FIAF archives the idea of film restoration, its rules, its ethics, its benefits are rising in the people's conscience more and more, and this means that the Archives are now less alone than in the past to carry on their preservation/restoration policy.

This year too, a relevant project could go on, regarding the "restoration in progress" of the whole work of Sergio Leone, in active cooperation and sharing the costs with the Sergio Leone Production - that is actually and almost completely the owner of all the films of its Founder. Thus, two features, *C'era una volta il West* and *Giù la testa!*, have been restored - this meaning also to recover some "lost" scenes of both the films, previously cut off by the distributors and now "discovered" in the Author's personal copies. The work has been carried out at the Technicolor laboratories in Rome, resorting to the original materials. The new manufactured materials are now permanently deposited at the Cineteca.

Some 120 000 mt. of films as a whole, corresponding to 50 subjects - almost half of which on nitrate base, including five silents - came out from the Cineteca's vaults to undergo conservation process at our laboratories in Cinecittà, thus leading to acquire some 400 000 mt. of new materials.

Amongst the above subjects, the most remarkable are surely :

- *Pesca magica*, that is (probably) the Italian version of *Sharks is Sharks*, a Gregory La Cava's cartoon of 1917, "starring" the popular comic features "Katzenjammer Kids";
- *Le Fils du Diable à Paris*, a delicious French 1906 Pathé feature by C.-L. Lépine and S. de Chomon, completely restored in its original version with colours, as a last stage of the cooperation with the Centre Nationale de la Cinematographie within the Media-Lumière project;
- *Il vile*, that is the Italian version of R. Barker's *The Coward* - produced by T. H. Ince and released by the Kay-Bee/Triangle in 1915 - particularly interesting, firstly because this presently seems to be the one print existing with colours - tinted and toned - and also because it could be the six reels cut, registered in the second USA copyright entry, while all the other, actually preserved copies seem to be the first - maybe different - five reels release. As the restoration of this Italian six reels nitrate is almost complete, we've already gone on searching for and exchanging informations within the FIAF world-net, hoping to have some glamorous news to communicate through the next 1997 Report;
- *Rudy's Songs*, indeed a plot, more than a full film restoration. In 1995, one of our technicians had discovered and identified in our vaults a 35 mm magnetic sound reel, containing the one original 1924's recording of Rodolfo Valentino's voice, singing two songs. The sound was very jammed and ruined, thus we provided for a good digital process at our laboratories, leading to a reasonably restored optical sound negative.

Then we decided to "show" this emotioning discovery, creating a sequence of Rudy's images - taken from photos, stills, frames - all chosen exclusively by our female staff and creatively edited by another woman, Mela Marquez Saleg, a young brilliant film director coming from the School of Cinema at the Centro Sperimentale. This experiment was joyful for us and this homage to Rudy was unexpectedly successful, since the first screening at the July meeting "Il Cinema Ritrovato" in Bologna;

- *Giorni di gloria* (1945) by Mario Serandrei, Luchino Visconti, Giuseppe De Santis, Marcello Pagliero: a legendary montage documentary film, projected and released during the last months of the Resistance war against the nazi-fascists in Italy, containing a number of shots taken by the "War cameramen" of the P.W.B and others expressly taken by Pagliero - filming the discovery of the corpses of people massacred by the nazis at the Fosse Ardeatine in Rome - and by Visconti, who personally shot the trial against the Italian fascists who had cooperated with the executors, and the final shooting of two of them. This film had been too badly preserved for too many years - so that the original negatives are presently lost, and the one dupe till now existing was damaged, and the sound track was almost completely ruined and largely incomplete. Cooperating with the Italian Archivio Audiovisivo del Movimento Operaio e Democratico, and with the active collaboration of the Narodni Filmovy Archiv in Prague and of the Filmoteka Narodowa in Warsaw, which both made available their ancient prints for this work, the Cineteca could provide for a true miracle - practically reconstructing the original sound track and making it completely intelligible through digital processing - and at the same time succeeded in obtaining a much better image quality from the existing dupe, after a complete chemical polishing process and several tests: the highest outcome, until the negative is found (maybe) somewhere or otherwise, until it's possible to resort to the digital image process at reasonable costs.

Facing the next future, a new project is to be mentioned, conceived and launched from the present Minister of Culture - who's also responsible for the cinema governmental policy - which provides that a number of Municipalities throughout the Country "adopt" a film each, financing its restoration. The main rôle, to co-ordinate such a complex plan has been rightly entrusted to the Cineteca Nazionale, flanked by the Cineteca di Bologna, that is a satisfactory acknowledgement of the existence and the activity of the FIAF Archives. The work should go on, and this is probably another appointment to the next, 1997 Report.

Closing this chapter, we want here sadly and affectionately remember our dear friend and invaluable collaborator Livio Luppi, who has unfortunately and suddenly left us this year. A student at the Centro Sperimentale in his youth, then he had been senior technician and lastly head of the Quality Control at the Cinecittà Laboratories for many years. After this, since 1992 he had been the consultant of the Cineteca's Restoration Section, giving us a high contribution to our work and to our achievements through these last year

3. Cataloguing, Documentation, Research.

No particular news to remark, concerning cataloguing: the work to complete the new data base (see the last, 1995 Report) is going on, firstly regarding the new acquisitions - first of all the restored materials. We foresee to complete this basic work within the next three years.

Some 750 new volumes have been acquired by the book library.

4. Programming, Exhibitions, Publications.

More than 1300 prints have been lent for outside screenings in Italy and abroad; while the inside activity, that is to make films available for students, researchers, historians ecc. involved some 1600 prints.

Further to this routine performances, the Cineteca started this year, since May, a permanent programming/exhibiting activity of its own, in Rome, resorting to an agreement with a commercial cinema hall in the centre of the City.

Besides, this year too we've shown the best of our restorations at the "Cinema Ritrovato" in Bologna and at "Le Giornate del Cinema Muto" in Pordenone.

The most outstanding outcome of the publishing activity, throughout this year too have been the new volumes of the complete filmography of Italian silent cinema: *Il cinema muto italiano*, by Aldo Bernardini and Vittorio Martinelli. Six volumes have been published, concerning the years 1905 - 1909 (one volume), 1910 (one volume), 1911 (two volumes), 1912 (two volumes).

The complete collection, presently published in cooperation with the "Nuova ERI-Edizioni RAI", covering almost the whole silent production in Italy (since 1905 - the year of *La presa di Roma*, presumed to be the first Italian feature movie - to the 1931, just before the coming of sound) is now available as a whole. Considering that unfortunately the most part of Italian films there concerned are presently lost, one can more and more appreciate the effort of the two authors, to go through such a research nobody had ever made before.

Another remarkable book, dedicated to Luchino Visconti's *Il Gattopardo* (recently restored by the Cineteca), has been edited and supervised by Lino Micciché and contains several essays and original documents besides a complete continuity of the film and a rich store of stills and photos.

Within the new collection of small volumes "Quaderni di Documentazione e Ricerca del Centro Sperimentale di Cinematografia", we want to mention two books by Francesco Bolzoni, respectively dedicated to Emilio Cecchi and Leo Longanesi, two Italian writers who both - mainly the first one, who also worked as a producer and a scriptwriter - dedicated themselves to the cinema. In this same collection, a study by Luciano Menozzi was published, dealing with the copyright matter concerning cinema.

At last three publications, shut out the sale, enrich the above list:

Vivere il cinema: an impassioned recalling of the tradition, the institutional action and the inside organization of the Centro Sperimentale di Cinematografia, across the first sixty years of its history;

Un mondo sconosciuto: a reasoned catalogue of documentary films held by the Cineteca;

Virgilio Marchi: a respectful and exhaustive tribute to the figure and to the work of the great Italian set-designer.

In the next future, the film-magazine "Bianco e Nero" is going to start again, under the direction of the President of the Centro Sperimentale, Orio Caldiron, and in cooperation with the publishing house Lindau.

5. Administration and budget. Relationship with the Authority.

The 1995 budget was confirmed in 1996.
The sum destined to the acquisition/restoration activity through the year was of Italian Lira 1500 Millions - that is about one Million dollars.
A new board of directors has been appointed in May, to support the President, Prof. Orio Caldiron at the head of the Centro Sperimentale.

6. International Relationship.

Last, but absolutely not least, this is to our mind maybe the most relevant side of the activity we've carried on/out in 1996 - and we think this has been the same for the whole of FIAF Archives, mainly in Europe. As a whole, we had the right mind to get on the path and to exploit the heritage that the "Lumière Project" experience showed and left to us. Thus a new, active season of exchanges and cooperation is going on.
From this point of view, our most remarkable achievements are:

- the cooperation with the German archives in the "Pabst project", whose first steps have been: the restoration of *Mademoiselle Docteur*, in cooperation also with the Centre Nationale de la Cinematographie in Bois d'Arcy, resorting to the original - but incomplete - negative held by the Bundesarchiv in Berlin, to a complete dupe of the original version held by the Cineteca and to a lavender found at the Narodni Filmovy Archiv in Prague; and the new restored print of the unique Italian Pabst's feature, *La voce del silenzio* which was provided by the Cineteca to be showed in February 1997 at the retrospective within the Berlin Film Festival;
- the exchanges established with the George Eastman House, the Cinémathèque Suisse, the Nederlands Filmmuseum, thus acquiring a number of rare and previously "lost" italian silents which we're going to restore and exhibit in the next months;
- the cooperation with our Italian FIAF partners, such as the Cineteca Italiana and the Cineteca di Bologna, to restore several important silents.

All these projects have happily began and are going on, also demonstrating that there is indeed a busy future for FIAF.

San Sebastian

Euskadiko Filmategia - Filmoteca Vasca

Avda. Sancho el Sabio, 17 - Trasera. 20.010 San Sebastián. España.

Tf.:+34-43-468484/467776 Fax:+34-43-469998

INTRODUCTION:

Euskadiko Filmategia-Filmoteca Vasca, comme années antérieures (1993,1994,1995), a été conditionnée pendant toute cette année 1996, et jusqu'à moitié de 1997, par les travaux de réforme de nos nouveaux locaux ainsi comme de notre nouveau équipement. Si à cette raison nous ajoutons que cette année nos institutions nous ont descendu vers un 15 et 30%, notre budget, nous avons vu réduits beaucoup de nos projets.

1. Acquisitions de l'année:

Cinémathèque:

Nous avons acquis **26** longmétrages et **32** courtmétrages, ainsi que **18** programmes de télévision de 30 minutes. En total nous avons acquis **75.000 mètres** de films approx., ayant dans notre archive un total de 1.475.000 mètres jusqu'aujourd'hui, en format 70, 35, 16, 8, S-8, 9'5...

Vidéotheque:

Nous avons acquis **403** nouveaux titres, **42** d'eux en rapport au Cinéma Basque, et le reste référent au cinéma étranger tant actuelle ou ancien, en format VHS et Betacam.

Bibliothèque:

Nous avons acquis **188** nouveaux livres, ayant jusqu'aujourd'hui **3.205** exemplaires comprenant de 1901 à 1996.

Nous avons acquis **1.187** revues spécialisées, ayant jusqu'aujourd'hui **13.387** exemplaires, comprenant de 1901 à 1996.

Euskadiko Filmatagia - Filmoteca Vasca

Appareils:

Nous avons acquis par donation ou achetés, deux projecteurs de 35mm. ainsi comme une "movilola" de 35mm. des années 60.

2. Progrès dans le domaine de la conservation:

Cette année on a procédé à la restauration technique de 2 films très intéressants, qui étaient en nitrate et que pour cette raison était urgente la restauration avec le but de le conserver pour futures générations:

EXPERIENCES EN RELIEF

Année: 1933, *Directeur:* Teófilo Mingueza, *Durée:* 4', *Version:* Muet .

Sinopsis: Premières expériences de cinéma en relief réalisées dans le Pays Basque.

SAN SEBASTIAN

Année: 1924, *Directeur:* Anonyme, *Durée:* 20', *Version:* Muet avec intertitres en espagnol.

Sinopsis: Images de la ville de San Sebastián avec ses endroits plus typiques.

3. Catalogage, documentation, recherche:

Pendant 1996, on a terminé de classer le contenu de trois collections de revues de cinéma: **Cinema Pratique**, 1955-1980 (165 exemplaires), **Cartelera Turia**, 1980-1994 (740 exemplaires) et **Première**, 1982-1990 (165 exemplaires).

Nous avons aussi, catalogué **200** press-books, **500** programmes de main ainsi qu'une infinité de photos que nous avons reçu cette année comme donation.

Euskadiko Filmategia - Filmoteca Vasca

4. Projections, expositions, publications:

Comme vous savez déjà, à la Cinémathèque on ne donne pas de projections publiques, mais dans notre salle privée nous avons passé **106** projections (producteurs, jurés du Festival International du Cinéma de San Sebastián, premières à la presse, cours du cinéma, etc..) pendant cette année, ainsi comme **88** prestations de copies à l'extérieur pour organisations culturelles.

Nonobstant pendant 1996, nous avons organisé trois cycles cinématographiques:

HOMMAGE A ELIAS QUEREJETA (27 Mai-1 Juillet)

RESTAURATIONS CINEMATOGRAFIQUES (4-9 Mars)

Avec la collaboration de: Filmoteca Española, Filmoteca Generalitat Valenciana, Filmoteca de Zaragoza, Filmoteca de Catalunya.

GRANDS PRIX DU FEST. INT. DE CINEMA DE SAN SEBASTIAN (Octobre-Novembre)

Avec la collaboration du Festival International du Cinéma de San Sebastián et El Ateneo Guipuzcoano.

Du 14 Mars au 15 Avril et dans la ville basque de Vitoria, nous avons organisé l'exposition "LA IMAGEN RESCATADA " une exposition sur l'évolution du cinéma et sur les problèmes de conservation des films.

En collaboration avec la Fundación Caja Vital Kutxa et la Filmoteca de la Generalitat Valenciana.

Concernant les publications, nous avons publié cette année les livres suivants:

Euskadiko Filmategia - Filmoteca Vasca

ELIAS QUEREJETA: LA PRODUCCION COMO DISCURSO

Auteurs: Jesús Angulo, Carlos F. Heredero et José Luis Rebordinos.

23,5cm., 232 pp.

Publication dédié au producteur du cinéma Elías Querejeta, un producteur qui a travaillé avec Montxo Armendariz, Carlos Saura, Jaime Chávarri, Víctor Erice, Wim Wenders, Manuel Gutiérrez Aragón, etc...

Edition en collaboration avec la Fundación Caja Vital Kutxa.

CONOCER A ELOY DE LA IGLESIA

Auteurs: Carlos Aguilar, Dolores Devesa, Carlos Losilla, Francisco Llinás, José Luis Marqués, Alicia Potes et Casimiro Torreiro.

Première publication dédié au directeur Eloy de la Iglesia, un directeur qui a été absent du cinéma pendant dix ans.

Publication en collaboration avec le Festival International de Cinéma de San Sebastián.

5. Administration et budget - relations avec les autorités nationales

Euskadiko Filmategia-Filmoteca Vasca, est la seule Cinémathèque qui ne dépend pas hiérarchiquement d'aucune administration publique de l'Etat espagnol, mais nos recours économiques proviennent dans un 70% (1996) des administrations publiques du Pays Basque (Gobierno Vasco, Diputación Foral de Gipuzkoa) et la Fundación Kutxa.

Notre budget de 300.000\$ approx. doit servir pour couvrir les dépenses principales de personnel, crédits bancaires (pour les nouvelles installations), maintien, achats de copies et restaurations.

Notre principale relation avec les institutions c'est avec le Département de Culture du Gouvernement Basque, avec lequel nous maintenons une excellente relation, la Cinémathèque est la dépositaire des copies que par normative doivent être délivrées au Gouvernement Basque.

Euskadiko Filmategia - Filmoteca Vasca

6. Relations internationales (FIAF et autres):

Jusqu'au présent nos relations internationales sont basées sur l'échange de publication et d'information, spécialement dans le domaine du Cinéma Basque.

On a prêté des copies spécialement comme modèle de notre cinéma, seulement avec d'autres cinémathèques en Espagne.

7. Divers:

Actuellement notre plus grande préoccupation est la création d'un nouveau dépôt pour copies cinématographiques, parce que celles que nous avons dans l'actualité compte avec des fonds de **1.475.000** mètres et sa capacité ne dépasse pas les **2.000.000** mètres.

Santiago

FONDATION CHILIENNE DES IMAGES EN MOUVEMENT

1. ACTIVITÉS RÉALISÉES EN 1996

-EXPOSITIONS

* Exposition d'affiches et de matériel de cinéma de l'époque du muet durant le IV Festival du Cinéma Muet de La Serena.

* Exposition permanente de matériel cinématographique au siège de la Fondation.

- FESTIVAL

* Organisation du IV festival International du Cinéma Muet en collaboration avec la Municipalité de La Serena.

- RECHERCHES

* Recherche de films des années 40 en collaboration avec l'Université Catholique de Valparaiso.

* Analyse des films en support nitrate appartenant à la Fondation.

* Mise à jour de l'inventaire et classification de tout le matériel cinématographique en possession de la Fondation.

* Création d'un laboratoire destiné à tester la stabilité des films en nitrate susceptibles d'être restaurés en 1997.

- MATERIEL FILMIQUE

Au cours de cette année, la Fondation a reçu des dons de particuliers et de différentes archives, en particulier des archives de l'Université du Chili, qui correspondent à:

- 2 films 9,5mm.
- 213 films 16mm dont 47 nationaux
- 115 films 35mm dont 46 nationaux

L'inventaire du matériel a débuté le 3 mars et devrait s'achever en Juin 1997.

- CONSERVATION

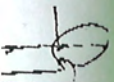
Deux bâtiments climatisés ont été construits sur les terrains de la Fondation pour conserver les films, ainsi qu'une salle pour les documents "non films".

2. ACTIVITÉS EN PRÉPARATION

- * Bibliothèque publique spécialisée dans le Septième Art. Inauguration prévue en Mai 1997.
- * Ouverture du Musée du Cinéma de la Fondation en Mai 1997.
- * Organisation de divers séminaires et ateliers techniques pendant l'année..
- * Restauration de trois films durant l'année 1997.

Abdullah Samir

Sarajevo



RAPPORT ANNUEL 1996

A la différence d'autres cinémathèques et/ou archives nationales du film, affiliés de la FIAF dont les rapports annuels seraient plus complets et riches en détails KINOTEKA BOSNE I HERCEGOVINE se contentera malheureusement à présenter son premier rapport annuel y exposant principalement ses problèmes majeurs ce qui lui donne une forme dépouillée de détails sur les activités de celle-ci.

Après sa création au cours de l'année de guerre 1994 (plus exactement le 1^{er} Juin 1994) conformément à l'application des dispositions législatives relatives à la Cinémathèque ("Journal Officiel" no. 13/94, Article 14) notre institution s'est vue obligée à reprendre et à déplacer dans le délai d'un an l'ensemble des archives nationales du film mis à l'entrepôt et préservé jusqu'à lors (et même aujourd'hui) auprès des Archives d'État. Pendant la guerre toute action relative aux archives nationales du film était impossible à réaliser. Cependant, même après la cessation des hostilités de guerre en Bosnie et Herzégovine le Ministère des Affaires culturelles s'est vu dans une position inférieure par rapport à d'autres Ministères.

Compte tenu que ne nous sommes pas en possession d'un local de stockage et d'archivage à nous-mêmes et après beaucoup d'essais mais sans aucun succès d'obtenir un local approprié à l'archivage des films et du matériel filmique y compris des lieux d'appartenance notre institution n'était pas en possibilité de reprendre et de déplacer des locaux des Archives d'État ses films et son matériel filmique. La seule chose que nous ayons fait c'était un premier recensement mais incomplet de l'ensemble du matériel filmique (ce qui nous a pris 2 mois), lequel sera soumis après la reprise définitive au catalogage et aux recherches.

KINOTEKA BOSNE I HERCEGOVINE a employé seulement un archiviste autrefois engagé à la Radio-Télévision d'État, mais dans des conditions non-appropriées à son travail les effets mêmes sont réduits au minimum.

Si on ne trouve pas très prochainement une solution plus durable pour l'entrepôt et la préservation des archives nationales du film qui sont tout de même assez modestes (174 films étrangers, 30 films nationaux, 9000 photos environ, 2100 affiches de films étrangers et 70 affiches de films nationaux, 300 livres et quelques centaines journaux et revues, 200 films classiques en VHS) KINOTEKA BOSNE I HERCEGOVINE en tant qu'une institution d'intérêt général pour l'État n'aura pas son avenir.

Nous allons terminer cette introduction où il y a plus de difficultés que du progrès avec un appel: les cinémathèques et/ou archives nationales du film qui le peuvent qu'elles nous aident à collecter des moyens financiers afin de pouvoir restaurer notre salle de cinéma ou bien qu'elles nous fassent des dons en copies de film. Nous voudrions travailler, et là c'est notre droit international, de même façon que d'autres cinémathèques et/ou archives nationales du film à travers le monde. Car, depuis la guerre et ses désastres assez de temps a écoulé et le moment est venu où l'on devrait maintenant et à l'avenir s'engager à résoudre les problèmes de la KINOTEKA BOSNE I HERCEGOVINE.

ACQUISITIONS DE L'ANNEE

Au cours de l'année 1996 KINOTEKA BOSNE I HERCEGOVINE n'a acquis aucune nouvelle oeuvre filmique. Lors de 2ème "Sarajevo Film Festival" en octobre 1996 la Cinémathèque Française nous a promis de nous céder neuf films classiques français après avoir été présentés au Festival, mais cette donation n'était pas réalisée. La raison majeure pour la non-réalisation du projet indiquée par l'institution de cinéma française a été que la Cinémathèque de Sarajevo ne disposait pas d'un local d'archivage approprié.

PROGRES DANS LE DOMAINE DE LA CONSERVATION

Dans la période de mai à juin de l'année écoulée notre institution a recensé les films et le matériel filmique que nous sommes obligés de reprendre et déplacer du local des Archives d'État conformément aux dispositions législatives appliquées à la Cinémathèque. Quant à la conservation pour des raisons indiquées au chapitre précédent, à savoir le défaut d'un propre local d'archivage conforme aux normes de celui-ci, aucun film n'a pas été conservé.

CATALOGAGE, DOCUMENTATION, RECHERCHE

Compte tenu de ce qu'on vient de dire au deuxième chapitre ci-dessus notre institution n'a pas même catalogué 30 films nationaux environ sauvés pendant la guerre d'un chiffre total de 97 films nationaux tournés. Cependant une base de données comprenant 97 films nationaux a été établie à partir d'informations fournies par différents journaux et revues de cinéma.

Dans le domaine de recherches rien n'a été fait au cours de l'année écoulée; en fait pour cette forme d'activités personne n'a été encore employé ou engagé auprès de notre institution. D'autre part aucune demande de recherche provenant de l'extérieur n'a pas été présentée auprès de notre institution.

PROJECTIONS (CALENDRIER)

Février

Le 2 Février 1996-réouverture officielle de la Cinémathèque maintenant sous le nom KINOTEKA BOSNE I HERCEGOVINE (ARCHIVES NATIONALES DU FILM DE BOSNIE ET HERZEGOVINE)

Cycle "Après 100 ans" - "Les plus populaires films des années 70 et 80"
projections en 35 mm

Cycle "Film belge" (présentation de 6 films belges: 4 documentaires et 2 films de fiction)
projections vidéo

Mars

Cycle "Après 100 ans" - "Grands acteurs-créations au cinéma"
projections en 35 mm

Avril

Cycle "Après 100 ans" - "Au monde de la comédie"
projections en 35 mm

"HEIMAT" - film allemand en 11 épisodes (projection organisée pour étudiants de la
Faculté des lettres-chaire langue allemande)
projection video

Cycle "Film d'aujourd'hui" (réalisateurs: Y. Robert, R. Donaldson et B. Bertolucci)
projection en 35 mm

Mai

Cycle "Après 100 ans" - "Films primés de Palme d'or au Festival de Cannes"
projections en 35 mm

Cycle "Film d'aujourd'hui" (réalisateurs: J. Demme, L. Cavani, J. Lynch et T. Scott)
projections en 35 mm

Cycle pédagogique : "Comment regarder un film?"
(films: "Blow up" - M. Antonioni, "Les fraises sauvages" - I. Bergman,
"Le journal d'une femme de chambre" - L. Buñuel,
"La rouée vers l'or" - Ch. Chaplin)
projections video organisées pour lycéens

Juin

Cycle "Après 100 ans" - "Grands réalisateurs"
projection en 35 mm

Cycle "Film d'aujourd'hui" (réalisateurs: S. Pillsburg, J. Zucker, G. Marshall et L. Teague)
projection en 35 mm

Cycle pédagogique : "Comment regarder un film ?"
(films: "Aleksandar Nevski" - S. Eisenstein, "Lo seicco bianco" -
F. Fellini, "L'homme qui en savait trop" - A. Hitchcock et
"Letjat žuravli" - M. Kalatazov)
projections video organisées pour lycéens

Juillet

"Best of Karlovy Vary for Sarajevo" (une sélection de 14 films précédée d'un film
documentaire français "Tu m'emmènes à la
Cinémathèque" de Luc Wouters)
projection en 35 mm du 15 au 18 juillet en trois salles de cinéma
y inclus celle de la Cinémathèque de Sarajevo

Octobre

Retrospective "R.W.Fassbinder" (une sélection de 18 oeuvres filmiques)
projection en 16 mm et 35 mm

Décembre

"VRTLOG" ("Le tourbillon") - film de guerre bosniaque en trois épisodes, tourné en 1964,
réalisateur: H.Krvavac
la projection a été organisée le 28 décembre au café "Imperial"
(grand café de luxe) à l'occasion de 101 ans de cinéma

BUDGET

Les chiffres du budget annuel de notre institution se présente comme suit :

■ salaires	USD 26.000,00
■ frais divers (électricité, gaz, transport de films etc.)	USD 8.400,00
Total :	USD 34.400,00

RELATIONS INTERNATIONALES

Excepté la Cinémathèque de Croatie avec laquelle nous avons convenus une collaboration (la reprise et le déplacement des archives du film bosniaque) aucune forme de communication n'a pas été établie avec d'autres cinémathèques et/ou archives nationales du film dans le monde. La collaboration avec l'UNESCO réalisée jusqu'à ce jour a été principalement fondée sur les promesses d'aide de celle-ci, comme c'est d'ailleurs le cas avec beaucoup d'autres donateurs internationaux potentiels (le seul cas positif est celui de l'Ambassade de Grande Bretagne à Sarajevo qui nous a fait une donation comprenant plus de 100 boîtes plastiques pour film documentaire).

Seoul

'96 ACTIVITIES REPORT

KOREAN FILM ARCHIVE

1. Acquisition

The bill of legal deposit was passed in December, 1995 and started to take effective from July 1996. A legal base has been formed for the collection and preservation of films as national heritage. Under this law, 19 titles of positive films were acquired from July to the end of 1996.

91 titles of negative films and 131 titles of positive films were donated to our archive. Also, 19 titles of short film negatives and 131 titles of short film positives were donated.

Besides, 90 videocdisks, 467 videotapes, 2,553 screenplays, 879 publications related to cinema, 462 sheets of movie posters and 4,167 still photos were acquired through donation or purchase.

2. Preservation

Our archive purchased a distilled water film cleaning machine to make the cleaning process more effective. In addition, we acquired a reverse table(horizontal negative film winder) in order to have a better management system of films.

We selected 23 films extremely damaged or kept as print films and made them into duplicate negative films or master positive films. 136 negative films were transferred to print films.

3. Cataloging/Documentation/Research

For the systematic management and use of data, data base server and data base engine were upgraded. The ground work for an effective system of computing image data was laid where program development was completed and some screenplays, posters and photos were inputted as image data.

4. Film Showing/Exhibition/Publication

In 1996, 276 titles of both Korean and foreign films were screened under 73 programs and attracted 133,000 people. Our cinemathèque set up two regular programs for screening Korean films, 'Korean Cinema Special Screening' and 'Saturday Film Screening' so that researchers can have more chances to study Korean films. 'Saturday Film Screening', in particular, had a special theme each month and after screening, a director or critic had a discussion with audience, which was well received by film students and movie lovers.

Foreign movie screenings, 'East-Germany Animated Films', 'France Film Week' and 'British Film Festival', were also successful. Our archive and Israel Film Archive jointly held 'Korean Film Retrospective' at Israel Film Archive in December 1996.

We had one exhibition titled 'Winners at International Film Festival' which showed photos of impressive scenes in films which were recognized at international film festivals.

'Journal of Film & Culture', only one magazine of the kind in Korea was published by our archive. The magazine deals with collection and preservation technology of films as well as utilization of new media as a tool of restoring films. This quarterly magazine was published twice in 1996 and will be published four times each year.

5. Budget/Relations with Government

1996's budget consisted of 37.4% national funds and 54.3% 'Korean Culture Foundation Fund'. The 1997 budget which has been just passed shows a great increase where national funds takes 56.8%. Our goal to raise the rate of national funds up to 50% was achieved and our efforts made during 1996 resulted in the Government's recognition.

6. International Relations

Two representatives attended the 52th FIAF Congress held in Jerusalem, Israel. In September 1996, Chairman Shin participated in a symposium titled 'For the sake of preserving Asian Film' held by Fukuoka City Public Library. The symposium was one of the events for commemorating the opening of the new Fukuoka City Public Library which includes a film archive.

Our archive invited the delegation of China Research Institute of Film Science and Technology. During their stay from December 9th to 18th, the 6 delegates visited several film-technology related organizations and companies and had meetings with Korean experts to discuss new technology of filmmaking.

7. Special Activities and Others

Last December, our archive held 'University Film Festival' for the promotion of short films production. This non-competition festival showed 59 films by students, from 7 universities, whose majors are filmmaking and was a great success. Since the number of universities which establish the department of film increases, this film festival will get bigger in its scale.

#

Skopje



КИНОТЕКА НА МАКЕДОНИЈА
CINEMATHEQUE OF MACEDONIA

Булевар: Гоце Делчев б.б. п.ф. 161
91000 Скопје, Република Македонија
тел: 389 91 211-579, 228-064 факс: 389 91 220-062
Е. пошта: MX%"IGOR@NUB.MK"

Bul: Goce Delchev b.b. p.o. box 161
91000 Skopje, Republic of Macedonia
tel: 389 91 211-579, 228-064 fax: 389 91 220-062
E. mail: MX%"IGOR@NUB.MK"

PROVISIONAL MEMBER OF FIAP

ANNUAL ACTIVITIES REPORT 1996

The activity and the work of KINOTEKA NA MAKEDONIJA/CINEMATHEQUE OF MACEDONIA was carried out according to the previously prepared Annual Programme, submitted to the Ministry of Culture. This document, as usual was consisting of traditional segments of activities such as: the acquisition, preservation, storing, cataloguing of films and related film materials as well as the presentation of cinema values, researching and publishing activities, and the international relations. The Programme especially highlighted the need for providing, for urgent creating the circumstances for financial, technical and staff improvement and support as well as for solving the problem of expanding the vaults for storing, which was expected to be done by the Ministry of Culture.

The acquisition of films and film library footage

This prior task of the Cinematheque's activity was in a way limited by the lack of the appropriate vaults. Another problem which we faced each year (especially for the last two-three years) was the problem of not observing the Law for compulsory print by the Macedonian film producers. According to that Law, the producers are obliged to give one archive print, the original film footage and the whole written documentation as well as copies of the propaganda materials.

After our persisting for acquisition films and film footage, the production company *Vardar Film* gave us 250 tins of various footage (negatives, sound tracks etc.) from different films. Also, the director Aleksandar Gjurginov gave our institution 7 reels film footage with film extracts originating from his films. The whole contemporary-Macedonian film production is consisting of only 1-2 feature films per year and several documentaries and yet the Ministry of Culture really should subsidise the making of archive print so that they would be stored and preserved for the next generations.

As far as the collection of written documentation is concerned, several film makers gave the Cinematheque their personal documentation, consisting of valuable papers. The script of the future feature film (even not released yet) with working title *The Yellow Rose* was put on deposit in our Department for documentation, as well as the shooting list of the feature film *Angels of the Junk-yard* was put on deposit.

In the section of the phototeque, 270 stills from different documentary films were developed and copied, and photo holdings on the creative work of Branko Mihajlovski was enlarged with 99 stills from the first Macedonian feature film *Frosina*. Beside that, 435 photos (duplicates) were acquired originating from the Macedonian feature films.

During 1996, The Cinematheque has bought several films, written documentation and cinema exhibits. The following films have been acquired: *A Poem for Jane Sandanski*, *The Captured Macedonian in the Hell*, three short films, *Sisyphus-the Macedonian*, *The Trousers* and , and *Maria for the Two*, all of them directed by Slave Makedonski. Our institution bought from Mr. Kostadin Kostov (Bulgaria) written documents, press-clippings and catalogue on Charles Rider Noble, who is supposed to shoot the first films in Macedonia, 1903. Also, two old apparatuses, the cine-projector *Victoria*, bought from the Cultural House in Negotino and *Urban Bioscope*, produced 1905, bought from private owner, Kiril Hristovski, from Resen.

Preservation, reparation and storing of films and film footage

During 1996, The Cinematheque of Macedonia carried out the most significant project in the field of preservation and conservation of films and film footage. After having made professional and financial elaborated project, comprising the films and film materials filmed by Manaki brothers, with which our institution applied to the Ministry of Culture and to the National Commission of UNESCO for Macedonia, the project was approved and financially supported, so that the preservation of such a precious film footage was done in the Hungarian Film Laboratory, in Budapest.

Actually, it was the matter of 1.460,5 m. original nitrate negative and 945 m. nitrate positive original film.

During the year, the usual measures of elementary preservation were carried out (inspecting and rewinding), as well as the removing of the mechanical damages of the films. 650 reels of 130 feature films (different types of prints of Macedonian production) were replaced with new cans, 580.000 m. film strip were inspected and rewind. Also, 17 feature film and 62 documentary and animated films were transferred to video tape for the purposes of preservation and viewing.

We highlight in each year annual report our problem which we face with, e.i. the lack of technical facilities, such as cleaning machine, own laboratory etc., and that is the reason why we are not able to make an appropriate preservation. Our appeals towards the governmental bodies are permanent.

Unlike the film holdings, the documentation is well preserved and stored in air-conditioned vaults.

Cataloguing - Documentation - Research

During 1996, 65 titles of newsreels of the edition *Filmske Novosti* were researched and catalogued, then 217 reels of the Macedonian first newsreels were inspected and identified (positives and negatives) in order to be completed.

The cataloguing, as a regular and continuing process of systematising the complete holdings for further use, comprises and refers the films and film materials, written documentation, propaganda materials and the phototheque's materials as well as the specialised book library. The data for 4.688 films and film materials were put into the local computer net, so that, the local film base is consisting of 7.462 data for films and film materials, and the card file is completed (with 1.240 new entering cards).

The local base for written documentation, as a part of the computer net was enriched with 1.050 new records referring a number of personal files. The base of the phototeque was enlarged with data on 360 additional photos of 13 Macedonian feature films. The book library holdings were enlarged with 173 new books which are systematised and catalogued according to the UDC. Also, 258 different press-clippings on Macedonian film industry were selected and catalogued.

The researching activity was going on through long-termed projects, interdisciplinary team researching and short-termed researching.

As far as the long-termed projects is concerned, 8 different long-termed projects were carried out:

1. *Manaki Brothers, Their Entire Photo, Cine And Film Screening Activity,*
2. *Macedonian Pre-war Reproductive And Creative Cinematography (film Industry),*
3. *Semantic And Syntax Analyse Of The Expression Elements In Macedonian Feature Film*
4. *Filmological Bibliography Of The Pre-war Press And Periodicals,*
5. *Filmological Bibliography From The Macedonian Press And Periodicals(1955-1965),*
6. *The History of the Filmological Theories,*
7. *Filmography of Macedonia*
8. *Bibliography on the History of the Photography in Macedonia*

The team researching work is carried out by organising symposiums, seminars and participating in preparation collective studies. During 1996, according to our financial potential, we organised only one with an item *Macedonian Film and the Models (The Patterns) of of the National Culture*, with participation of 17 attendees (outstanding theoreticians and film makers) with their articles.

The short-termed projects and the scientific researching were taken over several fields related to the Cinematheque's activity. The topics of such an observation are persons, events and processes in the film history, happened on the soil of Macedonia. The final results of the researching are published in the journal *KINOPIS*, published by our institution and in some other editions.

Film showings - Exhibitions - Publications

As our institution does not possess public showing theatre of our own, so that we are not able to make organised programming. This significant part of the activity is partially realised in cooperation and by lending films to the cultural institutions and city cinemas all over the Republic. On that purpose, 21 feature films and 32 documentary and animated films were landed. Also, 36 video-screenings were prepared on the occasion of a number of events, promotions and manifestations. During 1996,

The Cinematheque regularly answered the requests by the students of the University *Ss. Cyril and Methodius - Skopje*.

The activity relating some exhibitions has not been realised, due to the lack of financial resources.

In reference with the publication activity, our institution published three issues of our journal *KINOPIS*, as well as the editions *KINO-Macedonian Film*, by Ronald Hol- loway, *Miss Stone* (a collection of articles on the the same mentioned Macedonian feature film, reported on the symposium) and *Do We Remember Aki Pavlovski, the First Director of Vardar Film*, by Misko Bozinovski.

International relations (FIAF and others)

As it was so far, the Cinematheque of Macedonia goes on to cherish good cooperation with all persons, institutions, film archives and other association from abroad.

The Cinematheque of Macedonia answered all letters, questionnaires and requests, sent the FIAF Activity Report on time and settle the membership fee. Also, the Cinematheque sent documents for admission for full membership in FIAF to the Secretariat. After the FIAF Congress in Jerusalem, our institution has been informed that the admission was delayed as, according to the FIAF Statutes and Rules, the EC member should visit in a due time our institution. We have been honoured by the visit of the President of the Executive Committee of FIAF, Mrs Michelle Aubert who visited our institution in late December, 1996. We sincerely hope that our admission for full membership in FIAF will be confirmed at the next FIAF Congress in Cartagena, Columbia.

Also, we were very satisfied that a member of our staff could attend the 1996 FIAF Summer School, held in Berkhamsted, UK and we use this opportunity to thank again to NFTVA and FIAF for the whole support provided for such a useful experience for our archive.

Our institution accomplished good results regarding the cooperation with UNESCO. Our institution participated with ten, the most outstanding films in the edition *Memory of the World, NATIONAL CINEMATIC HERITAGE*, published by UNESCO. Having participated at the Macedonian Commission for UNESCO with a project for preservation and safeguarding the film heritage cinematographed by Manaki brothers, originating from the very beginning of the century (since 1905 and further on), at the end of the year, our institution was informed that the project was approved by UNESCO and it will be financially supported by 17.500 \$. This time, we also faced

with understanding in our Ministry of Culture, so that this project is in process in collaboration with the Hungarian Film Laboratory, from Budapest.

The film heritage by Manaki Brothers was a subject of interest to a number of film festivals and Macedonian presentations in the world. At first, a collection of Manaki's documentary films were presented in Bari, Italy, at the Festival - *Beyond the Fire Line*, held in March 1996, then, at the Film Festival in Cottbus, Germany, held in October 1996 and during the event "*Macedonian Week of Youth and Culture in United Nations*", held in New York, November 1996.

We have already mentioned that our institution answered all requests. The Cinematheque of Macedonia supported the establishing of the Association of European Film Archives, founded during the Film Festival in San Sebastian, 1996, then, answered to various companies and associations which were interested in our film footage as well as to different questionnaires, sent from abroad.

Our institution, also hosted different foreign guests who were interested for film footage of Macedonian production (from U.K. and Japan).

Finally, during 1996, we were applying for a support from foreign countries, participating in two projects (FARE, and Japanese Assistance Program), asking for a help of providing technical equipment, especially for film preservation (cleaning machine).

Special Events

We would like to mention that last year, 1996, the Cinematheque of Macedonia celebrated 20th years anniversary. We have prepared special program for that occasion, however we could not provide enough financial resources. Yet, we have organised a seminar on *Macedonian Film and the Patterns of the National Culture*, and in our journal *KINOPIS*, we have prepared a special chapter on the chronology of the development of our institution.

The activities on the preparations for establishing the multi-lingual satellite TV channel for Central and East European countries, where, among the 25 countries of that region, Macedonia takes part too.

Organisational and staff improvement, acquisition of technical equipment

During 1996, the Cinematheque has been operating in the same organisational structure - 17 staff members. In reference with the staff improvement, a staff member attends FIAF Summer School in UK, and another staff member attend the Magisterial Studies at our University.

Budgetary matters, relations with governmental authorities

Generally, the Cinematheque is subsidised by the Ministry of Culture, comprising program activities and the salaries for the staff members. Although being conscious for the whole financial situation of the country, we still consider that according to the necessities of the required activities, we deserve more attention by our Ministry of Culture. That is the reason more for our expectations and hope for better understanding by the governmental authorities.

Sofia

BULGARSKA NACIONALNA FILMOTEKA

Activities Report

1996

SPECIAL ATTENTION NOTE: Our archive is facing the hardest times in its history. The dramatic lack of funds as a result of the economical bankruptcy of the whole country puts in danger our further existence. After two years of highly incompetent excommunist government the Bulgarian financial system collapsed. The galloping inflation which mounted in 1996 to 310% /officially/ has turned into a hyperinflation now. The average archive's salary decreased to less than 10 USD monthly. The total subsidizing from the Ministry of Culture in 1996 consisted of 11 mln. levas /appr. 30 000 USD/. The same sum at the present moment is equal to 3 500 USD. And the perspectives worsen daily. One of the possible developments of the situation is all archive's activities to be reduced to a minimum and a huge part of the staff to stay in unpaid vacation for several months. Considering all this it is most likely that The National Film Archive of Bulgaria WILL NOT BE ABLE TO MAINTAIN NORMAL RELATIONSHIPS WITH THE FIAF'S COLLEAGUES IN 1997, AND TO PAY PROMPTLY THE MEMBERSHIP FEE.

1. ACQUISITION OF THE YEAR. The Bulgarian Film Archive added about 590 titles to its collection, primarily negatives of the national 1990/91 production. 8 recently produced Bulgarian titles were deposited by private producers, 1 Bulgarian short was acquired from a private collector. The video collection grew in 1996 with more than 1500 titles, mainly foreign features.

2. PRESERVATION. As in the past three years possibilities of preservation have been reduced due to financial problems. In addition the one lab which survived the crisis, monopolised the raw stock import and offered printing prices only in hard currency. So we just managed to pay for two preservation copies of two old, and endangered Bulgarian shorts. Despite of the reduced staff we managed to maintain the routine tasks on checking, cleaning and restoring. But the transportation and transferring of the first nitrates from the old vaults in Belogradchik is still expecting a better future.

3. CATALOGUING. DOCUMENTATION. RESEARCH. During the year 430 reels were screened for visiting researchers. 362 film prints and over 500 Video cassettes were dispatched for non-commercial and educational screenings. The data storage in our computing system continued constantly. Over 1100 Bulgarian and 300 foreign titles were added to the files. The technical database described the condition of more than 600 titles. The Documentation Department acquired 122 new books, 5760 press cuttings, 100 dialogue lists of Bulgarian and foreign films, 44 posters, 295 stills and 20 annual periodicals. The Library section was visited by 660 researchers, students and readers.

4. SCREENINGS AND ACCESS.

The archive's own cinema Odeon in Sofia had 1150 screenings and showed some 415 films. The average attendance per screening reached the critical point of 50.

The lectures of the regular "Archive's University of Film" moved from Tuesday to Monday and covered all three projections.

In 1996 several special programmes attracted mostly the public's interest: "100 Bests of the First 100 Years"; "Film Noir Month"; "Evergreen Classics" - with highlights on Howard Hawks, John Houston, Alain Resnais, John Schlesinger and Roberto Rossellini.

5. BUDGETARY MATTERS.

In 1994 Bulgarska Nacionalna Filmoteka obtained appr. 11 000 000 levas /\$30 000/ from the Ministry of Culture, and 3 500 000 levas from own sources /box-office and rentals/.

6. INTERNATIONAL RELATIONS. Archive's representatives attended the annual FIAF Congress in Jerusalem and the FIAF Summer School in NFTVA, England. We received Mr. Brandes from the Technical Commission of FIAF in his capacity as expert on vaults and storage conditions.

Stockholm

Activities Report 1996 Cinematket - Svenska Filminstitutet Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 16,500. More than 1,500 viewing prints, 35 mm, were deposited by their owners. A large number of original negatives have been deposited by Sandrews AB, its entire production between 1953-1979. Documentary film maker Stefan Jarl and the animator Johan Hagelbäck have deposited original negatives to their entire production. The total number of deposited original negatives were 600.

Progress in the field of preservation

The restoration of nitrate film, i.e. films produced prior 1953, continued during the year. 15 feature films have been restored. Of the 1,218 features produced in Sweden 1897-1953 we have been able to locate 889 titles. All of them have now been transferred to safety stock. Several new tests and experiments have been made to find a method to save colour material. Tests have been carried out on the Swedish films "Änglar, finns dom?", "Hemsöborna", "En kärlekshistoria" and others. Rotebro Filmservice AB, a subsidiary company to the Swedish Film Institute, has invested in equipment for digital restoration. This equipment will be used for films which can not be treated in the traditional optical manner.

Restored films (master prints and/or viewing prints):

Ringvall på äventyr 1913
Balettprimadonna 1916
Mellan liv och död 1920
En hustru till låns 1920
Smålänningar 1935
Alla tiders Karlsson 1936
Vildmarkens sång 1940
Lilla Helgonet 1944
Försök inte med mig 1946
Maj på Malö 1947
Flickan från fjällbyn 1948
Fram för lilla Terra 1948
Starkare än lagen 1950

Adolf i toppform 1952
Folket i fält 1953

Colour restoration:

Hemsöborna 1955
Änglar, finns dom? 1961
En kärlekshistoria 1970

The project Cultural History on Film, which was initiated in 1980 and deals with short films and documentaries produced prior 1953, has restored 46 titles, now accessible by means of viewing prints. New intertitles have been made to several silent films.

Among the deponents were Kristianstads Filmmuseum, Örebro Läns Landsting, Föreningen Gamla Östersund, Rädda Barnens Riksförbund, Gunnar Höglund Filmproductions AB and a number of private persons.

Restored short films and documentaries (master prints and/or viewing prints):

Barnens Dag (i Stockholm?) (1910)
Kriget i Norrland (1913)
Nordiska spelen (1913)
De kungligas besök i Åre (1914)
Bondetåget (1914)
Åreveckan (1914)
Årevekan (1916)
1:a Maj demonstration i Malmö (1916)
Film 7 (1920)
Se Sverige ! (1924)
Skåne (1924)
Stockholm (1924)
Svartfotsindianerna (1928)
Finurliga Fridolf (1929)
Aktuella bilder från det numera riksbekanta Veberöd med omnejd (1928)
Svenska kvalitetsskor (1930s)
En kunglig idyll (1935)
I Sveriges Klondike (1936)
Guldstaden Skellefteå (1936)
En Östgötaresa (1938)
Reformpaus? - Nej! (1938)
Från gås till Lucia (1938)
Imperfektum (1941)
Masstransporter i kristid (1942)
Per Albin regerar (1942)
Härlig är jorden (1943)
Litet bo (1943)
Gävle - Porten till stornorrland (1943)
Svenskar i Amerika (1943)

Skådetennis (1944)
 Malmö stadsteater (1945?)
 Örebro läns landsting och dess verksamhet (1945)
 Bofors 1646-1946 (1946)
 Malmö runt (1946)
 Vår stad (1946)
 Ådalarnas län (1946?)
 Hu! (1947)
 Den röda tråden (1948)
 Skarpsill går till (1948)
 En ljusare framtid! (1948)
 En skola blir till (1948)
 Vårt bygge (1948)
 Vi bygger framtiden (1949)
 Friska tag (1950)
 Svenska takter (1950)
 50 år med Folkpart

Cataloguing - Documentation - Research

The cataloguing of the archive's holdings in the new database has continued. Priority has in this context been given to Swedish productions and the cataloguing of this material is finished. The cataloguing of the sound material is also finished. Foreign films have been catalogued for the letters A to L (75% of the holdings).

The book collection amounts to 41,000 books. The library has acquired 697 books, 597 by purchase and 100 as gifts. Hours of service: Monday - Thursday 11.00 - 19.30, Friday 11.00 - 16.00.

Unpublished script materials have been organized to 7,600 foreign films and 1,900 Swedish films.

In the library three databases are now available for the general public, i.e. TINlib, the local library system, LIBRIS, the central database in Sweden for university and research libraries and the International Film Archive CD-ROM. The library is now provided with Internet access.

Newspaper clippings: 52,500 film titles, 16,000 personalities and general subjects classified by the FIAF scheme. The clippings were microfilmed and microjacketed.

Stills: The collection contains 1,500,000 stills, including 32,500 film titles, a large collection of portraits and a minor section on subjects.

Posters: The holdings of posters contain approximately 31,000 items.

Film showings - exhibitions - publications

The Cinematek screened four films daily in Stockholm, and five films weekly in Göteborg and four in Malmö. The total number of members was around 10,000 and the total number of visitors for the 1,166 screenings amounted to 70,300. Information sheets were written to all films shown. We had such major retrospectives as Saul Bass, new films from Asia, German films from the 10s, Jan Troell, Terence Davies, André Téchiné, Eugen

Schüfftan, Jean-Luc Godard. Special programmes of film classics were shown to commemorate the centenary of cinema. Exhibitions of film posters from the Film Institute archives accompany most retrospectives in Stockholm. Live music for all silent films was provided by Matti Bye, Lotta Johansson, Nils Nilsson and Oswald Löpare. We use two cinemas in Stockholm, 350 and 360 seats, one in Göteborg, 710 seats, one in Malmö, 90 seats.

Budgetary matters, relation with governmental authorities

The new Financing Agreement for the Swedish Film Institute was signed January 1st, 1993. This agreement concerns the financing of production aid from the Swedish Film Institute. The "cultural" parts of the Institute, including the archive, are to be financed by money directly from the government. This means that our financing no longer depends on cinema attendance and video cassette rentals. A special grant of 12 million SEK for colour restoration has been given from the government. The money is to be spent in 2,5 years.

Master positives of all new Swedish productions has been given to the archive according to the rules in the new Financing Agreement.

International relations

During the year the archive lent a large number of viewing prints to other fellow archive members, especially in Scandinavia. The archive also provided viewing prints to festivals including those in Madrid, Paris, Laon, Rouen, Berlin, Vienna and many others.

Jan-Erik Billinger, Rolf Lindfors, and Arne Lindahl represented the archive at the FIAF congress in Jerusalem.

Jan-Erik Billinger attended the ACE meeting in San Sebastian.

A meeting with members of the archives of the nordic countries was held in Stockholm followed by a meeting in Copenhagen for discussions concerning mutual interests, especially problems with colour restoration.

Special events

Rolf Lindfors and Inga Adolfsson have together or individually given several lectures on the archive's work and methods of film restoration. Among the attending institutions were The National Library, film festivals in Uppsala, Skövde and Malmö.

Stockholm 1997-02-14

Rolf Lindfors
curator film archive

Taipei

CHINESE TAIPEI FILM ARCHIVE 1996 REPORT

1996 marks another important year for the Chinese Taipei Film Archive. The former director, Mr. Ray Jing left the archive for a teaching position. Mr. Edmond K. Y. Wong, a famous film critic in our country, is the new Director of the CTFA. For advocating the studies of cinema, the CTFA has founded **Cinema Studies Association** in November 1996. Its members includes nearly 50 films scholars and film critics of our country. In 1996, the CTFA also continued demanding for more subsidies from our government to restore our large domestic film collection and pushed the legislation of the mandatory system in our country. The CTFA had made great progress in putting the archive's collection for the internet users to access, this is expected to be opened to the public in February 1997.

ACQUISITIONS OF THE YEAR

In 1996, the CTFA acquired a total of 710 titles of depositions, including 301 feature length films and 469 short films, 60% are domestic productions.

The CTFA continues to expand our comprehensive collection of domestic productions which includes 146 new prints from the newsreels of Taiwan Film Culture Company made in 40s to 60s. These copies could serve as a witness of that era. The Government Information Office also donated their propaganda films, ranging from 1950s to 1980s. These films serves as an official compilation of the politics and cultural life of Taiwan.

RESTORATION

In 1996, the CTFA fully restored 2 nitrate films from the late 1940s recovered from Hong Kong, *Three Women*, directed by Yu Fang and *Where is My Darling*, directed by Zhu Shi-lin, were transferred to safety prints. We also have made the new negatives of *The Arch* (1968) and *Spring in a Small City* (1948).

CATALOGUING

A total of 945 films, 210 posters and 745 stills were catalogued this year. The CTFA continues working on establishing the database of films, video tapes and books. It is estimated that our members will be able to use on-line database system in the next couple of years.

PROGRAMMING

One of the major exhibitions the CTFA held this year was the *1st Annual Canadian Film Festival* in Taiwan, which the CTFA co-hosted with the Canadian Trade Office in Taipei. The director, Francois Girard, and producer, Niv Fichman and the actor, Don McKellar, of *Thirty-two Short Films About Glenn Gould* also the leading actress of *Double Happiness*, Sandra Oh, have visited Taiwan.

For the *5th Annual Festival of Taiwan's Movie Great, "Yesterday and Today,"* an annual film screening tour around the country for the local audience, the CTFA provides special programming which includes the restored films, *Spring in a Small City, the Arch*, and other contemporary films of Taiwan, *Good Man Good Women, A Confucian Confusion, Siao Yu, the Daughter in Law* and *Tropical Fish*

In memorial of the two masters of Chinese film, Lee Han Chiang and King Hu, who just passed away, the CTFA held their retrospectives, including Lee's *the Love Eterne, the Winter, Storm Over the Yangtse River*, etc, and Hu's *A Touch of Zen, Dragon Gate Inn, the Valiant Ones, Legend of the Mountain*.

In *the Faces of the Century*, an CTFA presentation of the 1950s and 1960s films, we selected Mandarin and Taiwanese films casted popular movie stars. The exhibition attracted senior and young audience.

A total of 176 films were presented to the members in the archive's 68 seat theater. The following are in house programs held in the archive's screening room:

- * Louis Malle Retrospective
- * Michelangelo Antonioni Retrospective
- * Wang Tung Retrospective
- * 19th Annual Golden Harvest Awards Winner
- * 50 Years of Taiwan Film Culture Company Retrospective

- * Eric Rohmer Retrospective
- * Third World Cinema and Post-coloniality— Latin American , African and Asian Cinema
- * Masaki Kobayashi Retrospective
- * 1st Annual Aids Film Festival
- * Marcel Carne Retrospective
- * The Forever Emperor Tsao Lai
- * Recommendation of the new films: *An Accidental Tale* and *A Drifting Life*

PUBLICATIONS

In 1996, the CTFA published the *1995 Republic of China Film Year Book*. In addition to our regular publication of *Film Appreciation*, the CTFA also published 3 books including the Chinese translation of *Cinema and Social Change in Latin America* (by Julianne Burton), the other two books are *The Aesthetic of The Spring in a Small City — Homage to Fei Mu* and *The Foot Steps of History — Fifties Years of Taiwan Film Culture Company*.

In 1996, the CTFA published issues 77 to 84 of our bimonthly magazine, *Film Appreciation*, the following is the summary of the contents

issue 77 Centenary Cinema 5, Taiwan Film Culture Company

issue 78 Centenary Cinema 6, Lesbian Cinema

issue 79 Asian Cinema: Japanese Cinema

issue 80 Asian Cinema: South and North Korea Cinema

issue 81 Asian Cinema: Vietnam Cinema, Singapore Cinema

issue 82 Third World and Post-Colonial Cinema

issues 83 and 84 Asian Cinema: Indian Cinema, Philippines Cinema

BUDGET AND RELATIONS WITH OUR GOVERNMENT

The CTFA is still mainly reliant on the budget from our government. This year, despite the radical shrinking budget of our government, our archive successfully requires our budget not being cut and persists our effort on demanding for more financial support from the government. The latest success is the hearing of "Saving Taiwanese Dialect Films," the Government Information Office promised to collect or raise a fund of 40 millions NT Dollars with other cultural institutions for the restoration and preservation of Taiwanese dialect films made in the late 1950s to 1970s, which are the salvage from damaged and discarded old studios. Based on this funding, the CTFA wishes to establish a constant program for film restoration and

preservation in the near future.

INTERNATIONAL RELATIONS

In 1996, *Festival of Preservation---The Retrospective of Taiwan Cinema*, the package of ten films made from 1940s to 1980s, continues traveling in 5 North American archives, George Eastman House, UCLA film and Television Archive, Pacific Film Archive, Harvard Film Archive, National Archives of Canada, 2 European archives, Nederlands Filmmuseum, Royal Cinematheque, Belgium, and 6 Latin American archives, Cinemateca Argentina, Cinemateca de Cuyo, Cinemateca Braisleira, Cinemateca do Man, Cinemateca Paulo Amorim, Cinemateca Chilena, . The *Festival of Preservation* will continue to exhibit in various FIAF members.

Other than this Taiwanese film package, the CTFA also provides prints of Chinese films for screenings at film festivals in North and Latin Americas, Europe and Asia.

In 1996, the CTFA has the honor to have many foreign guests visited, including Mr. Ulrich Gregor of the Internationales Forum des Jungen Films of Internationale Filmfestspiele Berlin, Mr. Alon Garbuz of the Tel Aviv Cinematheque, Mr. Gary McVey, Director of American Film Institute Festivals, Mr. Haruo Fukushima, Mr. Satoshi Oya and Ms. Tomita Mikiko of Sanbyakunin Theatre, Japan and Mr. Momma Takashi of the Yamagata International Documentary Film Festival, Japan.

In 1996, the CTFA also registered an account of E-Mail: fact@ms12.hinet.net, which enhances our communication with other colleagues. We got contact with the colleagues like Nederlands Filmmuseum and the National Film And Television Archive, London, for the useful information concerning the film archive.

For 1997, the CTFA will continue its efforts to build its own vault which will be equipped the air conditioner and provided the proper humidity and temperature for preservation.

Tehran

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

Founded: 1949

Joined FIAF: 1949

1996 Annual Activities Report

Introduction:

The National Film Archive of Iran (NFAI), formerly known as the Film Centre, was founded in December 1949; and as stated in Raymond Borde's book, *Les Cinémathèques*, joined Fiaf as soon as it was established, i.e. in 1949.

But this was only the first phase of the archive's formation, and through years, it was closed, suspended and reopened, several times.

The archive was shut, consequently its membership to Fiaf cancelled, between 1951 and 1957. In December 1957, the Iranian Film Archive and Cinémathèque reopened, and rejoined Fiaf in 1959. Unfortunately, even though they remained fully operative and were considerably enlarged, the membership to Fiaf did not last beyond 1960. However, in 1973, during the Moscow Congress, the NFAI rejoined the Federation as a provisional member and continued to be so until 1979, when its membership was suspended. But since 1984, following the appointment of the new director, Mohammad-Hassan Khoshnevis, the NFAI has been an active member of the Federation; first as an observer, then as a provisional member, and now applying for full membership. So, the most important step undertaken by the NFAI in 1996, was its preparation to become a full member of Fiaf. Hence, we have officially submitted our application to be put in vote during the 1997 Congress in Cartagena de Indias, Colombia.

The National Film Archive of Iran is the oldest film archive in the Middle East which has been an active member of Fiaf for many years. As the importance of the Iranian cinema has been established worldwide, and its artistic merit praised

National Film Archive of Iran

(Filmkhane-ye Melli-e Iran)

by friend and foe, the NFAI has been trying to fulfill its task as worthy of this position. The following is the summary of its activities during 1996.

I. Acquisitions

The NFAI acquired a total of 9 film titles and 817 video titles, in the following categories:

- i) Donation: 5 titles of 35mm. feature length Iranian fiction films;
- ii) Purchase: 4 titles of 35mm. feature length Iranian fiction films, according to the 1993 Legal Deposit Act;
- iii) Donation: 100 titles of videotapes of feature length national production fiction films;
- iv) Donation: 30 titles of short Iranian documentary and 7 titles of short Iranian fiction videotapes;
- v) Purchase: 450 titles of videotapes of feature length foreign production fiction films;
- vi) Donation: 200 titles of videotapes of feature length foreign production fiction films;
- vii) Donation: 30 titles of videotapes of short foreign production documentary films.

Other acquisitions:

- i) 10 Farsi book titles on national cinema donated;
- ii) 7 Farsi periodical titles on national cinema purchased;
- iii) 6 Farsi periodical titles on national cinema donated;
- iv) 16 foreign periodical titles on world cinema purchased;
- v) 46 poster titles (total of 83) of Iranian films purchased;
- vi) 28 still titles (total of 154) of Iranian films purchased;
- vii) 4000 blank videocassettes purchased;
- viii) Purchase of 2 Panasonic *21 inches* Television, 2 Panasonic *W1* Video Cassette Recorder, 1 Fax machine, 1 Modem Fax, 1 CD-Driver, 2 Computers . . . et al.

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II. Cataloguing

- i) Total of 106 film titles were reviewed and catalogued;
- ii) All the periodicals, books, posters and stills acquired were filed and card catalogue was issued for each of them;
- iii) 2000 films were added to the data base of the NFAI's computer.

IV. Public Service

- i) Number of researchers using documentation: 700;
- ii) Number of researchers viewing films: 200;
- iii) Number of research requests by telephone and mail: 500;
- iv) Number of film titles viewed by researchers on movieola in the archive: 30;
- v) Number of film titles loaned for research/film study purposes: 8;
- vi) Number of videotape titles viewed by researchers in the archive: 170;
- vii) 34 film titles were loaned to the International Fajr Film Festival, Tehran; 5 film titles were loaned to the Roshd Film Festival, Tehran, and 11 film titles were loaned to the Festival of Youth Cinema;
- viii) The NFAI loaned 75 film titles to the private sector, to be used in the production of 4 feature length fiction films, and 50 film titles to the Islamic Republic of Iran Broadcasting (IRIB), to be used in the National Television.

V. Publications

Unfortunately 1996 was not a prolific year for NFAI's department of publication and only one book was published by the archive, in collaboration with the Cultural Research Bureau, i.e. Moz-hek Ghalami Animation, by Preston Blair, translated by N. Zarrinkelk; whereas in 1995 a total of 12 books were published.

It should be mentioned that 4 accompanying brochures to the Cinémathèque's seasonal programmes were also published.

VI. Cinémathèque

On January 2nd, 1996, the second programme of the eighteenth season, and on

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December 31st, 1996, the second programme of the twenty second season, were screened.

Italian Cinema was the theme of the 18th season. A total of 10 films were screened, which included such titles as: *Miracolo a Milano* (*Vittorio De Sica*, 1950); *Il Ferroviere* (*Pietro Germi*, 1956); *Kapo* (*Gillo Pontecorvo*, 1960); *Mani sulla Città* (*Francesco Rosi*, 1963); *I Cannibali* (*Liliana Cavani*, 1969); *Medea* (*Pier Paolo Pasolini*, 1970); and *Professione: Reporter* (*Michelangelo Antonioni*, 1975).

Cinema of Japan was the theme of the 19th season. A total of 10 films were screened, which included such titles as: *Judo Saga* (*Akira Kurosawa*, 1943); *Late Spring* (*Yasujiro Ozu*, 1949); *The Life of Oharu* (*Kenji Mizoguchi*, 1952); *She Was Like A Wild Chrysanthemum* (*Keisuke Kinoshita*, 1955); and the three parts of the *Human Condition* (*Masaki Kobayashi*, 1958,59,61).

The theme of the 20th season was German Cinema. A total of 14 films were screened, which included such titles as: *Fritz Lang's Die Spinonen* (part one:1919, part two: 1920) and *Der Müde Tod* (1921); *F.W. Murnau's Der letzte Mann* (1924) and *Faust* (1926); *Leni Riefenstahl's Das blaue Licht* (1932), *Triumph des Willens* (1935) and *Olympiad* (1938); and *Der Füssganger* (*Maximilian Schell*, 1974); *Stroszek* (*Werner Herzog*, 1977); and *Hammett* (*Wim Wenders*, 1980).

Western Cinema constituted the theme of the 21st season. A total of 14 films were screened, which included such titles as: *The Great Train Robbery* (*Edwin S. Porter*, 1903); *The Wind* (*Victor Sjöström*, 1927); *Three Godfathers* (*John Ford*, 1949); *Last Train From Gun Hill* (*John Sturges*, 1959); *The Alamo* (*John Wayne*, 1960); *Cimarron* (*Anthony Mann*, 1961); *Shalako* (*Edward Dmytryk*, 1968); *A Man Called Horse* (*Elliot Silverstein*, 1970); and *Bite the Bullet* (*Richard Brooks*, 1975).

The 22nd season is devoted to the crime pictures, of which two films were shown

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in 1996: *The Public Enemy* (William Wellman, 1931) and *the Asphalt Jungle* (John Huston, 1950).

In addition to the regular programmes, upon *Marcello Mastroiani's* death in December 1996, we screened a short film comprising clips of all his films which include in the archive's collection.

It should also be mentioned that with each season of film showing an accompanying booklet, to introduce the films and their makers, were published by the NFAI. And the total number of audience for 1996 was approximately 50,000 persons, same as the last two years.

VII. International Relations

In 1996, for the second time, the director of the NFAI, M.H. Khoshnevis and the director of the international relations, Fereydoun Khameneipour, did not attend the annual Fiaf Congress. Hence, our international relations were limited only to correspondances.

It should be noted that the NFAI puts a great deal of importance in maintaining excellent relations with Fiaf partners, and we are always ready to do all we can to cooperate with other archives. Therefore, we are determined not to miss the Congress in 1997.

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Tirana

R A P P O R T 1996

1. ACQUISITIONS

Au courant de la période 1996 ,les Archives d'Etat du Film ont enrichi ses collections de:

- Films albanais de fiction 5
- Films albanais documentaire 6
- Films albanais d'animation 5
- Nous avons aussi acquis 112 photos de films albanais et 20 photos de films étrangers.
- Pour notre Musée nous avons acquis l'exposition du 40 année de la Cinématographie Albanaise.

2. PRESERVATION

Les Archives d'Etat du Film possèdent toute l'héritage Cinématographique albanaise en film 16^{mm} et de 35^{mm}, et une part très importante de l'héritage du cinéma international. Pour la perservation dans des conditions spéciales les Archives d'Etat du Film ont crée des salles très modernes avec tous l'appareillage pour les temperatures et l'humidité.

3. CATALOGES

Aujourd'hui chaque film à l'arrivée est systématiquement visionné,répertorié et le générique vidéoscopé afin de faciliter le travail des chercheurs.Tous les films qui se trouvent dans nos fondssont visionés et catalogués.Nous avons en même temps préparé toutes les données de nos fonds pour les mettre dans les ordinateurs et c'est pour ça que nous avons demandé à FIAF de nous aider pour des ordinateurs que nous n'avons pas.

4. PROJECTIONS

- Nombres des séances en 1996 - 105
- Nombre de films projectés - 254
- Nombre de spectateurs - 194

Cycles principaux

1. Rétrospective du Cinéma Albanais.
2. Rétrospective du Cinéma (l'histoire du Cinéma) en collaboration avec le Département du Cinéma à la Télévision Albanaise.
3. Le sport dans le Cinéma.

5. RELATIONS INTERNATIONALES

Nos relations avec les autres Archives du FIAF ont été chétives parce que nous avons eu des difficultés économiques et organisatives aussi.

7. Administration et Budget

En 1996 le budget de l'année précédente a été confirmé. Le financement est étatal. Il est très bas parce que le Budget du Ministère de la Culture et des Arts est réduit beaucoup.

tes

Tokyo

**NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN**

3-7-6, Kyobashi, Chuo-ku, Tokyo, 104 JAPAN
Tel: 81-3-3561-0823 Fax: 81-3-3561-0830

ACTIVITIES REPORT for 1996
(covering fiscal 1995: April 1995 - March 1996)

1. Acquisitions

A. FILMS

Like the previous year, we acquired from various film companies a number of high-grade positive prints, enriching our collection, especially the Japanese film collection. They include not only rare works by masters like Kenji Mizoguchi and Mikio Naruse, but also significant works by directors from the younger generation who innovated postwar Japanese cinema such as Yasuzo Masumura, Ko Nakahira, and Tatsumi Kumashiro. As part of the continuing attempt to strengthen our Asian cinema collection, we purchased ten viewing copies of Chinese films in the 1920s and 1930s which were added to the variety of our Asian cinema collection.

B. PRINTED MATERIALS

This year we acquired about 4,200 film-related books, most of which were purchased, bringing to about 12,500 the number of Japanese and foreign books in our library collection. In addition to the book collection, we have about 7,000 periodical titles, roughly 233,000 still photographs, and 22,000 titles of scenarios.

The donation of approximately 3,200 posters deserves a special note. They were donated by Mr. Kyohei Misono, a film historian whose poster collection is part of the paper material collection famous as the "Misono Collection." Some of the donated posters are the only existing copies. NFC's poster collection now totals about 22,200.

2. Preservation/Restoration

Further restoration attempts were made to the Komiya Tomijiro Collection, which the NFC discovered and began preserving several years ago. Twenty nitrate films from the collection were

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transferred onto the safety stock, with an impressive improvement particularly within the area of high quality color restoration of tinted images, which had not been achievable in the previous restoration.

Among the acquired films mentioned in the section 1-A are some very rare documentary films produced by Nihon Eiga-Shinsha after the Second World War. We acquired the original nitrate film stocks from Nihon Eiga-Shinsha and had safety duplicate negatives and master positive prints made. Similarly, we purchased from Nikkatsu some existing footage of an early film (Shigeki, Nankoketsubetsu) produced in 1921, starring one of the most famous silent stars, Matunosuke Onoe. We managed to have a print made in very good condition from the original negative. Two very rare 9.5mm Japanese films, including a 1928 film entitled Amanoyarihei directed by Tomiyasu Ikeda, had been discovered and were then restored to a 35mm print by wet gate printing process.

3. Cataloguing/Documentation/Research

A. CATALOGUING

Computer cataloguing proceeded with newly acquired films (approx. 210). The cataloging data of titles, either incompletely catalogued or uncatalogued, has been updated and revised. We are still making progress in completing a comprehensive computer cataloging program, which is expected to combine different programs previously used for cataloging films with another program used for printed materials.

B. DOCUMENTATION

Newly acquired books and periodicals were promptly computer catalogued and then added to our library collection. Only Japanese books are currently open to public access; however, many of them are only available at the NFC library and therefore much appreciated by library users.

4. Film Showing and Related Programming

A. SPECIAL PROGRAMS

Here is a list of screening programs held at Cinema 1 (the main screening hall) and Cinema 2 (the smaller one) in 1995-6:

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1. Reliving the Enchantment of Cinema (5/12~31, 1995)*
2. Glimpses of Nippon: A Japanese Documentary Tradition (5/16~31, 1995)*
3. Jirocho-Sangokushi and Nihon-Kyokaku-den: Two Movies Series by Masahiro Makino (6/1~24, 1995)
4. A Passage to 'Film India': From Rehka to Ghatak (7/4~15, 1995)
5. Diversity in Europe: Ten Films from the '30s (7/18~29, 1995)
6. Isuzu Yamada, Our Actress (8/8~10/5, 1995)
7. In Memory of the Film Figures We Lost in 1993-1994 (8/8~10/7, 1995)
8. Selected Works by Japanese Film Masters (9/22~30, 1995)
9. Silent Film Renaissance 1995 (10/24~11/4, 1995)**
10. Special Screening of a Restored Konicolor Feature: Midori Harukani/Far off in the Green (11/3, 1995)**
11. Gaumont Presents: A Century of French Cinema (11/14, 1995~2/3, 1996)**
12. Georges Méliès: In the Kingdom of Dreams and Magic (11/29~12/2, 1995)**
13. Gaumont Presents More (2/13~17, 1996)**
14. Brighter Summer Days: Films by Yasuzo Masamura and Ko Nakahira in the late '50s (2/20~3/30, 1996)

(Please note that programs with * indicate that they are for NFC's opening celebration, and those with ** for the centenary of cinema.)

Screening and programming activities, which had been suspended owing to preparations for opening the NFC's new building on May 12, 1995, finally resumed.

We had the pleasure this year to present for the first time two of our restoration results: *Chikyodai* (1932) and *Far off in the Green* (1955) which had been mentioned in our 1995 annual report.

A total of 385 titles, both feature length and short subjects, were screened in the 14 programs listed above, with the total admission of about 40,000 people, an overall capacity rate of 36% for the two screening halls combined. To our regret, however, screening at Cinema 2 has been temporarily suspended since October 1995.

B: CIRCULATION PROGRAM (domestic)

The year 1995 marked the seventh year of our circulation program, "Promotion of the Viewing of Superior Japanese Films," which provides the public with the best prints of outstanding Japanese films. We held touring screenings of films from the NFC's collection at 69 venues throughout Japan. The total number of

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admissions during the program was 42,698, an increase of approximately 3,000 over the previous year's, exceeding 40,000 admissions for the first time.

C: EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

In addition to the above-mentioned screening activities, we organized two celebratory events for the centenary. The first event was an exhibition of about 120 posters selected from the Kyohei Misono Collection donated to the NFC this year. The posters, whose production years range from the late 19th century to the end of World War II, were neatly displayed at the new exhibition gallery specifically designed for photos and posters on the 7th floor of the new building. Rare materials from the late 19th century, around the time when cinema was introduced to Japan, attracted particular attention from visitors.

The second event was a lecture, entitled "Why Film Archives? Why FIAF?," given by Brigitte van der Elst, former General Secretary of FIAF. It was a memorable event perfectly suited to the celebration of the centenary. Ms. van der Elst provided us with a brilliant talk which was full of her insightful comments and fond memories of her 25 years as General Secretary at FIAF since 1971.

D: RELATED PUBLICATIONS

Since the opening of the new building, we have been publishing two kinds of regular publication: *NFC Calendar*, a free programming schedule, and *NFC Newsletter*, a charged bimonthly newsletter, whose topics include reports of the NFC's activities, introductions of other FIAF archives and cinematheques, scholarly articles and essays about new discoveries in film history, commentaries on films to be screened and/or special events, etc. We have so far published seven issues of *NFC Calendar* and six of *NFC Newsletter*. We also produced a program catalogue for "Gaumont Presents: A Centenary of French Cinema" and co-produced with Asahi Shimbun a catalogue for "Georges Méliès: In the Kingdom of Dreams and Magic." For the poster exhibition, we prepared a list of exhibited items.

5. Budgetary Matters

A budget of roughly 628 million yen (approx. 5 million US dollars), excluding salaries, was executed in fiscal 1995, an increase of 30% over the previous year's budget. This increase resulted from

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the approval of a special budget for the opening of the new building and its related expenses. Our budget occupies 47% of the total budget of The National Museum of Modern Art, Tokyo, to which the NFC belongs.

6. International Relations

We cooperated with the 8th Tokyo International Film Festival by lending 11 classic films for "Nippon Cinema Week," a large-scale Japanese cinema retrospective at the Festival. Among these films, particularly notable were Mikio Naruse's *The Girl on Everyone's Lips* (1935) and *Feminine Melancholy* (1937), whose viewing prints had not long existed and therefore not been seen by the general public for a long time. New archival prints were produced this time for the occasion thanks to the generous cooperation of both Toho company who holds the copyright to the films and the Festival.

We also participated in the 5th "CinéMémoire," organized by Cinémathèque Française, by sending a very rare print of the tinted version of *La chute de la maison Usher* from our Komiya Tomijiro Collection.

NFC owns in our collection a good condition print of *Japan Yinthwe* (1936), known as the first prewar co-production of Japan and former Burma as well as the first talkie production in Myanmar, whose domestic existing print was unfortunately lost in a fire a few years ago. By request of U Nyi Pu, the film director, and the Ministry of Foreign Affairs in Japan, we cooperated by producing a video version for televising. The video tape was donated to the Myanmar government on the occasion of the 75th anniversary of cinema in that country.

The Center had the pleasure of receiving visits from distinguished film people and delegates including:

Ms Joan Bernardi (film historian)
Mr Mark Le Fanu (film historian)
Delegates from the Association of China Film People
Mr and Mrs Ulrich Gregor (Berlin Film Festival, Young Forum)
Ms Brigitte van der Elst (Former FIAF General Secretary)
Mr Nicholas Seydoux (Gaumont)
Mme Martine Offroy (Gaumont)
Mr David Bordwell (professor, University of Wisconsin, Madison)
Marie-Hélène Méliès (great-grand daughter of Georges Méliès)
Eric Le Guen (pianist)

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M et Mme Philip Jacquier-Veyre (great-grandson of a Lumière cameraman, Gabriel Veyre)

A group of 12 German, Austrian and Swiss delegates from their local governments and cultural organizations and institutions

A group of 14 delegates of Brazilian film directors and journalists
Hoos Blotkamp (Director, Nederlands Filmmuseum)

Hisashi Okajima and Tomonori Saiki, Curators of Film, attended the FIAF Congress in Los Angeles.

7. And...

The event of the year was the opening of the new NFC building in May 1995. The inauguration was held on May 11, 1995 and the building was opened to the public on the following day, along with the openings of the exhibition gallery on May 23 and the film research library on June 1. It was our greatest pleasure to be able to open our building to coincide with the centenary of cinema. We are proud to announce that projection facilities in both screening halls are equipped with variable masking as well as different projection speeds ranging from 15 fps to 25 fps, enabling us to screen almost every existing film format in history.

We still have a number of archival tasks waiting to be fulfilled, and in the future expect to have more donations and related works now that the new building has opened. The regrettable suspension of screening at Cinema 2 from October 1995 is an example of the difficulties we face, and will continue to do, in dealing with an enormous amount of work and getting the utmost out of our facilities and resources with a very limited number of staff. We will do our best, however, to maintain a balance between various archival tasks and public duties.

Torino

Rapport d'activité 1996

L'année 1996 est la véritable année du Centenaire pour l'Italie et pour la ville de Torino et le Museo Nazionale del Cinema a été engagé dans un programme particulièrement riche. Pendant que le Museo continuait son activité de réorganisation, de catalogage et de restauration du patrimoine du musée et des films, il a encore développé le projet et les acquisitions pour réaliser le nouveau Musée du Cinéma dans la Mole Antonelliana (le programme de restructuration du bâtiment se développe régulièrement). Pour le Centenaire deux grandes expositions de précinéma ont été organisées à Lisboa au Centre Culturel de Belem, avec la Cinemateca Portuguesa et la Fundação das Descobertas et à Torino, dans l'espace de la Promotrice delle Belle Arti avec le soutien de la Città et la Provincia de Torino, de la Regione Piemonte et de la CRT.

Les expositions ont été réalisées avec la collection de précinéma du Museo Nazionale del Cinema, formée par Maria Adriana Prolo et développée avec une politique d'acquisition continue qui a trouvé son moment plus important avec l'achat de la collection de John et Bill Barnes en 1994/5. Les expositions, organisées dans des espaces de plus de 1500 mq avec plus de 500 pièces, ont montré l'évolution de la recherche technique et des événements spectaculaires réalisés pendant les siècles qui précèdent l'invention du cinéma, décrivant soit les articulations historiques du précinéma, soit les élaborations techniques du langage visuel et visuel-dynamique.

A côté des expositions le Museo Nazionale del Cinema a présenté des spectacles réalisés avec des lanternes magiques, des ombres et des boîtes d'optiques.

Dans la perspective de la valorisation de la collection de précinéma, le Museo Nazionale del Cinema a aussi organisé une rencontre de la Magic Lantern Society (25-26 mai 1996) à Torino.

Acquisitions

La politique d'acquisitions du Museo Nazionale del Cinema en 1996 a été visée avant tout à l'enrichissement du patrimoine du musée en relation avec le projet scientifique pour la nouvelle exposition des collections.

Le Museo a acheté 10 objets d'arts, 12 costumes, 330 affiches de film importants pour l'histoire du cinéma et des dernières années, 55 dessins, 14 objets et maquettes pour le tournage, 187 aquarelles et 1 tableau.

Les acquisitions les plus importantes sont une collection de matériel Fellini (7 dessins du metteur en scène pour *Casanova*, *La città delle donne* et *La*

voce della luna, objets et costumes de *Le notti di Cabiria*, de *Otto e 1/2*, de *Satyricon*, etc.), des affiches particulières (le *Cinématographe Lumière*, des versions nouvelles de *Cabiria*, dont le Museo a sept affiches différentes, *Il fuoco*, *La Bête humaine*, *La Marseillaise*, *The Lady from Shanghai*, une affiche très grande de *Spellbound* etc.), des dessins de cinéma d'animation des années trente jusqu'à aujourd'hui, des objets de tournage de Chaplin, de Browning, et d'autres metteurs en scène, des maquettes de Spielberg, des objets et costumes de K. Anger etc.

Le Museo a continué l'enrichissement de la collection de précinéma (un zootrope, des bandes dessinées, des litographies, des panoramas) et de la collection d'appareils de cinéma.

Le Museo a aussi acquis le fond de 187 aquarelles pour *Pietro Micca* de Carlo Levi: ce sont des dessins d'un goût raffiné qui témoignent l'engagement dans le cinéma d'un peintre et écrivain important comme Carlo Levi.

Les acquisitions de la Bibliothèque ont augmenté : 422 livres et plus de 1500 périodiques pour 395 titres de revues.

Le Museo Nazionale del Cinema a continué son programme d'acquisition de films et a enrichi sa collection avec 330 longmétrages, 40 courtmétrages et plusieurs centaines de vidéos.

Le programme d'acquisition et de restauration des films sera augmenté l'année prochaine.

Conservation, restauration et catalogage

L'activité de préservation et de restauration du patrimoine du Museo est poursuivie selon le programme prévu. Le Museo Nazionale del Cinema a restauré des appareils de précinéma (7 lanternes magiques, 5 boîtes d'optiques, 2 dioramas, 1 zootrope, 1 caméra obscure, 1 miroir de Lorrain, 1 miroir pour anamorphose) et des matériels artistiques (des séries de bandes pour praxinoscope, pour praxinoscope théâtre, pour zootrope, des séries de disques pour fénachistoscopes Plateau et Stampfer). En plus le Museo a aussi réalisé la restauration de 5 livres anciens importants de la Bibliothèque et une restauration conservatrice d'une centaine de volumes.

En ce qui concerne les archives film le Museo Nazionale del Cinema a poursuivi son activité de transfert en safety du nitrate conservé en développant surtout la récupération des films produits à Torino dans la grande saison du muet. Le Museo Nazionale del Cinema s'est aussi engagé dans la recherche des films muets tournés à Torino dans la perspective de sauvegarder cet important patrimoine et de réaliser une grande rétrospective en 1997 à Torino. En même temps le Museo a aussi poursuivi le travail de tirage de copies pour la conservation et la programmation.

Le travail d'organisation du nouveau dépôt a été développé et le Museo a remplacé les films selon un programme de préservation plus indiqué.

L'activité de catalogage du patrimoine a été encore concentrée surtout dans le secteur des collections des affiches, du matériel promotionnel et des photographies de cinéma. 9692 paquets d'affiches et de matériel publicitaire et 2146 paquets de photographies de cinéma, pour un total de 10300 unités ont été inventariés et rangés. 86 lanternes magiques ont été cataloguées.

Le rangement et l'inventariage des archives des documents du Museo ont été ajournés. On a, de même, organisé les monographies et les périodiques de la Bibliothèque et préparé la classification par sujets pour la catalogation informatisée selon le système bibliothécaire national.

L'inventaire des archives des documents du Museo sera publié en 1997 avec des études spécifiques sur l'histoire de l'institution et du cinéma produit à Torino.

Projections

Nombre de séances en 1995: 2.400 environ

Nombre de films projetés: 935

Nombre de spectateurs: 106.000 environ

Plusieurs films ont été projetés en version originale avec traduction simultanée.

Cycles principaux :

- "Carl Theodor Dreyer" en collaboration avec Det Danske Filmmuseum, Centro Sperimentale di Cinematografia - Cineteca Nazionale, Cineteca del Comune di Bologna

- "Le fascisme dans les films DEFA" en collaboration avec le Goethe-Institut Turin

- "De Ridolini à Marx" en collaboration avec la Communauté Juive de Torino

- "Puccini et le cinéma" en collaboration avec le Teatro Regio de Torino

- "Woody Allen" en collaboration avec la Cineteca del Comune di Bologna et la Communauté Juive de Torino

- "Les métiers du cinéma" en collaboration avec la Mediateca del Cinema Indipendente Italiano

- "Jacques Tati" en collaboration avec la Cineteca del Comune di Bologna et la Cinémathèque Française

- Programmes pour l'école et l'Université: classiques de l'histoire du cinéma

- "Videoteq. Rencontre avec le vidéoart" en collaboration avec le Goethe-Institut Turin, Accademia Albertina de Torino, Zentrum fur Kunst und Medientechnologie, Ecole National de Beaux Arts

- "Le cinéma argentin" en collaboration avec la Cineteca del Comune di Bologna et l'Istituto Nacional de Cine y Artes Visuales de Buenos Aires
- "Le cinéma des Pays en guerre" en collaboration avec la Cineteca del Comune di Bologna, Mostra Internazionale del Cinema Libero, UCCA Arci
- "Le cinéma de Roman Polanski" en collaboration avec Lab 80 de Bergamo, Cineteca Griffith de Genova, Collettivo Immagine de La Spezia, Ass. Culturale La Fenice de Roma, UIP London, Filmbank London.
- "Les Années Karina" en collaboration avec le Centro Sperimentale di Cinematografia - Cineteca Nazionale, Cinémathèque Française
- "De la New Wave à Hollywood"
- "João César Monteiro" en collaboration avec la Cineteca del Comune di Bologna, l'IPACA, la Fundação Gulbenkian, la Cinemateca Portuguesa
- "Seijun Suzuki" en collaboration avec l'Istituto Giapponese di Cultura de Rome
- "Giuseppe De Santis" en collaboration avec le Centro Sperimentale di Cinematografia - Cineteca Nazionale et Cinecittà International.
- "Cent ans de Cinéma à Torino: les frères Lumière à Torino" en collaboration avec Association Frères Lumières - Archives du Film
- "Le cinéma des avangardes européennes" en collaboration avec le Nederlands Filmmuseum, la Cinémathèque Royale du Belgique, le Deutsches Filmmuseum, la Filmoteca Española, le Narodny Filmovy Archiv, le Centre National de la Cinématographie - Archivdu Film, le Centre G. Pompidou, la Filmoteca de Zaragoza
- "Herbert Achternbusch" en collaboration avec le Goethe Institut Turin
- Programmes pour l'Université: "Les films de François Truffaut"

Expositions

"A Magia da Imagem: a arqueologia do cinema através das colecções do Museu Nacional de Cinema de Turim", organisée par la Fundação das Descobertas, Cinemateca Portuguesa, Comissão para o Centenario do Cinema, Museo Nazionale del Cinema, Lisboa, Centro Cultural de Belem, 15 fevrier - 31 mai 1996.

"La magia dell'immagine. Macchine e spettacoli prima dei Lumière nelle collezioni del Museo Nazionale del Cinema", organisée par le Museo Nazionale del Cinema avec Regione Piemonte, Provincia di Torino, Città di Torino, CRT, Cinemateca Portuguesa, Fundação das Descobertas, Torino, Promotrice delle Belle Arti, 7 novembre 1996 - 27 avril 1997.

Le Museo Nazionale del Cinema a aussi produit et projeté scientifiquement le spectacle de lanterne magique et d'ombres "Storie d'ombra", réalisé par

le groupe de théâtre Controluce et présenté au meeting de la Magic Lantern Society (25-26 mai 1996, Torino), et au Festival del Teatro di Figura, Castello di Rivoli (octobre 1996).

Publications

En 1996 le Museo Nazionale del Cinema a édité les ouvrages suivants:

Luce e Movimento, a cura di Laurent Mannoni, Donata Pesenti Campagnoni, David Robinson, Le Giornate del Cinema Muto, Museo Nazionale del Cinema, Cinémathèque Française, Pordenone 1996.

"A Magia da Imagem: a arqueologia do cinema através das colecções do Museu Nacional de Cinema de Turim", organização Paolo Bertetto e Donata Pesenti Campagnoni, Fundação das Descobertas Cinemateca Portuguesa, Museo Nazionale del Cinema, Comissão para o Centenario do Cinema, Lisboa, 1996.

"La magia dell'immagine. Macchine e spettacoli prima dei Lumière nelle collezioni del Museo Nazionale del Cinema", a cura di Paolo Bertetto e Donata Pesenti Campagnoni, Museo Nazionale del Cinema, Electa, Milano 1996.

Rosso fuoco, Il cinema di Giuseppe De Santis, a cura di Sergio Toffetti, Museo Nazionale del Cinema, Lindau Ed., Torino 1996

Il cinema d'avanguardia in Europa, a cura di Paolo Bertetto e Sergio Toffetti, Museo Nazionale del Cinema, Nederlands Filmmuseum, Ed. Il Castoro, Milano, 1996

Tutto in una volta, Herbert Achterbusch, a cura di Marco Farano e Sergio Toffetti, Lindau, Torino, 1996.

Administration et budget

L. 4.796.007.500 (\$ 2.997.505)

Relations internes et internationales

Le Museo a des relations institutionnelles avec le Ministero dei Beni Culturali, la Città di Torino, la Provincia di Torino, la Regione Piemonte, et des relations constantes avec 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 Nazionale del Cinema a donné sa collaboration aux archives italiennes et étrangères de la FIAF, aux instituts italiens de culture, à des institutions culturelles internationales et à des festivals européens.

Toulouse

RAPPORT D'ACTIVITES 1996

Les activités de la Cinémathèque de Toulouse en 1996 ont été l'objet d'une double orientation : poursuivre le travail sur les collections et l'action culturelle, mettre en place la structure nécessaire à l'ouverture de nouveaux locaux en 1997. Cela a déterminé des transformations en profondeur de l'archive.

1) Les collections

• Films

L'enrichissement des collections film s'est poursuivi de manière régulière grâce aux dépôts volontaires de producteurs et de distributeurs (AMLF, Gaumont, MKL etc.) - 241 titres de long et court métrage ainsi que grâce à un don de 800 copies (16mm et 9,5mm). Une convention avec Gaumont (conçue sur le modèle de celles faites avec les Archives du Film du CNC et la Cinémathèque Française) a été signée le 4 décembre : elle garantit le statut des films Gaumont dans nos collections, la poursuite des dépôts et permet la mise en œuvre de restaurations communes.

Enfin, dans le cadre du plan nitrage, nous avons poursuivi le transfert progressif de nos films filmés dans les cellules de conservation des Archives du Film du CNC (1645 bobines cette année) et la sauvegarde et/ou restauration de nos films à caractère unique (70 films ont été ainsi préservés en 5 ans).

• Ouvrages

Un effort particulier a été fait par l'acquisition de 500 ouvrages destinés à combler les lacunes de la bibliothèque dans la perspective de son ouverture au public en 97.

2) L'action culturelle

a) Les projections à Toulouse ont connu un ralentissement dû au travail d'installation de nos nouveaux locaux. Elles ont porté sur :

- Danse et cinéma en collaboration avec les ballets du Capitole (12-20 février - 6 séances)
- Le futurisme russe en collaboration avec le Sorano (février 96)
- René Allio en collaboration avec le rectorat de Midi-Pyrénées (14-17 mars - 11 séances).
- Les 8èmes rencontres cinémas d'Amérique Latine, rétrospective Glauber Rocha (18 au 26 mars 96 - 11 séances)
- Désiré 1937-1996 en collaboration avec Gaumont (4 avril - 2 séances)
- Danse américaine en collaboration avec le Centre National de Développement Chorégraphique Toulouse/Midi-Pyrénées (4mai - 1 séance)
- Les chemins de l'exil Babelsberg et la France en collaboration avec le Goethe Institut (13-14 mai - 4 séances)
- Essais cinématographiques (11 au 14 juin - 8 séances)
- Péplums en plein air aux Arènes romaines (2 séances - 900 spectateurs)

- Essais cinématographiques (11 au 14 juin - 8 séances)
- Péplums en plein air aux Arènes romaines (2 séances - 900 spectateurs)
- Carte blanche à JC Gallota en collaboration avec le Centre National de Développement Chorégraphique Toulouse/Midi-Pyrénées (16 octobre - 1 séance)
- Artaud en collaboration avec l'Université Toulouse le Mirail (25 au 28 novembre - 4 séances)
- La Saison argentine en collaboration avec l'Union Latine et Gaumont (13 au 20 novembre - 15 séances)

Soit 57 séances et 2500 spectateurs.

b) En revanche, les actions extérieures à nos emprises ont été maintenues à leur niveau habituel. En voici le détail :

- Les 4èmes rencontres cinématographiques de Muret avec Arielle Dombasle, Michel Constantion et Pierre Tchernia
- Champs et contre-champ 96 : 7èmes rencontres cinéma/milieu rural : le documentaire, ce thème a rassemblé 15 établissements, 19 séances scolaires, 16 séances publiques, 60 films, 7 lycées ont réalisé des documentaires audiovisuels et 4 lycées ont réalisé des expositions.
- Un été au Ciné : nouvelle activité en 1996 en direction des publics jeunes en difficultés. Cette opération conduite par le CNC et relayée en région par les DRAC et un opérateur culturel (en l'occurrence la Cinémathèque de Toulouse), touche 3 agglomérations (Mazamet, Carmaux et Tarbes) : 2 séances en plein air, 2 séances spéciales, 6000 contremarques distribuées pour 1800 utilisées, 1500 spectateurs.
- Repérages « Autour du Cabinet du docteur Caligari » en coproduction avec le CRAC de Valence.
- Participation à Confrontations à Perpignan « Il était une fois dans l'Est » (avril 96)
3 week-ends cinématographiques avec Ciné 32
- Journées La Science en Fête : « L'expérimentation en cinéma » à l'Université Paul Sabatier (septembre 96)
- Participation au colloque sur Verdun à Perpignan (novembre 96)
- Participation aux Ecrans de l'histoire « Cinespana » (novembre 96)
- Echanges avec la Cinémathèque Nationale d'Arménie et la Cinémathèque Québécoise
- Accueil de stagiaires dans le cadre de « Courants » en collaboration avec le CNC (Cinémathèques de Mexico, Budapest et Sofia).

3) La mise en place d'une nouvelle structure

La Cinémathèque de Toulouse a vécu un tournant historique. Dans la perspective de sa nouvelle implantation au cœur de la ville, dans des lieux chargés d'histoire, où elle est dotée de nouveaux moyens (deux salles de projections, 220 places et 40 places, une immense bibliothèque, un espace d'exposition), elle a profondément transformé ses statuts, renouvelé son équipe dirigeante et accru son personnel.

a) Les statuts

Le changement a porté sur deux points essentiels. Le membrariat se faisait par cooptation, il se fait désormais par adhésion. Le monde du cinéma (producteurs, distributeurs, déposants...) a fait son entrée.

b) Une nouvelle équipe dirigeante

Un nouveau Bureau de l'Association a été élu en mars 96. Il est composé de :

- Daniel Toscan du Plantier, Président
- Alain Bouffartigue, Vice président
- Jean Hector, Vice président
- Nicolas Seydoux, trésorier
- Guy-Claude Rochemont, secrétaire général

Jean Paul Gorce reste le Directeur de l'Archive avec à ses côtés une Administratrice Claire Surian et un Directeur de la Communication et des relations avec les publics Cécile Jodlowski.

c) L'accroissement du personnel

Sous différentes formes de contrat, sept personnes ont été embauchées pour la bibliothèque, l'accueil, les projections et la communication.

Le déménagement au 69 rue du Taur a été effectué au mois d'octobre en vue de l'ouverture du nouveau lieu en février 97

Valencia



Filmoteca
Generalitat Valenciana

FILMOTECA DE LA GENERALITAT VALENCIANA

Rapport des Activités 96

Récupération, restauration et conservation:

Le cinéma est la mémoire historique et culturelle de la société du 20^{ème} siècle, mais comme dans d'autres œuvres d'art techniquement reproductibles —et peut-être plus qu'elles—, c'est la mémoire d'elle-même. Mémoire représentée par la fragilité de l'objet physique *per se*: LE FILM, préoccupation inévitable et préférentielle de nous tous, sa récupération et conservation est notre objectif.

1996 a été une année très fructifère pour ce département malgré le personnel réduit qui le compose. Le nombre de films récupérés a augmenté significativement (rien qu'en 35mm nous sommes passés de 64 à 132 titres, un bon nombre d'entre eux ayant entré avec plusieurs copies). La restauration a été notre étoile: non seulement nous avons récupéré la version française d'un des films les plus polémiques du cinéma espagnol des années vingt, EL NEGRO QUE TENÍA EL ALMA BLANCA, réalisée par Benito Perojo en 1927, mais aussi nous avons restauré DON JUAN TENORIO d'Alejandro Perla, réalisée en 1952 et dont les décors et les costumes furent conçus par Salvador Dalí.

Nous avons un documentaire valencien incomplet de 1905 sur la BATAILLE DES FLEURS, fête qui se déroule tous les ans à la Fête de Juillet de Valence. Nous avons réussi à récupérer ce matériel, qui était sur support nitrure et en assez mauvais état, et sa coloration, faite à la main, a récupéré une bonne partie de son ancienne splendeur.

À la fin de cette année s'est terminée, en collaboration très active avec la Filmothèque Espagnole, la restauration de deux films joués par la diva du théâtre du début du siècle, Margarita Xirgu, ALMA TORTURADA, et EL BESO DE LA MUERTE; ces deux films furent réalisés par Magin Muría en 1916 et avaient été tenus pour disparus.



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En ce qui concerne les filmographies étrangères, nous avons restauré en collaboration avec Lobster Films de Paris, trois films comiques: MANDARIN MIX-UP réalisé par Monte Brice en 1924 et interprété par Stan Laurel, et deux films joués par Larry Semon, comique connu en Espagne sous le nom de Tomasín: THE RENT COLLECTOR, titrée en Espagne TOMASÍN, COBRADOR DE ALQUILERES réalisé par l'acteur même et Norman Taurog en 1921, et HUNS AND HYPHENS (TOMASÍN ES TODO UN HOMBRE en Espagne), réalisé par l'acteur même en 1918.

De la cinématographie américaine, nous avons aussi restauré la version espagnole de THE DANGER GAME, réalisé par Harry Pollard en 1918. Comédie sur fond social dont le support nitrate avait commencé à se décomposer et qui fit sa sortie en Espagne en 1920 sous le titre JUGAR CON FUEGO. De même nous avons collaboré avec UCLA FILM & TV ARCHIVE dans la reconstruction et restauration d'une comédie américaine contre la guerre THE BETTER OLE réalisée par Charles Reisner en 1926 et jouée par Syd Chaplin, frère du célèbre acteur.

De la production française, nous avons récupéré DANSES ESPAGNOLES, réalisée par Germaine Dulac, attribuée à 1928 et dont peu de gens en connaissaient l'existence.

Du cinéma italien, nous avons réussi à reconstruire la seule copie qu'il restait peut-être du film PARIGI MISTERIOSA, réalisé et joué par Gustavo Serena en 1917, accompagné de Enna Saredo et Lea Giunchi. Ce film, basé sur un feuilleton d'Eugène Sue "Les mystères de Paris" (titre ainsi traduit aussi en espagnol), était divisé en 4 épisodes de trois parties chacun. Le nitrate était arrivé à nos archives dans un état de détérioration complète et avec des fragments où la détérioration avait causé la perte totale de l'image. Il a fallu faire un véritable travail de reconstruction pour sauver le plus possible d'un film qui aujourd'hui, et sans ce matériel récupéré par la Filmothèque de la Généralité Valencienne, aurait disparu.



Bibliothèque, hémérothèque et archive graphique:

Comme prévu, 1996 a été une année dans laquelle les différences avec les précédentes sont appréciables. On peut dire que le changement favorable d'emplacement de la bibliothèque a donné lieu à une augmentation considérable du nombre d'usagers, avec le fait aussi, déjà constaté l'année antérieure, de l'augmentation des spécialités audiovisuelles à tous les niveaux d'études. Cette année 96 a enregistré la visite de deux mille quatre-vingt trois (2.083) personnes à la bibliothèque, para rapport aux deux mille deux cent trente-quatre (1.234) de l'année antérieure.

Cependant, le nouveau local est toujours insuffisant pour abriter les fonds bibliothécaires; en effet, il a suffi d'un an et demi pour que l'espace soit occupé entièrement, et cela malgré les recoupes budgétaires qui se sont faites sentir surtout dans les acquisitions en bibliothèque. Cette année nous n'avons pu acheter que quatre cent quatre-vingt seize (496) livres, quatre-vingts de moins que l'année précédente. Pour les revues, nous en avons enregistré quatre cent quatre-vingt dix sept (497) parmi lesquelles figurent sept nouvelles revues dans notre fond.

En archive graphique, nous avons enregistré huit cent soixante-quinze (875) registres, avec un total de deux mil cinq cent trois (2.503) exemplaires d'affiches, programmes, photographies, diapositives, cartes postales, photochromes et guides.

Si nous considérons le travail de catalogage informatique du fond documentaire de la Filmothèque, nous pouvons affirmer que nous continuons dans la même direction que l'année précédente: la Filmothèque est toujours divisée en deux centres isolés au niveau informatique, malgré que l'installation a été effectuée dans le milieu de l'année 96. Deux sont les programmes utilisés: ACCES pour la bibliothèque et l'archive graphique; et BRS pour les films (sur n'importe quel support).



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Expositions

La Filmothèque de la Généralité Valencienne a participé, avec le prêt d'affiches, à l'exposition "Cinéma en Papier", organisée par la Mairie de Saragosse pour cette ville et pour le Cercle des Beaux Arts de Madrid.

La même exposition "l'image sauvée" a voyagé cette année à Sabadell et Vitoria.

Séminaires

Au mois de juillet a eu lieu un important séminaire international sur la "Mémoire et Archéologie du Cinéma" auquel ont participé des représentants de la Fédération Internationale des Archives Filmiques (FIAF) et de filmothèques étrangères ainsi que des professeurs de diverses universités internationales. Les séances se déroulèrent dans les salles de l'Université Internationale Menéndez Pelayo de Valence et dans la salle de projection de la Filmothèque.



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Programmation

Les activités de programmation pendant 1996 pourraient être résumées de la manière suivante: une vingtaine de cycles ont été programmés en plus d'une série d'activités et séances spéciales. Parmi les cycles, il convient de remarquer les rétrospectives de Buster Keaton, Robert Aldrich (accompagnée de la publication d'un livre. Ce projet a été réalisé en collaboration avec le Festival de Gijon), Gregory La Cava, Louis Malle, Basilio Martín Patino, auquel un livre a été dédié au cours d'un hommage qui a compté sur la participation de Martin Patino lui-même, accompagné de José Luis García Sanchez y Pablo del Amo, entre autres (ce projet a été fait à l'occasion de Cinema Jove 96). En plus de ces personnages, la Filmothèque a vu passer à l'occasion de lancements, présentations de livres et plusieurs hommages: Fenando Birri, Chema Prado, Carlos F. Heredero y Antonio Santamarina (qui présentèrent leur livre sur le film policier), Chantal Akerman (à laquelle a été dédié un cycle coïncidant avec sa vidéoinstallation à l'IVAM) et Arturo Ripstein (qui a présenté une sélection des œuvres qui font partie de sa filmographie).

Il faut souligner dans cette tâche de diffusion des activités de récupération et restauration des Filmothèques le cycle Filmothèque Espagnole et Filmothèque de la Généralité Valencienne présentent... La mémoire récupérée (cycle réalisé à l'occasion du séminaire *Mémoire et archéologie du cinéma*, organisé par la Filmothèque en commémoration du Centenaire du Cinéma) et la projection de *Faust* restauré (le film de Murnau restauré par la Filmothèque Espagnole), avec la musique en direct et présenté par Luciano Berriatúa. Également à l'occasion du centenaire du cinéma espagnol, la Filmothèque a organisé conjointement avec le Festival d'Alcalá de Henares une rétrospective sur l'Histoire du court métrage espagnol, qui s'est complété avec la coédition d'un volumineux livre sur le sujet.

De plus, en hommage au cinéma espagnol dans son centenaire, nous avons programmé un cycle sur le cinéma espagnol le plus récent, dont la seconde remise est prévue pour début 1997. Les autres cycles pour cette année sont: *Le cinéma dans le cinéma: regards dans le miroir*; *Actrices de second rôle* et



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antagonistes à l'âge d'or d'Hollywood (en collaboration avec le Centre de Culture de San Sebastian); Gaumont, un siècle de cinéma et Utopie et adaptation; cinéma soviétique 1928-1945 (en collaboration avec l'IVAM).

D'autre part, a eu lieu la commémoration du centenaire de la première séance cinématographique à Valence, et un festival de cinéma et des nouvelles technologies avec une rétrospective sur John Lasseter ont été inclus dans le projet Ciber@rt. Comme on peut le constater, l'offre de programmation a englobé depuis les cycles thématiques jusqu'au cinéma d'animation (comme le cinéma d'animation polonais), en passant par des rétrospectives de cinéastes importants dans l'histoire du cinéma ou des cycles de cinématographies nationales (comme le cinéma australien 1975-1995)

Au cours de 1996 la programmation d'Alicante et Castellon a été continuée avec régularité, en répondant à la logique et nécessaire politique de décentralisation. L'étroite collaboration avec les différentes institutions avec lesquelles on travaille habituellement a été maintenue, en soulignant particulièrement les projets qui ont été réalisés avec diverses filmothèques, espagnoles et étrangères, et avec un bon nombre de festivals. Comme tous les ans, les spectateurs les plus jeunes n'ont pas été oubliés avec l'organisation de ce qu'on a appelé le Cinéma à l'École.

Vaticano

RAPPORT D ACTIVITE DE LA FILMOTHEQUE VATICANE 1996

Au cours de l'année 1996, l'archive de la Filmotèque vaticane a atteint les 4600 titres, grâce aux nouvelles acquisitions de matériel sur support aimanté et acétate.

Le matériel conservé en archive est surtout de type religieux et illustre l'oeuvre pastorale et évangélisatrice de l'Eglise dans le monde, son histoire et l'activité du Pape. En moindre quantité, il y a des titres relatifs à des matières scientifiques et d'actualité. L'archive de la Filmothèque comprend, de plus, une collection de films commerciaux, retenus intéressants pour leur importance artistique et thématique.

Une partie de ce matériel est constitué surtout de donations faites par des organisations catholiques et des copies des reprises filmées que les diverses entreprises ont eu l'autorisation d'effectuer dans la Cité du Vatican.

Le matériel sonore également, formé disques compact, disques et audiocassettes, est en augmentation continuelle, même si sa quantité est moindre par rapport au matériel cinématographique.

Le matériel sur papier arrive à la Filmothèque de différents pays du monde. Il s'agit de revues spécialisées et de livres, surtout de textes spécifiques dont des catalogues de conservation et des filmographies de diverses nations. Ce matériel complète une bibliothèque cinématographique qu'on essaye de rendre la plus exhaustive possible. N'oublions pas les encyclopédies, mises régulièrement à jour.

Conservation

Les vidéocassettes cataloguées sont rangées sur des rayonnages métalliques, tandis que les films sont conservés en chambre froide dont les conditions adéquates de température, humidité et aération correspondent aux critères indiqués par la Commission de conservation de la FIAF (température 5 et relative humidité 30% pour les films en couleurs; température 16 et relative humidité 35% pour ceux en b/n).

Ces conditions climatiques optimales de la chambre froide sont rendues possibles grâce à un système de relèvement des températures qui permet au technicien d'en vérifier quotidiennement la teneur. Les films en couleurs et ceux sur support inflammable sont conservés dans un réfrigérateur spécial, bien qu'à ce jour tout le matériel en nitrate a été transformé en matériel conforme aux normes de sécurité. Pour exploiter au maximum l'espace de la chambre froide, celle-ci a été restructurée, et, après avoir construit un nouveau plancher, des rayonnages mobiles sur rails ont été installés.

Le Filmotèque dispose, de plus, d'un petit laboratoire

pour exécuter les premières interventions de régénération et vérification des conditions de conservation des films. Toutes les bobines sont cicliquement lavées dans des machines spéciales (tant pour les 16 que pour les 35 mm.), pour en restituer l'élasticité et en éliminer tout résidu de poussière.

Le nouveau matériel sur pellicules est visionné dans la moviola pour préparer la fiche de données en vue de la catalogation. Le travail de révision se poursuit aussi, pour une vérification de l'état du matériel depuis longtemps en archive. En ce qui concerne les nouveaux arrivages, environ 70 bobines ont été passées en moviola, 60.000 mètres de films ont été lavés, en partie négative, et 80 boîtes oxydées dans des récipients en métal zingué, évitant ainsi que les films soient endommagés.

Une installation semiprofessionnelle permet de convertir chaque système et format de vidéo, de faire des copies de travail et des reproductions, prolongeant ainsi la durée de vie des vidéocassettes. Y est incluse aussi une centrale d'assemblage avec titrage pour réaliser des productions spécifiques.

La Filmothèque a acquis un Télécinéma hautement professionnel, avec capacité digitale, pour convertir le matériel sur pellicules en support aimanté. Cela facilite la réalisation de copies de travail en vidéocassettes du matériel le plus intéressant et le plus demandé.

Catalogation, documentation et recherche

Selon les critères indiqués par la Commission de catalogation de la FIAF, le programme informatique de catalogation du matériel filmographique, facilitant ainsi le travail de recherche, et publiant périodiquement un catalogue imprimé, avec toutes les mises à jour, pour disposer d'une édition la plus complète possible des titres conservés en archive.

La filmographie du cinéma religieux est un des travaux dont la Filmothèque s'occupe depuis longtemps. Le but en est de recueillir des données sur la production cinématographique mondiale, des origines à nos jours. Grâce aux collaborateurs du monde entier, nous avons reçu un grand nombre de fiches sur la cinématographie des différents pays contactés. Le programme informatique réalisé par l'UNITELM a permis d'insérer des données relatives à la filmographie d'Espagne, du Danemark, d'Allemagne, du Portugal, de Belgique, du Canada et une partie de la production italienne ainsi que des pays d'Afrique francophone. Le premier volume de ce travail, avec les résultats partiels de la recherche, devrait être publié bientôt.

Grâce au centre d'études, le matériel de la Filmothèque est à la disposition des étudiants des universités pontificales, dans un but pastoral, culturel ou d'information, pour des travaux et l'élaboration de thèses

sur le patrimoine d'archive et sur le cinéma en général. Il y a cinq emplacements de consultation du matériel sur papier, un emplacement pour l'étude à la moviola, une place pour visionner les vidéocassettes et une autre pour utiliser l'ordinateur.

Projections

Comme chaque année, la Filmothèque a mis sa salle de projection à la disposition du personnel de la Curie, des représentants du Corps diplomatique accrédité auprès du Saint-Siège et des autres, pour leur présenter des films commerciaux d'actualité ou de contenu religieux, dont quelques importantes avant-premières cinématographiques.

Le matériel de la Filmothèque est souvent demandé pour des projections externes, de la part d'organismes culturels que l'on essaie de satisfaire, après vérification attentive du sérieux de la candidature.

Centenaire du cinéma

A l'occasion du centenaire du cinéma, dont les célébrations se sont poursuivies cette année, la Filmothèque vaticane, en collaboration avec le Conseil pontifical des communications sociales, a préparé, entre autres, des programmes pour les écoles, selon l'âge des étudiants, pour sensibiliser les jeunes à la lecture de l'instrument cinématographique, indiquant 45 films, retenus important dans l'histoire du cinéma, pour leur contenu religieux, humain et artistique. Cette liste a suscité un grand intérêt, grâce à la diffusion dans les médias. La Filmothèque continue à recevoir des demandes et des informations en la matière.

Relations internationales

La Filmothèque est membre depuis des années de la FIAF (Fédération qui Internationale des Archives du Film) et reste en rapport avec l'OCIC (Organisation catholique International du cinéma), surtout avec son Service Missionnaire de Rome, et avec l'UNDA (Organisation catholique Internationale pour la Radio et la Télévision). De plus, elle est en contact avec les filmothèques de différents pays, pour des échanges et aussi pour la recherche filmographique, dont il a déjà été question.

Le Délégué de la Filmothèque vaticane, Mgr Enrique Planas, a la charge d'expert auprès de la Commission pour le cinéma et la Commission pour la conservation des films du Conseil de l'Europe, comme chef de délégation du Saint-Siège.

Les plans d'avenir de la Filmothèque prévoient la réalisation d'une banque de données sur le cinéma mondial, en collaboration avec les organismes cinématographiques catholiques d'autres pays.

Warszawa

FILMOTHEQUE NATIONALE DE VARSOVIE

COMPTE-RENDU POUR L'ANNEE 1996

En 1996, la Filmothèque Nationale a pleinement réalisé toutes ses obligations statutaires. Durant plus de six mois, le cinéma "Iluzjon" de la Filmothèque Nationale à Varsovie a été obligé d'interrompre son activité, suite à l'impossibilité de profiter de la salle de projection mise à sa disposition dans un bâtiment du Ministère de la Construction. Les perturbations découlant de cette situation dramatique ont fortement influencé l'activité de la Filmothèque.

Nouvelles acquisitions:

En 1996, les collections de la Filmothèque se sont enrichies au total de 444 copies de courts et longs métrages, 290 copies de productions nationales réalisées jusqu'en 1996. Les collections de documents cinématographiques se sont enrichies de:

- 1100 photos,
- 254 livres,
- 500 affiches,
- 163 scénarios
- 105 volumes de revues diverses

Tous ces matériaux ont été acquis par le biais d'achats, échanges avec d'autres archives ou dons divers.

Conservation

Cette situation économique difficile nous a obligé à limiter les frais destinés à la conservation de pellicules cinématographiques. La Filmothèque a profité d'une subvention spéciale du Ministère de la Culture, d'un montant de 70.000 zlotys (env. 25.000 USD).

Au total, nous avons recopié 28.090 m de pellicule nitro sur pellicule acéto et soumis à conservation manuelle 9.190.898 m de pellicule de 35 mm, dont 64.701 m de pellicule nitro, 4.023.822 m de négatifs et 5.167.077 m de positifs.

La conservation des pellicules était effectuée par deux groupes de travail qui préparaient également les films destinés à la projection dans la salle du cinéma "Iluzjon" de la Filmothèque Nationale.

Catalogues, documentation, publications

Tous les nouveaux matériaux cinématographiques, livres, revues, affiches, photos, etc, ont été inventoriés et portés sur catalogues. Le catalogue des films traités a été complété de 285 fiches comprenant le générique, le résumé du film (sur la base d'une projection) et les données techniques de la copie. Le catalogue des films et des collections de documents est successivement reporté sur un système de base de données par ordinateur, développé depuis 1993.

La Filmothèque Nationale publie systématiquement un programme mensuel du cinéma "Iluzjon" de Varsovie. Quatre programmes ont paru jusqu'à sa fermeture. Malheureusement, l'édition du trimestriel "Iluzjon" a dû être suspendue pour des raisons de financement et de problèmes de distribution. Nous en avons publié un numéro quadruple pour toute l'année 1995. Un groupe de spécialistes de la Filmothèque Nationale a élaboré un lexique des films polonais de fiction. Cet ouvrage présente plus de 1300 films de cinéma et de télévision de production polonaise, durant les années 1914-1996, avec leurs génériques et photos. C'est, en Pologne, une première documentation de la production nationale aussi riche.

Projections, expositions

Une partie de la collection cinématographique a été présentée par la Filmothèque au cinéma "Iluzjon" au cours de cycles mensuels présentant les metteurs en scène, les acteurs, les revues thématiques, etc. Durant la période de janvier à mai 1996, nous y avons projeté notamment les cycles suivants :

- Rétrospective de Louis Malle (janvier)
- Rétrospective de Mauro Bolognini, avec participation du metteur en scène (février)
- Rétrospective d'Ingmar Bergman (mars)
- Revue des films chiliens des années 90' (avril)
- Rétrospective de Krzysztof Kieslowski (avril).

Le 31 mai, le cinéma "Iluzjon a dû fermer ses portes et jusqu'en fin 1996, il n'a réalisé aucune projection publique. L'activité de ce cinéma n'a été reprise, dans une nouvelle salle de projection, que le 18 janvier 1997.

Les oeuvres classiques de la cinématographie étaient également mises à la disposition de divers clubs cinématographiques, universités et organismes culturels aussi bien en Pologne qu'à l'étranger (Instituts de Culture Polonaise auprès des ambassades).

Les pièces de collection de la Filmothèque ont permis de mettre au point une exposition intitulée "L'affiche cinématographique polonaise 100 + 1", organisée dans la Galerie des Beaux-Arts de Sopot.

Novembre 1996 a marqué la célébration officielle du centenaire du cinéma sur les terres polonaises. Au cours d'une soirée de gala qui a eu lieu au Théâtre Slowacki de Cracovie, la Filmothèque a présenté son programme composé de divers fragments de films polonais choisis parmi les plus anciens.

Administration et budget

En tant qu'institution budgétaire, la Filmothèque Nationale a été partiellement financée par la Comité Cinématographique du Ministère de la Culture. Le budget a été fixé à 2.044.518 zlotys (env. 800.000 USD), dont 582.523 zlotys (env. 208.000 USD) représentent les fonds propres gagnés à partir d'émissions de films polonais à la télévision, de prêts et mises à disposition de films, photos et matériaux d'archives divers.

En 1996, la Filmothèque employait 56 personnes.

Contacts internationaux

La Filmothèque Nationale entretient des contacts permanents avec les organismes d'archives des pays membres de la FIAF. Ses représentants ont pris part au Congrès de Jérusalem.

Washington

HUMAN STUDIES FILM ARCHIVES

1996 Annual FIAF Report

Acquisitions of the year

Actual acquisitions were down this year, although there are numerous collections for which we are negotiating. Eight new collections were acquired, consisting of more than 70,000 feet of archival 35mm, 16mm, 8/S8mm and 9.5mm motion picture film. In addition, HSFA acquired for its study collection 22 video reference copies of various contemporary productions and a complete set (25 hours) of video reference copies of footage from Eliot Elisofon's "Black African Heritage Series," a collection archived in the Smithsonian's Museum of African Arts.

New collections of particular interest include footage shot in the fifties by educational film producer Martin Moyer, in South Africa and the South Pacific, and an incomplete amateur film shot on 35mm in 1927 of an around-the-world trip taken by John W.S. Foster and his son, Arthur D. Foster. Surviving footage from the latter documents the Belgian Congo, Calcutta, and Angkor Wat.

Progress in the field of preservation

Jason Berry continued on contract to make 1/4" audiotape preservation copies of 16mm magnetic film annotations (synchronously recorded voice "narrations" providing description and context of mainly amateur film and research film projects) as well as to inventory film and audio materials from 15-year-old Smithsonian research film projects. An able high school student, Amelia Rishworth, was hired during the summer to reorganize the Smithsonian research film projects, and during the fall high school intern Roxana DeAngelis began processing an extensive collection of secondary school educational films.

Daisy Njoku (formerly Russell) processed a collection of college-level educational films in addition to fulfilling her work as media resource specialist. Assistant film archivist Mark White was largely occupied organizing the move of HSFA's technical offices to a new temporary site within the museum in which HSFA is located. Mark was also able to process a number of smaller collections for preservation duplication and transfer to video.

Cataloguing-documentation-research

The loss of a full-time cataloging position continues to be a major obstacle to fulfilling HSFA's mission. With some found monies, HSFA hired contractor Elizabeth Vance, who entered cataloging records on work sheets completed in 1995 into the Smithsonian Institution Research Information System. With the remaining monies she is producing new cataloging records.

The Smithsonian Institution Research Information System is now available on the Web at: <http://www.siris.si.edu>. Also of note, HSFA acted as a test site for Oxford University's HADDON: an on-line catalogue of archival ethnographic film. This web site is now fully operating at http://www.rsl.ox.ac.uk/isca/haddon/HADD_home.html.

Film showings-exhibitions-publications

HSFA presented a four part film screening, "A Tribute to One Hundred Years of Cinema: From the Vaults of the Human Studies Film Archives," for the Museum of Natural History's Film and Lecture Series. Silent era travelogues and expeditionary films were screened. The Historical Journal of Film, Radio and Television (Vol. 16, No. 1, 1996) published an article on the Human Studies Film Archives written by Pamela Wintle.

Budgetary matters

As anticipated, the HSFA's budget was once again cut by 6%. The daily operating staff (federal employees) remains 1.5.

International relations (FIAF and others)

There were none.

Special events-miscellaneous

HSFA received a Smithsonian Institution Women's Committee grant of \$15,000 to support production of **MENDING WAYS: The Canela Indians of Brazil**, which uses footage from a Smithsonian research film project archived in HSFA. The edited video by filmmaker/videographer Steven Schecter and Smithsonian anthropologist William Crocker is now in "rough cut."

John Homiak, director of HSFA and an anthropologist, launched a video project, BINGIMON, using video he shot in Jamaica in 1995 and 1996 concerning Rastafarian traditions. The full video record is in the HSFA archives. Guha Shankar, filmmaker and ethnomusicologist graduate student, edited a rough cut during the summer. Barbara Johnson, former HSFA director and currently a volunteer, completed her edited video production, WE KNOW HOW TO DO THESE THINGS: Birth in a Newar Village. The footage for this project, which is archived in the HSFA, was shot by Ms. Johnson while employed by a former Smithsonian program.

Maureen Warner Lewis, a scholar from Jamaica who has worked on Kongo and Yoruba traditions in the new world, analyzed the Joseph G. Moore Jamaican collection under a Smithsonian visiting scholar grant.

Anthropology graduate student Deanna Kingston completed the second phase of her project on Inuit dance traditions and oral history, which is supported by a grant from the National Science Foundation. The project utilizes film shot in the thirties of King Island, Alaska, by Bernard R. Hubbard, S.J., which is archived in HSFA.

Pam Wintle began exploring ways of utilizing HSFA's collection to generate income for supporting the media resource specialist position. To this end, staff revised duplication rates and policies and undertook a study of copyright laws. Ms. Wintle and Dr. Homiak then began exploring the possibility of being represented by a commercial stock shot company. A major concern for HSFA is to balance commercial use with the proper use of cultural materials while making enough income to support the position.

HSFA received a Smithsonian Research Resources grant for \$4,500 to preserve a 16mm film, CHEYENNE INDIAN SUN DANCE, which has been severely affected by acetate deterioration. Monies were also received from an Alaskan consortium of interested parties to preserve a 1918 film, A DAY IN SKAGUAY, which was shot in Alaska by Burton Holmes.

Finally, Ms. Wintle continues as co-chair for the Association of Moving Image Archivists "Inedits interest" group, which is dedicated to amateur film.

Washington



ANNUAL REPORT: 1996

Introduction

Described below are highlights from the United States National Archives and Records Administration that relate to archival activities in the areas of film and video during 1996. Activities of four NARA administrative units are described in this report: the Motion Picture, Sound, and Video Branch, which has physical custody of the audiovisual holdings; the Special Media Preservation Branch, which operates the motion picture and video laboratories; the User Services Consultants Staff, which operates the research room facilities; and the Education Branch, which programs and manages the public screenings.

Acquisitions of the year

NARA acquired about 1400 documentary, news, and public affairs titles for the year, plus approximately 2,000 video cassettes of the floor proceedings of the United States Senate and the House of Representatives. Two trends in accessioning are worth noting. One is that acquisitions on video cassette have increasingly surpassed those on film, a trend indicative of the U.S. Government's gradual switch from film to video as a means of documenting its activities and as a vehicle for disseminating information about its programs. This trend, moreover, suggests a whole range of records management and preservation issues that must be analyzed so that NARA can provide guidance as part of its mission to assist other federal agencies. Since NARA has already accessioned the bulk of film records within the federal establishment, future accessions will be primarily video. The second trend in accessioning is the concentration on federal records as part of NARA's re-engineered mission. As NARA continues to concentrate on its basic mission, it is unlikely to undertake any new initiatives in soliciting donations of films or videotapes from individuals and organizations outside the federal establishment. The broadcast television programs accessioned in 1996 were the result of long-standing deposit agreements with CBS News and C-SPAN.

Progress and problems in the field of preservation

Having completed its nitrate conversion program over ten years ago, NARA continues to emphasize the importance of pursuing a fundamental preservation strategy aimed at preserving the audiovisual content of acetate film. To this end the NARA motion picture laboratory copied about 2.4 million feet of black-and-white acetate film to polyester-based preprint, approximately the maximum capacity of the lab output under current resources. NARA has identified and prioritized this work by means of ADS strips, used to monitor the onset of vinegar syndrome. These strips have been applied to the holdings using a controlled sampling method to identify ranges of film with incipient deterioration. Assuming the rates of acetate deterioration will eventually exceed the capacity of current resources to make new copies, NARA is planning to enlarge the copying capabilities of our laboratory and place endangered acetate film in cold storage, at 25 degrees F, which will allow considerably more time for copying. Substandard (8mm) and suprastandard (70mm), or special venue films,

have also received special attention this year. 8mm films have been blown up to 16mm for preservation purposes. 70mm films and 35mm split-screen films and more than 1100 push-pull optical sound tracks have been identified and inventoried. NARA is currently examining several preservation options. Finally, NARA has initiated a program for making intermediate copies of film on Digital Betacam video cassettes to facilitate making copies for its customers. The videotapes do not constitute preservation copies but have helped us to avoid backlogs in the making of film intermediates which are not part of systematic preservation.

Cataloging, documentation, and research

The primary achievement in this area has been the successful installation of NARA's on-line information locator, known as NAIL (National Archives Information Locator). Although NAIL is used to search for many different kinds of records, the database includes numerous searchable entries for moving image materials among the holdings of the National Archives. The database can be reached through the internet on the NARA website (<http://www.nara.gov>) or directly to NAIL (<http://www.nara.gov/nail.html>). Motion picture entries contain traditional cataloging information as well as physical inventory data. Titles and subjects are easily searchable though only about 20% of the motion picture holdings have been entered in the system. The NAIL database has already received tens of thousands of visits. Many have resulted in reproduction orders or research visits. Due to NAIL's success, the main descriptive priority has been to enlarge the database as quickly as possible. Thus, cataloging data received from other federal agencies describing titles accessioned by NARA is conformed and merged into the system. In addition, NARA continues to scan accessioned catalog cards (typically 5 x 8 inches), reformat the data, and merge it into the NAIL system.

Film showings

NARA conducts an average of two or three screenings each week at the main National Archives Building and at the National Archives at College Park, Maryland. Titles are drawn from our holdings or acquired from other archives or distributors. Most are documentary films about historical themes or depict historical events. Among the themes presented during the year were such topics as African American history, women's history, commemorations and anniversaries, archival rarities, the presidential image, and immigration. Given the surfeit of documentary programming now available on American public television and cable television, the attendance at NARA's screenings remains impressive.

Conclusion

Budgetary levels, having remained relatively constant, are not an issue at the present time, and the outlook for the future, moreover, looks somewhat encouraging in the area of preservation, both for storage, inspection, and laboratory duplication. Finally, it is worth some mentioning that during 1996 the NARA, under an inter-agency agreement, made William T.

Murphy available to the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress to serve as the Coordinator of *Television and Video Preservation 1996: A Report on the Current State of American Television and Video Preservation*. The Library will publish the report February 1997, to be shared with interested FIAF and FIAT colleagues.

William T. Murphy
Specialist in Audiovisual Archives
Nontextual Archives Division

e-mail:
william.murphy@arch2.nara.gov

Washington

The Library of Congress
Washington, DC, USA

1996 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

A wide array of new and archival film and television materials were acquired during FY96. An important collection of stills, photographs and posters dealing with the European/American depiction of Africa in films was received. Material included stills from the 1918 King Solomon's Mines; shots of Osa and Martin Johnson, Merion Cooper et al.; frame enlargements from A Zulu's Heart; and many other items.

Alfred A. Knopf, Inc. has generously tracked down 16mm prints of the two films Dialogue and A Publisher is Known by the Company He Keeps, and given them to the Library.

The Gordon Parks audio and video material has been turned over to the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS). Material includes 35mm film shot for the ballet Martin, preprint material on Malcolm X, a 35mm print of Flavio, and many television interviews of Mr. Parks, received on 16mm and videotape.

Some interesting nitrate was received as gifts. We received Ammunition Smuggling on the Mexican Border (Buckthorn Film Co., 1914) from the Oklahoma Historical Society. We also received The Silver King (Lubin, 1908), a practically complete original print with no deterioration. Lubin, himself, is supposed to be in the film. We have received the nitrate film of Christoph Schulz, who appears to have been Germany's answer to Frank Buck. Other nitrate material received included one reel of The Two Doyles, a 1919 Selig western; and a microfilm copy of the Tanjur, a book of Tibetan Buddhism.

We have received part of the Pare Lorentz collection, including still photographs, scripts, publicity material, some books, two films, and a number of WPA discs made in the late 1930's. Robert Young gave the library the personal print of Pare Lorentz's The River (1937). From Cornell we have received the nitrate and triacetate film of Marching On (1935), a film produced by the International Ladies Garment Workers Union (ILGWU) on the history of the union, as well as other ILGWU films.

We have received some 16mm film from Norman Chalfin, shot in African American churches in Beaufort, S.C. in 1940 which complements the Zora Neale Hurston footage that is already here.

The Pacific Film Archive sent an internegative and separate track on Castro Street for the National Film Preservation Collection.

Kemp Niver signed the deed of gift giving his collection of early film to the Library. This is a collection of 16mm (1,000 plus reels) and 35mm (604 reels) prints of films from the early and middle silent movie periods. Major holdings are rare Keystone films produced by Mack Sennett.

The major purchases of the fiscal year include the purchase of 35mm prints of Sergei Eisenstein's films: Strike, Battleship Potemkin, October, The General Line, Alexander Nevsky, and Ivan the Terrible parts 1 and 2. This is an especially significant purchase, since the Library always believed that the Museum of Modern Art in New York had good Eisenstein material.

As always, the mainstay of our acquisitions is the material we get via the Copyright Office. Feature titles include: Article 99, Death and the Maiden; The Indian in the Cupboard; Rob Roy; Burnt by the Sun; Sabrina; Smoke; Cutthroat Island; My Life in Tournaround; Crimson Tide; Casino; Get Shorty; Twelve Monkeys; silent versions of Mare Nostrum and Prisoner of Zenda; Blue in the Face; The Crossing Guard; Heat; Les Misérables; The Usual Suspects; How to Make an American Quilt; Dead man Walking; Female Trouble (1974) and Little Odessa.

As a byproduct of GATT, we have received Pagnol films of the thirties, including his famous Marius trilogy; La Chartreuse de Parme (1948) and Tendre Poulet (Dear Inspector), (1977).

Miscellaneous deposits include The Shadow of Hate; George Balanchine's Vienna Waltzes; I am Cuba; Twyla Tharp's Choreography; Kingfish, a Story of Huey D. Long; The Complete Uncensored Private SNAFU Cartoons from World War II, Vol. I (Chuck Jones) and many more.

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

The Motion Picture Preservation Laboratory in Dayton, Ohio was closed for five months for modifications required by the Safety Office. The printing of nitrate and preservation masters essentially ceased while staff and equipment were relocated. Overall production was only slightly lower than FY95, in spite of the five-month downtime during the renovation period. Over 556,000 feet of safety film was produced, representing approximately 341,000 feet of nitrate film preserved.

The Motion Picture Conservation Center completed preservation of All Quiet on the Western Front (Universal, 1930) directed by Lewis Milestone.

Quality control staff inspected films preserved by the Motion Picture Conservation Center. Examples include titles from the Charles Edison collection: What Happened to Jones, (1927); home movies 1927; Edison scholarship contest & celebration 1927; from the Margaret

Mead collection, Sanghyangs of Byoeng Gedo (1939); from the Robert Merrill collection: Vivian's First Fellow (1914); from the James Schwoebel collection, Burton Holmes and other travel films, 1916-1921: Bazaars of Cairo, Bora-bodor and the Bromo, Seeing San Marino, King Rama of the Royal Wat, Seville in Fair Time, Singular City of Seoul, and Hunting Headhunters of Torimorso; from the Mary Pickford collection, The Birth of United Artists (1919); from the AFI Patricia Ziegfeld Stevenson collection, [Ziegfeld home movies, Hastings, Fla.] (1920); from the AFI/Nicholas Boris collection: [Pathe News clips: The Mexican Revolution, Lindbergh, etc.] (1920); from the Sony-Columbia collection: You'll Never Get Rich (1941); from the RKO collection: Berlin Express (1948); from the AFI-NFS collection: Sunrise (1927).

CATALOGUING - DOCUMENTATION - RESEARCH

Staff completed the first draft of a new guide for moving image form/genre terminology. The moving image form/genre list is the first of the new taxonomies that will be created in response to the implementation of a form subfield in the MARC genre field.

Consultant Lenora Foerstel began working with Arlene Balkansky to help catalog a portion of the field footage in the Margaret Mead/South Pacific Ethnographic Archives Collection. The field footage is from the Papua New Guinea Admiralty Islands Expedition, 1953-1954, in which Ms. Foerstel participated.

In FY96 researchers investigating a wide array of filmmakers, scholars and topics of personal interest used the Motion Picture and Television Reading Room. The following is a representative list that gives some idea of the range of research projects that were carried out:

FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

The grant from the Pickford Foundation which has supported screenings in the Pickford Theater for the last 10 years came to an end in October. We regrettably were forced to reassign the projectionist to another division and end all screenings. We hope that we can raise more money to support this activity in future.

M/B/RS hosted a successful tribute to Eric Barnouw, former chief of M/B/RS, on the occasion of the publication of his autobiography, Media Marathon.

A full schedule of evening programs were held, beginning August 7 and running through the end of September. Two main series were run simultaneously celebrating the careers of Danish silent screen star Asta Nielsen and American star Clark Gable. The American tour of the Asta Nielsen series was co-organized by the Museum of Modern Art and the Pacific Film Archive and originated in the Danish Film Archive. The Clark Gable films drew full houses during the entire run and the Asta Nielsen films, while attracting a smaller crowd, were nevertheless attended by a steady audience of 30-40 persons. The Asta Nielsen series was

co-presented in Washington with the National Gallery of Art, which ran eight films during weekend programs. A total of 58 films were shown in the combined series of 44 separate programs.

The Curatorial Section selected and supplied the American Movie Classics cable channel with copies of 10 early comedies for its Film Preservation Weekend. Among those shown to a potential audience of many thousands were: Burns & Allen's Once Over Light; Robert Benchley's The Witness (1941); Hal Roach's All American Toothache (1936) with Thelma Todd, Patsy Kelly; Okay Toots (1935) with Charley Chase and Hattie McDaniel; Mama Loves Papa (1931) directed by George Stevens; Pass the Gravy with Max Davidson, and Pardon Us with Laurel & Hardy; Mack Sennett's Gentlemen of Nerve (1915) with Charlie Chaplin, A Few Moments with Eddie Cantor (1925); and the Division's own compilation, Early Women Film Directors.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Federal Government continues to downsize. We have lost about 16% of the Division's staff over the last five years. Our preservation funds have remained the same since 1978. If it was not for significant income from private sources which supports the salaries of nine staff at our Motion Picture Conservation Center in Dayton, we would be in serious difficulties.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

A signed contractual agreement totaling \$186,000 was received from TANK Incorporated, a Japanese enterprise based in Tokyo. They are purchasing 16mm prints of the entire Kemp Niver catalog of EARLY MOTION PICTURES: The Paper Print Collection in the Library of Congress. Following the final awarding of the contract, the project is expected to take 18-24 months for completion.

SPECIAL EVENTS AND OTHER ACHIEVEMENTS

The Division continued its efforts in FY96 in large-scale collection management and preservation, particularly of deteriorating formats such as nitrate film and acetate-based sound recordings. Of significant importance during the year was the effort to purchase a new computer software for management of our 110,000 plus reels of nitrate film. The current software, now over twenty years old, is inadequate to handle the continued growth of the nitrate film collection, has limited expansion capabilities and is unable to be supported technologically as an in-house system. MAVIS (the Merged Audio-Visual Information System) was purchased this year to replace the current FMS Nitrate software with a new software program that will meet current and future needs for the broad functions necessary to keep track of our vast collection of nitrate film.

This software is an interactive, online application that provides the capability of input and update of information related to the acquisition, cataloging, preservation, quality control, shipment and loan of moving images and sound recordings in all formats. Additionally, this software supports reference and reporting functions required of the Division.

A great deal of effort has been expended during FY96 preparing for the M/B/RS Division reorganization, effective at the beginning of FY97. In order to meet the objectives of the reorganization and provide a clear, streamlined organization focus on the different formats (rather than functions), necessary Union bargaining, physical movement of staff, and adjustments to the workflow were necessary. The current structure of the Division with processing, curatorial and reference sections, each of which deal with moving images and sound recordings, will be collapsed under the reorganization into two Sections, one for moving images and the other for sound recordings. In addition to establishing clearer lines of accountability for meeting the Division's arrears reduction goals, the reorganization should give staff better career development opportunities; improve staff morale; reduce the supervisory/staff ratio by reducing by one-third the number of supervisory positions; put all the operations in Dayton under one manager; and, perform all motion picture quality control work in Dayton.

National Digital Library

The M/B/RS National Digital Library team completed work on two important collections of early films: *The American Variety Stage* and *Inside an American Factory, films of the Westinghouse Company*. Both collections, 84 films in all, were ready for public release on the World Wide Web. Catalog records for each of the films include highly detailed summaries, giving users enough information to decide whether or not to download the movie file as well as helping them to follow the action and understand the content of the films.

Staff authored contextual "frameworks" for both collections which will provide Web users with a historical and cultural context for understanding and interpreting these remarkable films. The frameworks include text and illustrations from a number of unique primary sources, from small town newspapers and company brochures to early popular entertainment magazines of the period.

On the audio side, staff of NDL have been building a database inventory of the commercial cylinder collection. Using AlphaFour computer software, they have input records for 150 items.

National Film Preservation Board Activities

The National Film Preservation Board enjoyed great success in meeting the goals set by Congress in Public Law 102-307 (The National Film Preservation Act of 1992), and, despite a few nervous moments, navigated a successful period of transition. Work continued apace on major initiatives (implementing the national film preservation plan, producing and maintaining the Board's publishing arm [its home page on the Internet], choosing and announcing

the annual list of Registry selections, and touring a program of 30 Registry films throughout the nation, among other initiatives), all the while facing a looming cessation of the Board activities on June 26, 1996 when its legislative authority expired. In the end, Congress reauthorized the Board in late September 1996, followed quickly by President Clinton signing the bill into law on October 11, 1996 as Public Law 104-285.

One of 30 recommendations found in the national film preservation plan involved preparation of a comprehensive television/video study and plan. The National Archives and Records Administration agreed to loan a staff member to the Library of Congress for FY96 to serve as coordinator to prepare the study. As a first step, the Library held three March 1996 public hearings (Los Angeles, New York and Washington, D.C.) to receive input from nearly 100 individuals and organizations, and written comments were obtained from approximately 100 others. In July, the Library set up three task forces (Funding, Access and Preservation) to review and assess the study's major conclusions and preliminary recommendations. The plan was released in draft form at the December 1996 meeting of the Association of Moving Image Archivists.

Before FY96, the Board had maintained an informative, but hard-to-find, and visually dull gopher site on the Internet. In April 1996, the Board's WWW home page officially came on-line in rich text and full color, featuring information about the Board and its major publications, the National Film Registry, and links to preservation and film-related sites around the world. From April-September 1996, the Board's home page received well over 10,000 visits, with major public interest focusing on the film preservation study and plan, list of NFR titles, and hypertext links to archives throughout the world and major motion picture commercial entities. The NFPB site has been voted one of the 500 best film and video sites on the Internet.

1995 National Film Registry

On December 27, 1995, the Librarian of Congress released to the press the addition of 25 more films to the National Film Registry, bringing the number of films in the Registry up to 175. In keeping with the spirit of the Act, the Librarian has worked hard to ensure that this year's list, as in past years, remained as diverse as possible, thus representing and recognizing the many

filmmakers and different types of films comprising American film history. Here is the list of 1995 titles:

- 1) THE ADVENTURES OF ROBIN HOOD (1938)
- 2) ALL THAT HEAVEN ALLOWS (1955)
- 3) AMERICAN GRAFFITI (1973)
- 4) THE BAND WAGON (1953)
- 5) BLACKSMITH SCENE (1893)

- 6) CABARET (1972)
- 7) CHAN IS MISSING (1982)
- 8) THE CONVERSATION (1974)
- 9) THE DAY THE EARTH STOOD STILL (1951)
- 10) EL NORTE (1983)
- 11) FATTY'S TINTYPE TANGLE (1915)
- 12) THE FOUR HORSEMEN OF THE APOCALYPSE (1921)
- 13) FURY (1936)
- 14) GERALD MCBOING BOING (1951)
- 15) THE HOSPITAL (1971)
- 16) JAMMIN' THE BLUES (1944)
- 17) THE LAST OF THE MOHICANS (1920)
- 18) MANHATTA (1921)
- 19) NORTH BY NORTHWEST (1959)
- 20) THE PHILADELPHIA STORY (1940)
- 21) RIP VAN WINKLE (1896)
- 22) SEVENTH HEAVEN (1927)
- 23) STAGECOACH (1939)
- 24) TO FLY (1976)
- 25) TO KILL A MOCKINGBIRD (1962)

National Film Registry Tour

In late 1993, The Madison Council provided a \$100,000 grant as seed money to fund a touring program of National Film Registry titles to each of the 50 states. Since then, the Madison Council has provided an additional \$50,000, the Film Foundation \$10,000, and Turner Classic Movies has signed on as a major promotional supporter. The tour has several important goals: 1) increasing the American public's awareness of the diversity of our film heritage, 2) detailing for the public the massive losses which have occurred thus far in our cinema heritage, and the need to preserve the valuable legacy we have left, 3) the importance of seeing films as they were intended to be shown--in a darkened room on a large screen, and 4) convincing the major studios to continue their repertory libraries.

The Library hired tour coordinator Margaret Ershler in July 1995. After much preparation, the tour got off to a smashing start in Madison, Wisconsin in October 1995, featuring

an appearance by renowned actor James Earl Jones and garnering publicity even the best Hollywood publicists would hope for. Successful stops later occurred in Omaha, NE; Lexington, KY; Houston, TX; Salt Lake City, UT; Chicago, IL, Minneapolis, MN, Detroit, MI; and Atlanta, GA. The Madison Council considers the tour one of the most successful Library of Congress outreach activities ever. Proving that success begets many imitators, other organizations are now planning similar roadshows. Margaret Ershler returned to independent production in August 1996 and American Movie Classics (AMC) veteran Caroline Frick was hired as the new tour coordinator.

The National Film Preservation Act of 1996 (H.R. 1734/Public Law 104-285)

On May 25, 1995 Rep. Carlos Moorhead (R-CA) introduced H.R. 1734, legislation designed 1) to reauthorize the National Film Preservation Board [Title 1], and 2) create the National Film Preservation Foundation, a public-private partnership (modeled on similar foundations created by past Congresses) designed to raise private funds, match these with a limited amount of federal funds, and provide grants to non-profit institutions with film collections throughout the 50 states [Title 2].

The U.S. House of Representatives passed the bill in late July 1996, while the Senate followed in the last days of the 104th Congress (late September 1996). President Clinton signed the bill into law as Public Law 104-285 on October 11, 1996.

The newest incarnation of the National Film Preservation Board will continue advising the Librarian of Congress on the National Film Registry and implementation of the national film preservation plan. Dr. Billington will appoint the new membership of the Board by early 1997.

Congress has designed the independent foundation to be a lean private entity, requiring minimal administrative expenses, all of which must come from private funds. No federal funds are authorized until FY2000, thus allowing Congress to monitor the success or failure of the Foundation before providing taxpayer dollars. The Librarian of Congress must appoint the Foundation's nine-person Board of Directors by early 1997, and the Library will work closely with the film community to ensure the Foundation gets off to a terrific start.

Wellington

NEW ZEALAND FILM ARCHIVE
NGA KAITIAKI O NGA TAONGA WHITIAHUA
REPORT TO FIAF
1995-1996

THE NEW ZEALAND Film Archive describes its work under three functions - *Collection, Protection and Projection*. In each of these areas there were significant advances during 1995/96. The opening of the public facilities of the Film Centre has heightened consciousness of the needs to provide access to the collection and public programmes priorities are acknowledged in all parts of the Archive's work. While this has affected the organisation and introduced new tasks for many staff members, productivity levels have continued to rise.

COLLECT

- A total of more than 2500 film and television items were added to the collection despite the temporary lull in Last Film Search activity in preparation for the Auckland Search;
- The new collection of television commercials was enlarged further by substantial deposits from advertising agencies and production houses;
- Over 4,000 items were added to the documentation collection, including the Keri de Carlo collection of 2,200 signed Hollywood portraits and more than 1,000 glass advertising slides;
- The Auckland Last Film Search was carried out in May and June and resulted in over 1,800 new films being added to the collection;
- A new contract was signed with NZ on Air for the acquisition and preservation of historic television material and more recent independent drama and documentary productions;
- A contract was also agreed with the New Zealand Film Commission to quantify the investment of the Commission in archiving activities in accordance with its Act;
- Substantial reviews were carried out of the Archive's selection and acquisition policy and its deposit agreement;
- Considerable progress was made on the evaluation and deselection of large quantities of video material under the newly-established selection and acquisition policy.

PROTECT

- A large number of film and television items - over 1,000 - were preserved to film or video tape, despite continuing rapid rises in laboratory charges;
- The 1935 feature film *Hei Tiki* was brought home from the US and restoration and preservation work is now complete;
- Many of the Archive's extensive collection of personal record films on small formats were transferred to video for access purposes;
- An obsolete Quad 2" video machine from TVNZ was restored and prepared for use in transferring video material in this format to modern formats;
- Major upgrading of the storage facilities for the documentation collection was completed with the commissioning of air conditioning equipment in December 1995;
- Closer relations with the National Film and Sound Archive in Canberra were developed with a visit by Diane Pivac to discuss development of the Archive's documentation collections;
- The Archive continued to supply the Film Commission with storage and handling of its working print collection without charge;
- Chief Executive Frank Stark attended the annual Congress of FIAF (the International Federation of Film Archives) in Jerusalem and subsequently visited archives in the UK to look at their database and access facilities;
- Preservation Manager Cushla Vula attended the inaugural meeting of the South East Asia and Pacific Audio Visual Archives Association in Manila to exchange information with colleagues in the region;
- Significant pilot projects in the documentation collection - including the classification of glass advertising slides and the digitising of poster images and selected publicity material for computer access were completed;
- Footage was made available for the making of a Centenary of Cinema short film to be shown nationally throughout the year.

PROJECT

- The free public access collection of VHS videos in the library was increased to over 2000 titles;
- Satellite versions of the database and video collections were prepared for regional museums, with a pilot scheme launched at the new Dunedin Public Art Gallery in time for its opening in May 1996;
- A range of touring exhibitions based on Film Centre programmes was put into development for offering to regional museums, galleries and libraries throughout the country;
- Footage from the Archive's collection was used dramatically in the installation of the Auckland Museum's acclaimed Scars on the Heart exhibition;
- A season of screenings of material deposited by collector Alan Roberts and preserved at Brussels was presented at Pordenone 95 in Italy;
- Archive material featured prominently in a number of film and television productions including The Cinema of Unease, Forgotten Silver, The Way We Were and The Game of Our Lives;
- The Archive embarked on an ambitious programme of marae screenings to facilitate the signing of Kaitiaki Maori agreements by showing much of the collection of Taonga Maori material to the tribes who are represented in them. Three iwi hosted events in the first year of the series and three more are planned for 1996/1997;
- The Archive and individual staff again assisted the International Film Festivals in Wellington and Auckland and the Archive co-hosted a highly entertaining magic lantern presentation in Wellington as part of the launch of the Centenary of Cinema celebrations.

THE FILM CENTRE

Opening programmes for the Film Centre were:

- An exhibition of personal films by New Zealanders called *Number 8/Super 8* which drew on the Archive's growing holdings of amateur and semiprofessional film;
- *Tracking Time*, a permanent installation using video, photographs, posters, equipment and information panels to cover 100 years of cinema and television history;
- *Changing Channels* and *Election 75*, the first of a series of television programmes compiled in collaboration with TVNZ for the TV Room;
- *Treasures Nga Taonga*, a 25-minute programme of silent film from the earliest parts of the Archive's collections, accompanied by a commissioned soundtrack by Dorothy Buchanan.

Since then major programme changes have included:

- *From Hollywood to Huntly*, an exhibition exploring the long-distance relationship between New Zealanders and the Hollywood star system;
- *Under the Macrocarpas*, a centenary of cinema celebration of the contribution of film buffs and collectors to the preservation of New Zealand's heritage, with a particular focus on the unique collection of Hawke's Bay film buff Alan Roberts;
- *Advertease*, a survey of international advertising, concentrating on its use of sexuality and sexual imagery as an integral part of the sales process (in conjunction with the Dunedin Public Art Gallery);
- *Hot Shots*, a cinema programme giving an abbreviated history of feature film making in New Zealand through a compilation of 15 feature trailers;
- *What a Dagg* and the *Goggle Box*, television room programmes surveying comedy and children's TV over the last 20 years. These programmes are structured to offer continuous screenings punctuated by special events.

The Archive's Cinema is used for up to four screenings daily and the Television Room plays continuously for at least five hours each day.

Wien



ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

from January to November
President Prof. Dr. Alfred LEHR
Director Prof. Dr. Walter FRITZ

from December 1st:
President Kom.-Rat Ing. Hans-Peter Blechinger
Manager Mag. Ernst Kieninger

ANNUAL REPORT 1996

1. Acquisitions

The *AUSTRIAN FILM ARCHIVE* has increased its collection by 4.140 reels including 185 reels of nitrate material. Overall stock as of December 31st, 1996 amounted to 126.200 reels.

Nitrate film stock : 12.525
Safety film stock : 112.228

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was continued in 1996. 8.500 reels 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 1996	overall stock 1996-12-31
-----	-----	-----
stills	100	222.250
documents on film	-	42.000
posters	100	6.679
negative stills	-	5.300
books (volumes)	100	9.920
film programs (folders)	150	20.280
slides	-	4.480
audio tapes	-	209
sound film scores	3	150
video cassettes	60	875

4. Film showings

The most outstanding retrospective was:

"1st Festival of Austrian Silent Movies", which was held from in April and November 1996

5. Publications

The following publications appeared:

ANNUAL REPORT 1995

FILMKUNST nos. 148a, 149a, 150a: *"100 Years of Cinema/Film. Austria's Contribution (1930-1995) (Retro Programm)"*

6. Utilization

In 1996 a scientific symposium and film funding jury sessions were held in the rooms of the *AUSTRIAN FILM ARCHIVE*. As in the years before several university lectures used our facilities. 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 over 90 film and TV productions, mainly for the Austrian television ORF, but also for some foreign stations.

7. Restoration projects of the AUSTRIAN FILM ARCHIVE in 1996

- * *ALLTAG IN DER ÖSTERREICH-UNGARISCHEN MONARCHIE*, featuring every-day-life in the Austrian-Hungarian monarchy from 1898 to 1918, is the fascinating portrait of a historical period which becomes alive before the eyes of the spectators.
- * *SEINE HOHEIT, DER EINTÄNZER*, an Austrian silent movie from 1927, had a special presentation at the Austrian film festival at Wels.
- * The *SODOM AND GOMORRHA*-version of 1990 was completed with material from the *Cineteca del Comune di Bologna* and was presented in 1996 as close to the original movie as possible.
- * *WAS IST LIEBE?* - silent movie from 1924 represents a special type of film inspired by didactic purposes.
- * The restoration of *DIE ROSENKREUTZER* (Austria 1923) was begun in 1996 and will be finished in 1997.
- * About 30 documentaries of special geographical or historical interest sum up the list of restorations, among them *KAISERS GEBURTSTAG IN PAYERBACH*.

Wien



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1996

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 11 feature films and 235 short- and rare avantgarde-films among them works by Billy Wilder, Robert Siodmak, Edgar G. Ulmer, the Marx Brothers, John Huston, Lloyd Bacon, Robert Frank, Bruce Conner, Ernie Gehr, Michael Snow, Ken Jacobs, George Kuchar, Valie Export, Thomas Alva Edison, Kennedy Laurie Dickson, Louis Lumière.

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. This work is very time-consuming and many tests had to be run to obtain satisfactory 16 mm negatives and positives.

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 7.865 members. Between January and December 1996 approximately 31.000 people attended 353 performances. 421 films were shown.

On the occasion of 100 years of cinema, the Österreichische Filmmuseum presented

from January to December 1996 the following
programs:

DZIGA VERTOV's 100th anniversary

Retrospective LUIS BUÑUEL

Hommage to LUCHINO VISCONTI 20 years after his
death

PROPAGANDA UND GEGENPROPAGANDA IM
FILM 1933-1945

Retrospective JOHN COOK

BEFORE THE CODE: HOLLYWOOD 1929 - 1934
Retrospective of the Viennale film festival

Retrospective ROBERT GARDNER

CYCLIC PROGRAM - WHAT IS FILM
THE HISTORY OF CINEMATIC THINKING BY
EXAMPLES

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 has not significantly improved.

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 Québécoise,
National Archives of Canada, Ottawa,
Österreichisches Filmarchiv, The Library of Congress,
Washington, Det Danske Filmmuseum, Kopenhagen,
Cineteca Nazionale, Rome, Cinémathèque Municipale
de Luxembourg for their help and collaboration.

Österreichisches Filmarchiv and Österreichisches
Filmmuseum are in good contact and meet occasionally
to discuss and coordinate their activities.

COLLECTIONS

Films	10.621
Newsreels and Shorts	9.468

Stills	approx.	337.275
Programs	approx.	135.480
Books		12.000
Apparatus		53

PROJECTIONS

Spectators	31.000
Films	421
Screenings	353
Members	7.865

(This report covers the time from January
to December 1996)

Zagreb

HRVATSKA KINOTEKA - CROATIAN CINEMATHEQUE
Hrvatski državni arhiv - Croatian State Archive
C R O A T I A
10 000 Z a g r e b
Marulićev trg 21

THE ANNUAL REPORT - SHORT EXPLANATION
FOR ACTIVITIES IN 1996

Croatian Cinematheque was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia.

From its beginning Croatian Cinematheque started to collect and, at the same time, implement the necessary measures of protection and restauration of film records.

At the beginning special problem was in the fact that we have got film materials on nitrate film track produced in period 1903.-1953. Second problem in protecting National film collection were very valuable collections of films that were made by film amateurs (from 1927.-1938.) on 8 mm standard and 9,5 mm film track.

All this materials were transferred on 35 mm film track from 1983.-1988. and many of these materials for the first time were shown to the audience, film historiographers and researchers.

In 1996. our main aims in protection and conservation of National Film Collection were:

I. NEW ACQUISITION

As it is obviuos from the Statistical Report we have enormous acquisition of the new film records in 1996.(in total 2.170.126 meters of film track), or 309 feature films and 1.503 short films.

These film records consist of original materials from the Croatian film producers that where not given to Croatian Cinematheque untill 1995., and feature films that were imported in Croatia (1980.-1995.) as well as film materials that were protected and restaurated during 1996 year.

The Croatian Cinematheque in its film collection keeps 18.473.711 meters of film track.

Together with film records we also take over related materials concerning each film title, from film producers, authors, film workers and film critics (scripts and shooting books posters, prospects and stills).

II. PRESERVATION ACTIVITIES ON CONSERVATION AND PRESERVATION OF NATIONAL FILM FOND

1. Transferring of nitrate films on uninflamable film track

Concerning protecting nitrate films in 1996., we have transferred on uninflamable film track, film titles produced in period 1910.-1935., important for the history of Croatian cinematography (6 titles), in total 400 meters.

2. Film documentation on Cultural Heritage and The Collection of films produced by The Ethnological Institute

These films are very important as documents about historical monuments, environment and ethnological customs. We have protected 5 titles on 16 mm track making double negatives and new copies, in total 2.850 meters.

3. New duble or internegatives for Croatian feature and short films

3.1. New double and internegatives of feature films

In examining complete fond of Croatian feature films we have found out that process of decomposition of colour of films produced in period 1950. untill 1975. have started. We have made project of making new internegatives and ton negatives for feature and short films in next five years.

In 1996. we made new inter negatives for 4 feature films (1958.-1966.) and tone negatives for 6 titles.

3.2. New double and internegatives of short films

Special film fond of *Kršćanska sadašnjost* (Christianity at present time), short films on religion produced between 1971. untill 1987., because they were produced by church authorities without any help from the Government at that time, they were not preserved on the wright way and no preview materials were done.

Now they are in the deposit of Croatian Cinematheque and we made double negatives and new copies for 4 titles (in total 1963 meters on 35 mm track).

Special problem was to find wright way of protection of wellknown *Zagreb Film School of Animation*, production of animated films from 1954. do 1990.

In 1996. we protected 60 titles of animated films from the period of 1954. untill 1970. All original materials were physically ruined and beacuse of not keeping the standard of use original materials, not making adequate number of preview materials as well as materials for commercial exploitation the original of picture and original of sound are heavily damaged.

For each title we make new internegative, ton negative and a new copy of film.

4. New safety copies of short films

In 1996. we continue making new safety copies of 5 titles (produced from 1954. untill 1977.) of important documentary films in total 1.795 meters.

5. Transferring of film titles on video in the purpose of protection of film materials and scientific research

In 1996. we transfered on video 319 feature films and short films (in total 332.497 m). We do not have our telekino system therefore we shoot materials with video camera directly from editing table. For purpose of protection of film materials we transfered on video 200.000 m and at the same time we transfer 132.497 m of feature and short films for study and research mostly for *Film Academy*, *University of Fine Art*, university professors, students and professors of primary and secondary grammar schools, other scientific researchers and film criticsians and historiographers.

III. CATALOGUING ACTIVITIES

1. New additions to existing catalogues

- After new acqusitions we have made new additions in our documentation. Central catalogue for Croatian films is filled up with 327 cards (in total 4.271 cards), central catalogue for foreign films with 200 cards (in total 5.079 cards).

- We have 8 special specialized catalogues and they are filled up with 245 new cards (in total 19.334 cards).

- Collection of films scripts has 1.801 titles of Croatian films and 650 titles of foreign films. In 1996. we have got 5 scripts for feature films.

- Collection of posters has 272 titles of Croatian films and 11.897 titles of foreign films. In 1996. we have got 342 new titles.
- Collection of photos has enlarged with 4.565 photos on Croatian films and 3.306 photos on foreign films, in total 93.573 photos.
- In computer we put 1.354 records of photos and 1.600 records of posters.

2. Croatian Filmography

In 1993. we started to work on Croatian Filmography and until today we put in computer 5.200 records. In 1996. we put 950 new records and at the same time we correct missing facts.

Total number of records in data base is in total 16.506 records.

3. Research

In 1996. Vjekoslav Majcen M.A. finished research on film collection of educational films in Croatia (1896. untill 1980.) and Mato Kukuljica M.A. finished his project on protection and evaluation of National film collection.

For the special project of editing works on Croatian Film Heritage in 1996. are prepared two monographical works, about film director Oktavijan Miletić (1927.-1977.) and his contribution to Croatian Cinema and well-known film director Krešo Golik (1918.-1986).

Together with Croatian Society of Film Critics and Filmothèque 16, Croatian Cinematheque edited in 1996. three numbers (5,6,7 and prepare number 8) of a new film periodical *Croatian Cinema Chronicle*.

On Croatian Film Festival in Pula Croatian Cinematheque presented *Yearbook of Croatian Film and Video* (1991.-1995).

8. November 1896. is the date of the first projection of film in Croatia. Croatian Cinematheque organised various retrospectives of croatian film heritage, projections and lectures on film and new media.

IV. FILM SHOWINGS

Croatian Cinematheque have no movie theater of its own so two movie theaters, holding by Filmoteka 16 in Zagreb, were declared as authorized movie theaters for screening film heritage and other film materials from the National film fond. One has 300 seats and small hall 50 seats.

In these theaters we show special programmes of Croatian and foreign films, especially European films, for students of *Film Academy, Philosophical University, University of Fine Arts* and other primary and secondary grammar schools.

In collaboration with cultural centres in Zagreb especially, Goethe institut, French and Italian Cultural Centres, Ambassies of Sweden, Hungary, Japan, Turkey, India, etc., we show retrospectives of famous authors and restropectives of national cinematographies of certain number of countries.

In 1996. we had 1.300 film projections in both halls. Number of films that were shown in these halls are 282 titles.

All our classic films are in Belgrade (process of succession) so we have to concetrate on asking help from foreign cultural centres. At the same time we started to show European films (premiers) because our film market is completely under control of American companies. We expected much more help from cinematheques which are members of FIAF.

In last six years Croatian Cinematheque was one of founders of Croatian Festival of Short Films in Zagreb. In the programme of this Festival we succeeded to incorporate every year special programmes on Croatian film Heritage, concerning documentary and animated films.

Every week on Croatian Television there is a very popular tv-emission *KEEPERS OF TIME*, tv-emission is dealing with Croatian documentary films from 1945. untill today, and they use our film materials that were protected and restored.

All over Croatia we help in showing Croatian and foreign films in cultural and university centres (Split, Dubrovnik, Osijek, Čakovec, Rijeka, Pula, etc).

V. BUDGETARY MATTERS

Croatian Cinematheque is a Special Department of Croatian State Archive and it is financed by Ministry of Culture.

We got salaries, administrative costs and support for Special Programme on Preservation and Conservation of National film Fond from the Ministry of Culture.

In 1996. complete salaries (brutto) for ten employees were 73.747 USD. Administrative costs were 18.499 USD.

For Special Programme on Preservation and Conservation of National Film Fond, Ministry of Culture 1996. planned and realised financial support to this programme with 272.971 USD.

VI. INTERNATIONAL RELATIONS

We have very good contacts with Film Archives in Ljubljana and Skopje, Film Museum in München and Frankfurt. In 1996. we have send our publications to 90 members of FIAP and we have succesful exchange of different reviews and other materials.

Other contacts we have realised with help of foreign cultural centres and ambassies of certain above mentioned countries. We hope that we will be able to realize better international cooperation in 1997.

VII. SPECIAL EVENTS

In 1994. Ministry of culture and education is transformed in Ministry of culture and from 1995. we have better support in our activities on protection and restauration of National film fond. New minister of culture formed The National Commitee for film what is our obligation to European Community.

We hope that idea of forming film institute will be realized in 1997. in colaboration with *University of Fine Arts* and *Academy of Dramatic arts*.


We take part in making draft of new legislation on archive records in which we introduced legal obligation of depositing original film materials in Croatian Cinematheque, one year after the producing the film. New draft on film legislation was finished at the end of the year and the same articles on film heritage are incorporated in it.

I hope that these information will give you better view on our work and especially on our efforts on protection, conservation and restauration of film materials.

With the best wishes,

Yours sincerely, ' .

In Zagreb, February 11, 1997


For Croatian State Archive
Mato Kukuljica, M. A.

In charge of Croatian
Cinematheque

