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Praha Congress 1998

Annual Reports 1997

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FIAF ANNUAL REPORT 1997

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A R C H I F
F F I L M
A T H E L E D U
C Y M R U

Wales Film and Television Archive Activities Report 1997

Acquisitions of the year

A total of 2,623 reels were received by the Archive in 131 accessions. The balance was fairly even between professional and amateur films although the largest collections came from independent film companies. Notable amongst the latter were two Welsh language feature films from the 1980s and three titles from the 1930s and 1940s, all previously believed lost.

A breakdown of film formats acquired: 35mm 182 reels, 16mm 1,230 reels, super 16mm 140 reels, standard 8mm 207 reels, super 8mm 84 reels, 9.5mm 43 reels.

737 video tapes in various formats were acquired, highlighting a problem that the Archive is as yet under-equipped to deal with (see below). A significant collection was acquired from a community workshop in South Wales. It is the first collection of its type to be acquired in its totality by the Archive, and features documentaries on themes of employment, politics, feminism, disability, local history and art.

New areas of collection include acquisition of cel animation artwork, scripts, photographs, posters and props.

Of the titles acquired there are a good number that will be of interest to other Archives, which will be informed in time of all relevant material offered for repatriation.

Progress and problems in the field of preservation

5,500 feet of 35mm nitrate was preserved, and 4,500 feet of acetate (16mm, 8mm and 9.5mm).

Notable titles preserved include a 35mm nitrate reel entitled STEPNEY WEDDING, filmed in Llanelli in 1918 and featuring one of Britain's leading cinema pioneers William Haggas as a wedding guest, and WALES V IRELAND 1906, a Mitchell and Kenyon reel covering a football match played at Wrexham and which perhaps shows one of the first « professional fouls » to be recorded on film.

Further progress was made in terms of the volume of material undergoing technical inspection and in the computerisation of technical information, which has been greatly assisted by the direct input of data at time of inspection.

Until 1997 the Archive has been fortunate in finding no examples of vinegar syndrome within its collection. This year however a previously inspected reel was found to have developed the syndrome. Fortunately it had been already duplicated as part of the preservation programme. It was isolated from the rest of the collection and staff undertook an immediate check for signs of vinegar in all adjacent cans, where no further cases were found.

Many of the video formats acquired this year (see *Acquisitions*), are obsolete and although the Archive has recently started to actively acquire the machinery to play the tapes, many of them

may have already deteriorated beyond in-house restoration capabilities. It is an accumulating problem, with the possibility of losing a good proportion of this material becoming greater every day.

Problems concerning modification of the in-house film cleaning equipment to meet environmental agreements continue, although it is generally agreed that with adequate funding all environmental requirements could be achieved.

Cataloguing, documentation and research

Volume 1 of the Archive's Catalogue was published and launched at the National Eisteddfod in August, in collaboration with the catalogue's main sponsor, TAC (an association of independent television producers in Wales). The volume contains details and indexes (places, people, subjects) of 150 titles representing a cross-section of the collection in terms of type, genre, date etc. Work has now started on Volume II - a list of titles has been drawn up, again covering a cross-section of the Archive's holdings.

Much valuable documentation and cataloguing information has again resulted from community film screenings and from interviews or other contact with depositors and filmmakers. An example is *DOGS, SHEEP AND MR. BO PEEP* (*Official Films*, 1939), a film donated by the Irish Film Archive. Nothing was known of its origins, until a screening of it to a local group led to correspondence with the daughter of the shepherd featured in the film, from which it transpired that this is a silent (titled) version of a longer, sound film, *SHEEP DOG*, which was distributed world-wide. Amateur material which has benefited greatly from contextualisation by its makers or donors include a collection of 1960s/70s films featuring life on a family farm, and a collection of films of the Prince of Wales when he was attending the University of Wales, Aberystwyth during 1969.

The computerised cataloguing database, which is relational and specially developed for the Archive, is now in full use, with relevant staff contributing different aspects of information to the record for each film. The system now faces a period of fine-tuning following this year's 'trial run'.

Film showings, exhibition and access

After the premiere screenings of the newly restored *THE LIFE STORY OF DAVID LLOYD GEORGE* at Pwllheli and Cardiff in 1996, the Wales Film and Television Archive has built upon its success through a number of screenings of the film during 1997. *THE LIFE STORY...* was screened at the National Film Theatre in London and also appeared at

cinemas in North Wales and East Anglia. In October, the film featured at the Pordenone International Silent Film Festival in Italy where it was introduced by the Archive's Preservation Officer, John Reed and newly appointed Research Officer, the Welsh film historian Dave Berry.

Other overseas events to which material was contributed included a festival of Celtic Cinema held by the Finnish Film Archive, and a long term exhibition at the Museum of Jewish History in Manhattan.

In Wales, links are being strengthened with Chapter Arts Centre cinema in Cardiff. After the success of *An Evening with the Archive* (a night of Archive screenings), a joint programming venture designed to bring archive film to a wider audience within Wales was initiated. Once a month the screening of a feature film at the cinema is accompanied by a short film (thematically or otherwise linked) from the Archive, introduced by a staff member.

In November, the Archive played its part in the 9th Welsh International Film Festival. The festival saw the launch of the Archive's new parent body Sgrin - Media Agency for Wales, who displayed three of the four Oscars won by Welsh film and filmmakers. To celebrate, the Archive screened the only Oscar-winning Welsh film - Jack Howells' DYLAN THOMAS which won the Oscar for Best Documentary in 1963.

The Archive continued its commitment to small scale community film-shows throughout 1997, providing a total of 11 screenings to both Welsh and English language audiences.

Use of footage from the Archive's collection by television producers as usual reflected television focus on significant events - thus footage of the activities of Urdd Gobaith Cymru (Welsh language youth organisation), celebrating its 75th anniversary, was required by several TV companies, and Butlins Holiday Camp footage was sought for inclusion in programmes celebrating the 50th anniversary of that organisation.

Finally, drawing to a close this year was our touring exhibition *From Haggard 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). Happily, after a successful tour around Wales the exhibition has found a home at the Newport International Film School where it can now be viewed by the filming talent of the next century.

Budgetary and governmental matters

Grant funding remained more or less at standstill in 1997. The Archive's governing body, Wales Film Council, merged with Sgrin Wales to form a new media agency: *Sgrin - Media Agency for Wales*. Unfortunately the merger exposed financial problems which affected the Archive all too directly, causing a considerable hole in the preservation budget. *Sgrin*, officially launched in November, is the Archive's new governing body. Its main funders are the Wales Arts Council, the British Film Institute, S4C (Welsh language television channel), the Welsh Development Agency, Cardiff Bay Development Corporation, BBC Wales and TAC (Association of Independent Producers in Wales).

International Relations

The Director attended the FIAF Conference in Cartagena and Giornate del Cinema Muto in Pordenone, where the Archive's screening of THE LIFE STORY..... was introduced by the

Preservation Officer and Research Officer. Outreach Officer Gwenan Owen, who resigned her post in August but remains the Archive's representative at the *Association Européenne des Inédits*, was elected Secretary General of the Association in November and is currently co-ordinating its project funding programme.

Special Projects

A world-wide search was launched for 50 of the 'missing' films deemed valuable to the nation's screen heritage. The Archive has since acquired LANDSLIDE (a 1937 whodunit set in Wales), located the 1952 Welsh comedy GIRDLE OF GOLD and the 1948 thriller THE SMALL VOICE, and unearthed - in the Library of Congress - rare Hollywood features starring west Wales actor Gareth Hughes.



Nederlands Filmmuseum

Although the prospects for 1997 were not so good the NFM managed to flourish somehow against all odds.

Being quite desperate at the beginning of the year we decided to pay double attention to our «marketing». Just then a Foundation had been born with the mission to connect experts from commercial companies to non-profit cultural institutions on no-pay basis to assist with all kinds of problems shared by the two worlds. So we applied for assistance in making a marketing plan and got ourselves an expert in the field of product promotion from a well known and expensive bureau. For half a year this guy worked with us (for free, mind you, – this would have cost us some 50.000 guilders on commercial basis) to write the said marketing plan. The central question it would have to answer was: how to get more people to our screening rooms. It has become a very thorough plan that has consequences for practically all corners of the shop if only for the fact that amongst other things the plan requires a change of general mentality and attitude. The verdict of the expert was that we are all very capable, nice and creative, but by far not pushy and proud enough considering the unique «products» we have to offer. So now the ideas from the marketing plan are being implemented as far and as fast as our limited financial resources allow.

However, the moment the work on the marketing plan had started the amount of public in our screening rooms started to grow in a spectacular manner. Initially it may have had something to do with the full Hitchcock retro we did – which became as close to a hype as we will probably ever get – but after that people kept coming in vast quantities for whatever we cared to show. Could it be that just considering something can turn the tables? That would be too good to be true!

All year long we spent much time and energy preparing the changing of our database system from two separate working environments (one purely for text data, the other for registration of handling and activities) to one single system that combines both possibilities. This is a huge operation that requires a lot of cleaning up in order to be able to make a successful conversion. In the end we chose for Oracle as developing environment, not in the last place because they offered us substantial sponsoring. So within a year or so all our collections, the documentation and the books in the library will be in one single database, that will be truly relational, rather than an automatic version of a filingcard cabinet.

At the end of the year we had another nice surprise. The government finally came through with the other half of the budget they promised us (1.3 million guilders) for restoring the oldest posters. Earlier in the year they tried to deny they promised it, but fortunately they realised they couldn't get away with that. So BINGO, this work can now also continue.

So 1997 wasn't too bad for the NFM after all and now we pray our luck will keep up.

Hoos Blotkamp

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ
CINEMATHEQUE DE GRÈCE - MUSÉE DU CINÉMA

1. ACQUISITIONS OF THE YEAR

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

- 235 films and 120 videotapes
- 40 books and 150 periodicals on cinema
- 210 posters, 2.800 photos and 850 stills
- A 35mm camera "Bell and Howel", which was donated by Giorgos Dizikirikis
- A tape recorder "Ficord", donated by Vassilis Maros
- 4 big spotlights
- An optical recorder
- A machine of magnetic recording

2. PROGRESS IN THE FIELD OF PRESERVATION

A. Preservation

The Preservation Department of the Greek Film Archive due to its technical infrastructure had the possibility to assist both government agencies and private individuals.

The G.F.A. continued its preservation work both on its own collections as well as that of the Greek Film Centre 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

During 1997 we accomplished the restoration of the following films: "Les Fiançailles" (1950) dir. Maria Plyta, "The Unknown woman" (1956) dir. Orestis Laskos, "The Ogre" (1956) dir. Nikos Koundouros and "The Reconstruction" (1970) dir. Th. Angelopoulos.

The films: "Eleftherios Venizelos", "The Island of Silence" and "The Comet of Haley" of director Lila Kourkoulakou were restored. We are also working on the rest of her archive which has been donated to the Cinematheque.

Finally, 5.000m from our archival material were restored.

3. CATALOGUING - DOCUMENTATION RESEARCH

A. Cataloguing

The cataloguing of the entire Greek film production is still on going with new database. All the data provided by our Archive is accessible both to our staff as well as experts, researchers and the public.

B. Public access - research - study

The G.F.A. continues to assist all those who are engaged in research not only in the History of Cinema (Greek and foreign) but also on various projects, special researches for

Universities, individuals, professors, etc. Also our collections are open to help production companies (Greek and foreign).

4. FILM SHOWINGS - EXHIBITIONS-PUBLICATIONS

A. Film showings

Our screenings are programmed for six days a week. Due to the fire at our screening room the showings for the period November-December were held at Cinema "Pallas" for 5 days per month.

In the context of our programming for 1997 we have shown the following:

- An hommage to MARCELLO MASTROIANNI (due to his death)
- An hommage to LOUIS BUNUEL
- "Rites de Passage" (Films about youth from Vigo and Truffaut to those of young American and Greek directors.
- A commemoration for the 90 years of the greek director Stelios Tatassopoulos
- 70 Years of Soviet Cinema
- "Anti-narrative" greek cinema
- "The Twenties: A technique is being developed in Art"
- "From the romantic contest to the Hooliganism of society of spectacle.

Also a retrospective of the oeuvre of:

- Takis Kanellopoulos and
 - Andrei Tarkovsky
- was made.

B. Education Programmes

1. For the University Students and the Students of Cinema Schools

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

The Archives is also collaborating with Department of Media and Communications of Pandios University.

2. For the High School Students

In collaboration 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.

C. Exhibitions

The great exhibition in the cinema-museum "Algeria Metropolis" devoted to Vassals Mares and the 50 years of his work and contribution to Greek Cinema which started in October 1996, continued until the end of February 1997 with great participation of people and schools from all over the country.

Exhibitions of Greek Cinema Posters from our Archives were organized at Igoumenitsa, Serres, Kavala and other cities.

In collaboration with the Municipality of Stavroupoli, the Organisation "Thessaloniki Cultural Capital of Europe" and the Director's & Producer's Cooperative we organized a Retrospective on Greek Films with 60 peculiar greek films and posters from greek cinema.

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

The Cultural Center of Korydallos, The Thessaloniki Film Festival, the Municipality of Nea Ionia, the Greek Television, the Greek Film Centre, the Organization "Thessaloniki Cultural Capital of Europe", the Hellenic-American Union, the Labour's Centre in Thessaloniki, the French Institute of Athens, the German Institute of Athens, the Film Festival of newspaper "Eleftherotypia", the film Festival of Larissa, the city of Kalamata, the Palace of Music, etc.

As it is established every year the GFA contributed in many retrospectives of Greek Cinema abroad, in cooperation with the Ministry of Foreign Affairs, the Ministry of Culture, Embassies, etc.

D. Publications

We published programmes for all the films presented in our showings as well as two brief programmes about the film showings of the year.

In cooperation with the Organisation "Thessaloniki Cultural Capital of Europe", for the Retrospective made at the municipality of Stavroupoli, was published a special edition with some posters from our Archive.

5. INTERNATIONAL RELATIONS

The University of Athens and the prof. Maria Comninou, in the context of her lessons organized screenings and speeches with Mr. Helmut Wietz from Berlin at our movie-theater. Similar event were organized for the students of University of Pandios.

6. SPECIAL EVENTS

In March 17th, was made the unveiling of a memorial bust of AGLAYA MITROPOULOS, the founder of Tainiothiki tis Ellados. Celebrities from the arts and sciences, personalities of the stage and screen as well as politicians were present.

The bust was an oeuvre of the sculptor Theodoros and the unveiling was made by Jules Dassin. Speeches were made by the Minister of Culture prof. Evangelos Venizelos, Mr. Jules Dassin, the director of the daily newspaper "Eleftherotypia" Mr. Serafim Fyndanidis, the painter and professor at the Polytechnic School Mr. Sotiris Sorogas and the directors: Michalis Cacoyannis and Nikos Koundouros.

1997 Annual Report of The National Film Archive of Thailand

Acquisition

The National film Archive of Thailand acquired 147 titres of films 10,475 of video tapes and 868 titles of film documents which separate to posters 296 titles and others film document 572 titres. All video tapes were presented by police department and this video tapes were censorial film which were permitted by the board of film censorship of Thailand .

Progress in the field of Preservation

During 1997 fiscal year 204,500 feet of films in both of 16 mm. And 35 mm. were inspected and cleaned. Among Them 8,492 feet were repaired and printed. And al so 80 items of film posters were repaired and selected to be master copies.

This year, we have two units of the House for our staff to stay at film storage building in Nakompratom province. And now we must move The film Archive from the old office at Choa Fah road Bangkok to film storage building at Nakomphratom province.

Cataloguing - documentation - research

147 titles of films and 868 items of documents were catalogued.

Film showing - Exhibitions - public

In 1997 we have Project of "Nang Thai Thung Pee" (Thai film showing all year) to celebrate in occasion of century of the first film came to Thailand. By the project of Nang Thai Thang pee , we had films screening about 48 times at mini-theater of National film Archive. Beside we had about 10 exhibitions on titles concern with century of first film came to Thailand and also to issue some stamps to commemorate of century of first film came to Thailand.

Budget of 1997

The National film Archive of Thailand is a fully governmental institution and under the Division of National Archive and also budget was provided through the Division of The National Archives. In 1997 fiscal year , the budget of equipment about \$2,000 and budget for preservation and Activities were allocated by Division of the National Archives about \$ 1 0,000.

International Relations

1. Relation with FIAF members :

This year we had not budget to participate with FIAF congress.

2. Relation with SEAPAVAA members (South East Asia Pacific Audio VISAUL Archive Association) :

-We dispatched Mrs Nicha Jariyasetakam archivist of National film Archive to participate in the project of Development Plan for AV archiving in Region : 'The ASEAN catalogue of film and television Productions at Philippine in November, 1997.

Special Events

In 1997 we had many projects to celebrate the 100th anniversary of the first film which was shown in Thailand but as no funds were allocated in our budget, we could not proceed with this project.

Filmoteca

de la Generalitat de Catalunya

REPORT ON ACTIVITIES 1997

Retrieval - Advertising Campaign "HELP US SAVE THE IMAGES OF CATALONIA"

- The obligatory submissions of prints which, by regulation, must be made by Catalan film production companies who have obtained any kind of official assistance, were four 35mm. feature films and four 35mm. shorts. Twenty-two videos dubbed into Catalan have also entered through Direcció General de Política Lingüística.

- This year we implemented a campaign for the retrieval of our film heritage, which, under the slogan **"Help us save the images of Catalonia"**, has made itself felt in the population, sensitizing people to the importance and precarious nature of film material and to the need to deposit it in the Filmoteca for its safekeeping and preservation. The campaign referred principally to 16 or 35 mm. films or film fragments and involved the diffusion of explanatory leaflets and presence in the media (Catalan radio, press and TV stations), as well as "filmlets" run in cinema theatres.

As a result, our Filmoteca has incorporated 1,255 titles as either deposits or donations throughout the current year, corresponding to 2,214 reels of film, distributed in the following way:

35mm safety	1,005
35mm nitrate	80
16mm	361
Substandard(8-S8-9,5)	365
pending assessment	403 reels, between 35 & 16mm

These films are subdivided by theme as:

Professional fiction	945
Documentary	93
Amateur documentary	73
Family films	177
Unidentifiable	817

The CHOMON project

Commenced in 1993, this project has had the sponsorship of the FESTIVAL INTERNACIONAL DE CINEMA FANTÀSTIC DE SITGES since 1995. To date, the project has retrieved a total of 76 titles for the collection, of which 18 are new titles incorporated in 1997, from:

CINÉMATHEQUE FRANCAISE/PARIS	7 FILMS
LES ARCHIVES DU FILMS/BOIS D'ARCY	4 FILMS
GOSFILMOFOND OF RUSSIA/MOSCOW	2 FILMS
FILMOTECA ESPAÑOLA/MADRID	1 FILM
PATHÉ TV/PARIS	1 FILM
FILMOTECA GENERALITAT DE CATALUNYA/BARCELONA	3 FILMS

With these new titles, our Filmoteca's collection of films from the filmography of SEGUNDO DE CHOMON offers the following overall data:

a) SOURCE: COOPERATING FILM ARCHIVES

FILMOTECA GENERALITAT DE CATALUNYA/BARCELONA	25 FILMS
ARCHIVES DU FILM/BOIS D'ARCY	18 FILMS
NEDERLANDS FILMMUSEUM/AMSTERDAM	11 FILMS
CINÉMATHEQUE FRANÇAISE/PARIS	7 FILMS
FILMOTECA ESPAÑOLA/MADRID	4 FILMS
STIFTUNG DEUTSCHE KINEMATHEK/BERLIN	4 FILMS
NATIONAL FILM & TV ARCHIVE/LONDON	2 FILMS
GOSFILMOFOND OF RUSSIA/MOSCOW	2 FILMS
CINETECA DEL FRIULI/GEMONA	2 FILMS
PATHÉ TV/PARIS	1 FILM
Total	76 FILMS

b) ORIGINALITY OF THE COLLECTION

SOLE FILMS (the only copy is held in our collection)	7
SHARED CHOMON FILMS (with only one other film archive)	31
SHARED CHOMON FILMS (with two film archives)	17
SHARED CHOMON FILMS (with three or more film archives)	21
Total	76

Restorations

* The restoration of 3 films from the filmography of S. Chomón: "Danses cosmopolites à transformations" (1902), "Les dévaliseurs nocturnes" (1905) and "Nuit épouvantable" (1905).

* The restoration of a number of documentary shorts and reports from the 20's and 30's about Catalonia and the printing of new exhibition copies of films of Barcelona in the 50's.

* The nitrate restoration of the film DRAPS I FERRO VELL (BRIC-À-BRAC ET CIE) 1931 by André E. Chontin, a Catalan version released in Barcelona in 1933. The image and sound have been restored, the sound in digital system.

* The restoration of 5,500 metres of nitrate film of diverse content, the printing of 6,000 metres of positive 35mm for exhibition and 3,000 metres of internegative 35mm for preservation.

Cataloguing, documentation and investigation

* In May 1997 the process of computerising the audiovisual resources of the Filmoteca was begun, using the computer programme DAC (Documentació assistida de colleccions). This powerful data base is the same as that used throughout the network of museums in Catalonia and by the *Arxiu Nacional de Catalunya*.

Prior to the introduction of the data in computer, in order to guarantee its reliability and unification, the registration and checking of all materials catalogued to date was carried out, updating technical data and bibliographies of the manual card-index (10,000 cardboard

record-cards), and when necessary, adding missing information in order to complete the minimum obligatory fields of the data base.

The realization of this task was made possible thanks to the collaboration of a team of postgraduates from the *Faculty of Communication Sciences* of the *Universitat Autònoma de Barcelona*.

The wide-scale introduction of the revised data was carried out thanks to the collaboration of scholarship students from the *Escola Universitària de Biblioteconomia J. Rubió i Balaguer* (12 scholarships over a period of 6 months, in total some 8,000 hours work).

* Parallel to the task of checking and computerisation of previously catalogued resources, new cataloguing of material was also undertaken, resulting in 5,194 new titles.

The collaboration agreements with local universities (Universitat Central de Barcelona, Universitat Autònoma de Barcelona, Universitat Pompeu Fabra de Barcelona) have resulted in the cataloguing of 1,977 titles, corresponding to 9,464 reels (between documentaries, feature films and commercials). The remaining catalogued titles are the fruit of the services of contracted external professionals and collaborators.

Programming

In 1996 the Filmoteca implemented a special programme for the commemoration of the Centenary of Cinema, which resulted in a spectacular increase in audience (150,898 spectators, or 57.41 % more than in 1995). The objective for 1997 was to maintain this new public generated by the Centenary without renouncing our habitual programming guidelines: the revision of classics, attention to contemporaries, access to national cinematographies and in general to the lesser-known areas of present-day cinema, thematic cycles and patrimonial sessions. This objective was fully reached, since in 1997 the 986 sessions which took place over 333 days were attended by 162,519 spectators, with an average of 488 spectators per day and 165 spectators per session.

The larger "author" retrospectives were headed by François Truffaut (whose complete works were screened) and Satyajit Ray (of whom a large-scale showcase was presented for the first time in Spain). Tod Browning (with particular attention to the figure of Lon Chaney), Gregory La Cava and Frank Capra amongst the directors, Robert Riskin and William Faulkner amongst the writers, Erich Wolfgang Korngold amongst the musicians, were afforded special attention. Amongst the directors of photography, two contemporary masters of light were studied: Renato Berta and Vittorio Storaro. A selection of the work of film-makers such as the Catalan Llorenç Soler, Belgian Marcel Broodthaers and Mexico's Gabriel Retes were presented. But the broadest section corresponded to that of the actors, to whom two cycles were dedicated: "The world of the actor" and "From stage to set". In the first, an examination was made of the dramatic art of Udo Samel, La Comédie-Française, Nuria Espert, Anna Lizaran, Rosa Maria Sardà, Mercè Pons, Icíar Bollain, Juanjo Puigcorbé and Patrice Chéreau (whose complete works were screened, for the first time in the world, according to Chéreau himself). The second focused specifically on the interpretations of theatre through cinema.

The historical retrospectives were "A critical anthology of Spanish cinema" and "Film classroom" (commenced with a view to becoming an annual event, preferably for tertiary students) and the present cinematographies, Venezuela, Italy, Germany and France, whilst the thematic cycles were best expressed in "The flight of Icarus" (a singular proposal which

accompanied an exhibition by Peter Greenaway), the centenary of Dracula and the cycle "Opera and film". Two cycles were dedicated to film patrimony, with the projection of films restored by different archives. As well as the periodical manifestations (showcases of women's film, gay and lesbian cinema, African cinema, the Goya Awards), a showcase of Barcelona's film schools was made, the students of which presented their shorts.

Some hundred institutions participated in Barcelona's programme (amongst them a number of member archives of the FIAF: Filmoteca Española, Cinémathèque Française, Bois d'Arcy, Cinémathèque de Toulouse, Cineteca del Comune di Bologna, Cinémathèque Royale de Belgique, Filmoteca de la UNAM, The National Film & TV Archive) and 44 guests were involved. The Filmoteca also organised activities in other cities (Tarragona, Girona, Lleida, Terrassa, Manresa, Vic, Olot, Figueres).

Library

The library of the Filmoteca and the "Delmiro de Caralt" film library of Barcelona have combined their resources in a new space, which opened its doors to the public in March 1997.

With this unification a book reserve of 27,000 volumes has been obtained, and the incorporation of texts dating back to 1800, property of the Delmiro de Caralt library. The latter is specialized in old documents and texts, which complements the vacuum of this type of publication that had existed until now in the library of the Filmoteca.

The task proposed for this year has been that of unifying and computerising the catalogues of books into the SICAB programme. At the end of 1997 the cataloguing and computerising of 80% of these resources has been carried out.

This operation is expected to be completed by March 1998. Later the automatic transfer of this data to the new catalogue of library computerization called VTLS will be carried out, which will allow user consultation, lending operations, control of acquisitions and control of periodical publications.

Budget

Permanent staff: 28 persons (of whom 8 pertain to the cinema theatre, 6 to the library, 9 to the archive, 2 to programming and 3 to management and administration).

Due to the extra activities carried out during 1997 (retrieval campaign, agreements with universities for the cataloguing of resources, intensive computerization of the archive and library, etc.), the Filmoteca has also had, for this year, 4 full-time members of staff on a temporary contract.

The ordinary budget assigned to the Filmoteca by the Departamento de Cultura for 1997 represents approximately 1,340,000 US\$ (at 155 ptas/dollar). 48.9 % of this budget is allocated to salaries, 10.6 % to infrastructure, 2.1% to investments, and 39.4% to activities.

With regard to activities, 8% went to the library, 65% to programming-exhibition and 25% to the archive.

Due to the extra activities carried out in 1997, the Departamento de Cultura allocated an additional 148,387 US\$ to the Filmoteca.



ANNUAL REPORT 1997

The Cinemateca del Caribe, located in Barranquilla, Colombia has the main objective to raise and strength our culture through the cinema, that Great Art of Our Time. For more than a decade it has contributed to the cultural development of the region through the recovery and restoration of our film heritage and, through a selective screening of the highest quality Colombian and foreign films.

The recovery of our local and regional film heritage (cinema, video and related materials) began with the support of the Ministry of Communications and the Colombian Institute of Culture (Colcultura).

From the beginning the results have been surprising. Today the Cinemateca del Caribe, a member of FIAF (International Federation of Film Archives) possesses a real gem of regional and national film such as Floro Manco's 1926 film of carnival a pioneer documentary cinema in Colombia. This jewel has been duly restored and conserved.

The Cinemateca has a comfortable 109-seat auditorium with surround sound. It presents a monthly program where the very best of world movies are exhibit three times a day from Monday through Saturday. Additionally, it shows special exhibitions through agreements with teaching and cultural entities such as the Local Education authority and the District Cultural Institute. They were 819 exhibitions of 272 Colombian and foreign titles of films during 1997.

Every year, since 1996 the Cinemateca has the "Salón Internacional del Autor Audiovisual" in which independent producers from all over the world participate. The shows are complemented with printed material that contains information culled from its own Document Center.

With only two years of operation the « Centro de Documentación Audiovisual del Caribe », created by the Cinemateca, has already a site and a state found of US\$1.000.000 to begin the construction of its own building. It is supported by state and private enterprises programs and offers services to the local and regional film makers, advertising agencies and students. It has all the necessary resources for information display, be it printed or audiovisual. It has rescued 466 films; 275 videos; 819 titles of Periodicals, plus posters, photos and a complete national press reviews. It also leases images to publicity agencies, TV, and cinema producers thanks to an agreement in which the "Fundación Patrimonio Filmico Colombiano". Through these services it offers all the film material produced in the Atlantic Coast that has been located, identifies, restored, organized, and computerized to date

The Centro de Documentación Audiovisual has all the films and books properly classified and is now working in a data base.

中 国 电 影 资 料 馆

CHINA FILM ARCHIVE

Activity Report for 1997

I Acquisition

1. Chinese feature film : 184
2. Foreign feature film : 117

II Preservation and Duplication

1. Duplication of nitrate film onto acetate film : 1153 reels
2. Duplication of acetate film : 75,000 metres

III Cataloguing and Documentation

1. Collection of both Chinese and foreign periodical : 2,000
2. Collection of film still : 1,000
3. Collection of film playscript : 115
4. Collection of film poster : 400
5. Collection of film synopsis : 700

IV Film Show

Film for reference shown to filmmakers and researchers : 1,500 title time and videotape : 1050 title time.

V Public Service

1. Loaning of written material --- 70,000 copies
2. Loaning of written and photo material --- 25,000 person time

VI Administration

1. Staff--- 340
2. Annual budget ---USD 1,985,631

VII Film Education

Graduation of 17 graduate students of master degree from the graduate school of our Archive

VIII International Relationship

1. Reception of the delegation from Pordenone Silent Film Festival, Italy to preview Chinese Silent films
2. Despatch of our delegation to attend the 53rd FIAF Congress
3. Despatch of our delegation to attend the 16th Pordenone Silent Film Festival, Italy
4. Despatch of our delegation to visit the National Film Archive of D.P.R.K. and National Film Center, Tokyo, Japan
5. Hosting of FIAF Executive Committee Meeting in Beijing
6. Organisation of Spanish Film Retrospective and reception of Spanish Film delegation
7. Organisation of Norwegian Film Retrospective and reception of Norwegian Film Delegation
8. Organisation of Greek Film Week

January, 1998
Beijing

Pacific Film Archive 1997 Activities Report

ACQUISITIONS

The Pacific Film Archive acquired 234 films and 114 videos in 1996. Highlights include eight Kazakh films, two Turkmenian films, and twelve Japanese features including works by Keisuke Kinoshita and Yasuzo Masumura. Another notable donation was a gift of ten features, including excellent prints of **Letter to Brezhnev**, **The Navigator**, and **Half Life**.

Avant-garde and independent film and video donations included Lenny Lipton's film originals and a print of Steven Okazaki's **Unfinished Business**.

PRESERVATION

PFA completed preservation, with audio restoration, of **David Holzman's Diary** (Jim McBride, 1968), with the support of the Library of Congress and the John D. and Catherine T. MacArthur Foundation. This title is on the National Film Registry. Preservation elements of video work by Paul Kos were also made in 1997.

CATALOGUING - 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 1997, 600 records were upgraded to minimal level, and 100 films and videos 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. If our grant application to the Library Services and Technology Act is successful, 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, by late 1998.

During 1997, the PFA Library acquired 266 books, 619 periodical issues, 751 stills, and 185 posters. An additional 2,000 clippings files of reviews, press kits, interviews, and other documentation were compiled. 758 reference requests were answered by phone or mail, and 608 researchers used the library in person. 311 researchers viewed films or videos in the study center during 1997. Work on "Cinefiles", PFA's Film Document Imaging project, is currently in hiatus while we seek additional funding. However, work on this project continued to go smoothly through 1997. The database holds roughly 12,000 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 is available over the World Wide Web at <http://www.mip.berkeley.edu/cinefiles/>. It can also be accessed through PFA's web site, which is <http://www.bampfa.berkeley.edu>. An index to PFA's film notes from 1979 to the present, as well as information on PFA's current exhibitions, is also available at the web site.

FILM AND VIDEO EXHIBITIONS

PFA's public exhibition of film and video presented approximately 600 programs, about 1,000 titles, during 1997. Retrospectives were devoted to Marco Ferreri, Mario Monicelli, Francesco Rosi, Mohsen Makhmalbaf, Alan Bennett, Philippe Garrel, R.W. Fassbinder, Alberto Sordi, Wojciech Has, Yasuzo Masumura, Gregory Markopoulos. Rosi, Has and Sordi made personal appearances. PFA participated in three major film festivals: San Francisco International Film Festival, San Francisco Asian-American Film Festival, and the Margaret Mead Film Festival, and organized its 6th International Children's Film Festival. Thematic series organized and presented by PFA included Arab Cinema (about 50 films and videos, with attending Palestinian, Tunisian and Egyptian directors and/or scholars, followed by a national tour of 10 features), Medical Imagery in Experimental Cinema, Cinema and the Realm of Enchantment, The Automobile and American Cinema. PFA devoted one day each week to programs featuring video art and experimental cinema with frequent guest appearances by film and video makers.

PFA continued its 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. PFA also continued its monthly programs for school children (K-12) providing films and videos to complement kindergarten, elementary and middle school curricula.

BUDGETARY MATTERS

There has been no improvement in the declining state of federal and state funding for the arts in the United States. We therefore continue to devote increasing time and resources towards fundraising in the private sector for annual operating funds and in order to build endowment funds for future stabilization of earned income. Staff cutbacks have been instituted as well so that certain projects are on hold or proceeding very slowly. Other staff have taken on heavier loads to compensate for cutbacks.

Most recently a seismic evaluation of the building which PFA offices, library, study center and theater occupy has determined that there needs to be retrofitting for safety and security in the event of a major earthquake (always a danger in our area). Studies are now underway to determine if it is possible to save the current structure and at the same time gain additional and much needed space, or whether it would be necessary to build an entirely new building. We do not know when work will begin on either project, but we do know that we will face a possible closure, and at worst a move to temporary quarters, with a major fund raising campaign. Project and programming plans for anytime after September 1999 are being weighed cautiously with this new situation.

BUNDESARCHIV - FILMARCHIV

Activities of 19971) Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by approximately 6000 feature films and documentaries plus 601 videos.

Among the acquired films should be mentioned in particular:

- 32 experimental films and 27 german feature films of the eighties and nineties were bought.
- The City of Hamburg deposited 17 titles of films « der Filmförderung Hamburg » (promoted by the city) on the archive's vaults.
- 36 titles of animation films and several historical documentaries and amateur films (about World War II), for example « Als Geistlicher bei der Wehrmacht im Kaukasus » (8 mm), were deposited by private hand.
- The Murnau- Stiftung deposited 17 titles of feature films from the thirties to the fifties.

2) Progress and problems in the field of preservation

657 reels of nitrate film were acquired in 1997.

1217 reels of nitrate film have been transferred to the safety stock.

3134 reels of nitrate film have been destroyed (i.e. double/ valueless or replaced by safety stock) or have been given back to the origin countries.

In total 3549 reels have been transferred to safety stock.

3) Cataloguing, documentation and research

1309 researchers visited the Bundesarchiv-Filmarchiv viewing 20.373 reels at our own facilities and using 10.240 documents related to film.

21.850 informations on the telephone were given to researchers.

4) Film showings, exhibitions and publications

During the « 40. Internationales Leipziger Festival für Dokumentar- und Animationsfilm » (40. International Documentary and Animation Festival Leipzig) the Bundesarchiv-Filmarchiv organized and presented the retrospective « Dialog mit einem Mythos- Preisgekrönte Filme aus 40 Jahren » (Dialogue with a myth- rewarded films of 40 years), accompanied as usual by a booklet with the same title. This year a selection of posters out of the history of the festival was also prepared and exhibited by the Bundesarchiv-Filmarchiv in Leipzig.

In cooperation with the Goethe-Institut and Stiftung Deutsche Kinemathek an exhibition about G. W. Pabst was arranged.

The Bundesarchiv-Filmarchiv supported also the exhibitions:

- « Von der Sandrock zur Adele » (about Adele Sandrock), organized by the Peiss-Museum, Mannheim
- « Geschichte der Filmtechnik » (History of film technics) in the « Museum für Verkehr und Technik », Berlin

- « Wenn Puppen Filmstars werden » (When dolls become movie stars) the Vogtlandmuseum, Plauen.

A filmography « DEFA 1946-1964 Studio für populärwissenschaftliche Filme (und Vorläufer) » (DEFA 1946-1964 studio of popular scientific films) was published.

Articles concerning the Filmarchiv were regularly published in the periodical « Mitteilungen aus dem Bundesarchiv ».

5) Budgetary matters, relations with governmental authorities

The Bundesarchiv-Filmarchiv, being a department of Bundesarchiv, the German National Archive, is fully supplied by governmental funds. Though it not precisely possible to name an exact figure, the Bundesarchiv-Filmarchiv's total annual budget can be figured out between 11 and 12 million DM. Out of this 1.4 million DM were spent for printing in commercial laboratories or for the raw stock supply of the Bundesarchiv-Filmarchiv's facilities.

6) International relations (FIAF and others)

Mr. Karl Griep participated in FIAF congress and also represented the International Congress on Archives in his role of chairman of Audiovisual project group of ICA. He also held a one week seminar on film archiving at Accra, Ghana to prepare the foundation of a Ghanaian National Film Archive.

Mr. Harald Brandes took part in the « 4. Potsdamer Filmkolleg » in Berlin and held lectures on the problems of film preservation organised by the Goethe-Institut in Mexico City, San José and Havana. He also attended the session of SEAPAVAA in Manila.

Mr. Helmut Regel took part in the 16. Giornate del Cinema Muto in Pordenone, Italy.

7) Special events and miscellaneous

During the last year the work of the Bundesarchiv-Filmarchiv was concentrated on the preservation of nitrate film, either by transferring it on safety stock or returning it to the origin countries.



FIAF Report 1997

1. Acquisitions A total of 21 film titles were acquired, of which 8 are used for SDK distribution and 13 have been taken as archive prints.

In the department for non-film material the following material has been acquired: 765 posters of contemporary productions; Costume figurine and dress by Charlotte Flemming; 17 German and Austrian premiere posters from the thirties; 7 drawings by Al Hirschfeld; 16 estate collections, including those of Heinz Rühmann, Dolly Haas, Fritz Lang, Fritz Basch, and Grete Freund; Various collections, including that of Ulrike Ottinger; About 10 meters of shelf space of press material, programmes, etc. 4,600 stills.

2. Progress in the Field of Preservation

2.1 Films The technical inspection of nitrate films continued. 1,349,718 metres of 35mm film were inspected, repaired where necessary, and the technical report made. 20,244 metres were copied. 11 copies were added to the non-commercial distribution of the SDK (replacements for worn copies and 8 new titles).

239 titles were withdrawn, 13 because of deterioration due to the so-called "vinegar syndrome".

3. Cataloguing - Documentation - Research

3.1 Films

190 new films were added to the inventory of the SDK and electronically catalogued. Because of new storage facilities the archive collections had to be reregistered and relocated; a total of 2,077 titles = 8,457 cans were handled.

244 titles of distribution copies were reappraised and reregistered. Within the context of non-commercial distribution by the SDK, 1,253 films were lent out to film clubs, communal cinemas, universities, and fiaf archives. In addition, 172 visitors viewed a total of 365 films on 165 days on the SDK premises.

3.2 Documents

3000 posters of post-1945 film productions were catalogued electronically. The stills archive dealt with 1,457 enquiries and despatched 483 units of materials. The document collection received 180 visitors on 370 days and handled 77 enquiries. 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 47th Berlin International Film Festival, the Kinemathek organised a retrospective on the director G. W. Pabst with 42 largely reconstructed or restored films and three documentaries on the director. A special series "Autour de Pabst" presented films that Pabst influenced or on which he had an aesthetic impact. A special event in the Zoo Palast as the official final film of the Berlinale was the showing of the restored version of "Die Büchse der Pandora" with newly composed music by Peer Raaben played by the Babelsberg Film Orchestra conducted by Frank Strobel. Special showings during the retrospective were "Der gelbe Schein" (Germany 1918) on the occasion of the 100th birthday of Pola Negri, and "Madame hat Ausgang" (Germany 1931) for the 100th birthday of Franz Schultz/Francis Spencer. Restored copies of "Seine Hoheit, der Eintäzer" (Austria 1927) and "Das Geschenk des Inders" (Germany 1913) were presented. The homage of the Film Festival was devoted to the American actress Kim Novak, who, as guest of honour, was awarded a Golden Bear for her life work. The restored version of Hitchcock's "Vertigo" was shown as a special event in the Zoo Palast. A further twelve films with Kim Novak were shown in addition to the special event. In the course of the year, the Kinemathek also presented: The film series "The Taiwanese Cinema. A Festival of Preservation" (in co-operation with the Taipei Film Archive); The film series "You are Entering the British Sector" with British productions from the post-war era (in co-operation with the National Film and Television Archive, London); The film series "Deutsche Kinemathek Presents" with monthly showings (in co-operation with the German Historical Museum); The film series "The Director Gerhard Lamprecht" and a homage on the occasion of the 100th birthday of Gerhard Lamprecht; The film series and symposium "Room to Act. Three Actors in the West German Post-War Cinema: Robert Graf, Hanns Lothar, Gertrud Kückelmann"; Film showing and lecture "Film Emigrants in Hollywood"; The transfer of the estate collection of the actor Heinz Rühmann.

4.2 Exhibitions

In the context of the 47th Berlin International Film Festival, the Kinemathek planned and organised the exhibition "G.W. Pabst", which primarily addressed the literary aspects of Pabst's oeuvre (in 1998 the exhibition is to be shown in Paris and Vienna). In co-operation with the Goethe Institute, Los Angeles, the Kinemathek also organised the exhibition "Hollywood's Gentleman Agent: Paul Kohner", which looked at the life and career of the famous Hollywood agent, and thus at an important chapter in the history of the German film emigration.

Another exhibition, also in co-operation with the Goethe Institute, was staged in Weimar and dedicated to Marlene Dietrich, entitled "Marlene in Weimar".

4.3 Publications

In keeping with the established tradition, monographs were published on the Berlinale retrospective/homage themes "G. W. Pabst" and "Kim Novak". In addition, two new issues of the periodical "FilmExil" appeared (topics: letters by and to Marlene Dietrich and film composers in exile). A new issue of the periodical "FilmGeschichte" (formerly SDK-Newsletter) appeared; and, in co-operation with CineGraph/Hamburg; the titles "Berlin-Alexanderplatz" and "Kameradschaft" were published in the series of scripts of classic German films. The title "Der komische Kintopp" was published in the series "FilmMaterialien" - also in collaboration with CineGraph.

5. Budgetary Matters, Relations with Governmental Authorities

A restrictive budgetary policy and cuts in public spending led to a tighter annual budget for the Kinemathek. In preparation for the changes to take place in 2000 with the move to the Film House on Potsdamer Platz, a working group was formed composed of representatives from the Government and the Kinemathek to plan and prepare future financial modalities in the Film House.

6. International Relations (FIAF and Others)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 in this context.Eva Orbanz attended the FIAF Congress in Bogota.She also attended the meetings of ACCE/ACE and the board meeting of ACE.

7. Special events - miscellaneous

The Kinemathek began with the relocation of its archive prints to air-conditioned storage at the Bundesarchiv-Filmarchiv. Planning for the Film House continued. Construction of the building has begun.

4 March 1998

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Hans Helmut Prinzler

ACADEMY FILM ARCHIVE

Annual Report - 1997

1997 was a year of increasing activity for the Academy Film Archive. We added one permanent full-time and two part-time positions to the staff. The Archive is in the course of several long-term infrastructure projects. We are continuing to upgrade the new cold vault with a variety of monitoring and feedback devices in order to more meticulously control and document the conditions for our film storage. Our production of the database have been temporarily suspended (at approximately 16,000 items) as we implement new computer software and convert the records from our old system, but processing of the pre-1990 backlog is continuing. In 1997, the Archive also acquired new equipment for film and video viewing and editing which will be used by our preservation group. The documentation group within the Archive has been working on a catalog of the Columbia Screen Snapshots series of shorts.

Collections: The Archive received prints of all of the Academy Award nominees for the year, including a print of *Batman and Robin* created with Technicolor's new dye transfer process. Also received were the nomination submissions for visual effects and sound effects.

Christa Lang deposited all the Samuel Fuller film materials held by the director at his home in Hollywood. These materials include 35mm and 16mm prints of many of the director's films, trailers and newsreels advertising the films, screen tests, rehearsals, trims, and outs from his features, and three documentaries made about Fuller and his career. Included are many rolls of home movies documenting Fuller's life experiences during World War II, at work directing, at various Hollywood premieres, on vacation, and relaxing at home. We received the collection of Robert Drew Associates, which includes all of the documentaries and additional footage produced in the course of Mr. Drew's professional activity. The documentary collection received 322 other items this year, including the work of Dan Klugherz (*Women in Sports*, *Women's Rights in the US*, and *The Real Julia*) and Gary Conklin (the Weimar documentaries). Documentary filmmakers Judy Citrin and Ellen Freyer deposited original videotapes of interviews they conducted with filmmakers from the 1930's.

Last year, we began to receive original elements of the film work of Oscar Fischinger, and this year we completed the acquisition of both nitrate and safety elements of the Fischinger collection. Ascencion Serrano placed the original elements for the films of Warren Sonbert on deposit. Producer Jack Harris deposited original materials for several of the films he produced, including the original negative of *The Blob*. The Archive collected a number of features photographed by Vilmos Szigmond, including *McCabe and Mrs. Miller*, *Prelude* (John Astin deposited the original negative to this live-action short, which was nominated for an Academy Award in 1969) and *Deliverance*. The Archive also made preservation elements and a new print of *One Flew Over the Cuckoo's Nest*. Prints of twelve Academy Award Best Pictures and 70mm prints of *2010*, *Year of the Dragon*, and *Brainstorm* were donated by Time/Warner.

Preservation: The Academy Film Archive continued to show *The Matinee Idol* as a demonstration of digital restoration techniques. The Academy Film Archive also staged *The Reel Thing*, a preservation demonstration and seminar, at AMIA this year. This show featured a demonstration of the re-engineered Technicolor dye transfer process and a number of digital restoration projects. The Academy Film Archive has been working to create a

channel of communication between the GAMMA Group and the preservation activities of AMIA. This year, these groups exchanged representatives (at their respective meetings in Bologna and Bethesda), and we look forward to further development of this liaison. On-going research into digital restoration continues with experiments on several 35mm films.

Our film noir preservation work cycle continues. This year, we completed work on *Underworld USA*, and began work on *Lilith* and *Lady From Shanghai*. *Oliver*, a long-standing restoration project is approaching completion. Five more Academy Award Shows were preserved in 1997, and we collected all of the elements from this year's Show.

The Archive began restoration on the works of Warren Sonbert, commencing with *Whiplash*, which was shown at the New York Film Festival last year. Preservation elements were created for *One Flew Over the Cuckoo's Nest* from the original negative. The Archive has begun a program to preserve the films of Les Blank, and the first two of these films, *Dry Wood* and *Always For Pleasure*, have been completed. The Archive is cooperating with Disney and Paramount to create new negatives for *Spellbound* and *A Place in the Sun*. Professor Jose Sanchez-H has deposited elements of the Jorge Ruiz film, *Mina Alaska*, and work has begun to reconstruct this Bolivian feature. Work is underway on several smaller collections, such as the home movies of composer Miklos Rosza.

As in previous years, we continue to serve scholars, researchers, producers and film makers in our study center, and to hosted FIAF colleagues and foreign visitors.

ACADEMY FILM ARCHIVE: Statistical Report on the Activities of FIAF Affiliates (1 January - 31 December 1997)

A.	NEW ACQUISITIONS	
1.	Film titles acquired: (more than 50% national)	472
B.	PRESERVATION ACTIVITIES	
5.	Meters of nitrate film transferred to safety stock:	18,000
6.	Meters of safety film proceeded (5):	32,000
C.	CATALOGING ACTIVITIES:	
7.	Total number of films catalogued:	2,600
E.	PUBLIC SERVICE	
14.	Number of researchers viewing films	121
16.	Number of films loaned for research and study purposes:	107
17.	Number of films loaned to FIAF archives:	27
18.	Number of film and television productions for which the archives produced or provided support and/or material:	35
F.	PUBLIC EXHIBITION	
20.	Number of Screenings:	11
21.	Number of titles screened:	24
22.	Total Number of Audience	5,400
G.	ADMINISTRATION:	
23.	Number of permanent employees	7
24.	Number of part-time employees:	8
25.	Total Annual Budget (USD) and proportion spent on conservation, restoration and preservation:	\$375 K 65



FUNDACIÓN
PATRIMONIO
FÍLMICO
COLOMBIANO

ANNUAL REPORT 1997

1. Acquisitions

The entire archive of documentary filmmaker Diego Leon Giraldo, deposited after his death, and of some commercial producers, added 1622 units to the collection : approximately 560.000 feet of film and 220 hours of video.

2. Preservation, progress and problems

Several incomplete sections of silent features were duplicated for preservation. Editorial restoration of silent feature "Bajo el cielo antioqueño" was completed, and a new print has been ordered. Other nitrates have been prepared for future duplication.

3a. Cataloguing

Cataloguing hardware has been complemented and improved, all new initial inventories were added to the data bases, and catalogue records were created for many titles.

3b. Documentation

A few collections of documentation were received from friends of the archive, besides the normal growth represented by periodicals subscriptions, daily press clippings service and others. We continued working in the cataloguing of these and in the microfilming of documentation.

3c. Research

Co-operation with historical researchers is permanent, and our own research continued intermittently because of the interruption in the coproduction of a TV series that was intended to celebrate in 1997 the centenary of the arrival of the cinema in Colombia.

4a. Film showings

A special centenary program with titles from countries of the region was circulated in nine cities. We contributed to the circulation of other foreign film programs in Colombia. Screenings of national titles from the archive were programmed permanently by film societies, cinemathèques, schools and universities.

4b. Publications

A special issue of "Credencial Historia", a specialised monthly, was devoted to the history of film in Colombia, with articles and illustrations provided by the archive.

5a. Budget

Total budget was US\$ 250.000. Income from services was 92%, from benefactors 4.5%, and 3.5% from other activities.

5b. Relations with government authorities

Service contracts with government agencies continued to be our main source of funding for operation, but this is still insufficient for the needs.

With the law that created the Ministry of Culture, a clearer official compromise with the preservation of the national film heritage was established. We had some involvement in the study and process of that law.

6. International relations

Besides Co-operation in film programs in the frame of CLAIM, we engaged the services of the laboratory of our Mexican colleague, Filmoteca UNAM, for the preservation of "Bajo el cielo antioqueño», and also of the new laboratory of our Caracas colleague, Fundacion Cinemateca Nacional de Venezuela, under the direction of Oscar Garbisu.

This year we were trusted by FIAF to host the 53rd. Congressin Cartagena de Indias, and to organise the Symposium "Out of the attic: archiving amateur film". We were pleased to have you all with us, and gratefully thank those who have sent letters of appreciation.

7. Special events-miscellaneous

Legal deposit of films is in effect since 1996, and the" National Library, in charge of its collection, is interested in our collaboration.



Instituto Distrital de Cultura y Turismo
ALCALDÍA MAYOR SANTA FE BOGOTÁ D.C.

INSTITUTO DISTRITAL DE CULTURA Y TURISMO CINEMATECA DISTRITAL

INFORME ANUAL Federación Internacional de Archivos Fílmicos 1997

Desde el 1 de enero de 1998 hubo cambio en la dirección general del Instituto Distrital de Cultura y Turismo, al que pertenece la Cinemateca Distrital, al entrar un nuevo Alcalde Mayor para Santa Fe de Bogotá. En la dirección del Proyecto Especial Cinemateca Distrital continuó Rito Alberto Torres, que está en el cargo desde 1994. El presupuesto que en su totalidad es asignado por el Distrito Capital fue de \$ 442.500.000.00 (Cuatrocientos cuarenta y dos millones de pesos) equivalente a US\$ 332.700. La planta de personal estuvo integrada por dos (2) proyeccionistas, un (1) técnico de mantenimiento, un (1) mensajero, un (1) auxiliar administrativo, un (1) encargado de los archivos (bibliográfico, fílmico y de vídeo), un (1) asistente de proyecto y el Director.

En esta fase y después de la planeación del proyecto realizada en 1996, se vio la necesidad de efectuar una reforma de la planta física, de tal forma que fuera posible desarrollar las actividades formuladas en el plan de acción. Fue así como en el marco de la Remodelación del Teatro Municipal Jorge Eliecer Gaitán contiguo a la Cinemateca Distrital, se llevaron a cabo estos trabajos.

Hasta el 24 de junio de 1997, la Cinemateca Distrital desarrolló sus actividades en la sede habitual ubicada en la Carrera 7 No. 22- 79, y con motivo del inicio de las obras, trasladó sus actividades a un local alquilado ubicado en la Calle 22 No. 5 – 85, reabriendo sus puertas en esta dirección a partir del 17 de julio.

En este nuevo sitio se tuvieron que solucionar varios inconvenientes, entre ellos los referentes al espacio reducido y la inseguridad del sector, situación que afectó severamente la asistencia de público a la sala, y el servicio de biblioteca fue suspendido, dado que no se contaba con un lugar adecuado para su funcionamiento.

Sin embargo, el grueso de las actividades de la Cinemateca continuaron en esta sede temporal, y se derivaron esfuerzos hacia la supervisión de la remodelación. El 15 de enero de 1998 la sede de la carrera 7 # 22 – 79 reabrió sus puertas, aún sin terminar la remodelación, cuya fase final se está desarrollando..

BENEFICIOS DE LA REMODELACIÓN

1. Se contará con un nuevo espacio en donde se ubicará la biblioteca, que ofrecerá los siguientes servicios :

- Muebles nuevos.
- Archivo bibliográfico, hemerográfico y planoteca
- Cubículos para revisión de Vídeo
- Cubículos para revisión de documentos de audio

2. Sala de proyección mejorada que, entre otras, tiene las siguientes características :
 - Sonido Dolby stereo
 - Proyección de cine en 16mm. con lámpara de Xenón
 - Sillas nuevas, que fueron instaladas aumentando el espacio entre ellas
 - Cambio de pantalla
 - Cambio de vídeo proyector
 - Espacio físico readecuado
3. Espacios comunes : se remodelaron completamente los baños, y el vestíbulo fue redecorado
4. Oficinas : Aumentó el espacio para las oficinas del proyecto y se instalaron redes de computadoras, equipos de las que no disponía la Cinemateca

Las actividades del proyecto se pueden resumir en los siguientes párrafos así :

PRESERVACIÓN

En este campo se desarrollaron las siguientes actividades :

1. Limpieza del material : Como se hace cada 18 meses, se limpió la totalidad de los materiales del archivo filmico y se realizó en forma paralela la revisión técnica del mismo y el cambio de pegas en los casos que fue necesario. De la misma manera se está realizando un inventario general de los elementos y se están marcando las cajas con códigos de barras
2. Adecuación de espacio para la ubicación del archivo : Se está adecuando un espacio temporal para la ubicación de los materiales del archivo filmico, mientras se define la construcción de un espacio definitivo con las características técnicas necesarias para la preservación de los materiales cinematográficos
3. Reconstrucción y puesta en funcionamiento de dos proyectores de cine en 35mm, que son usados en exhibiciones de cine al aire libre. En estas exhibiciones se usan bombillas de luz xenón de 4000 vatios y equipos de sonido de 10.000 vatios.
4. Proyección de tareas para la preservación de piezas del acervo filmico colombiano durante 1998
5. Proyección de actividades que conduzcan a la compra de copias de películas colombianas; repatriación de negativos y repatriación de copias únicas.

INVESTIGACIÓN

Se realizó la primera parte de la investigación **PLANO GENERAL DEL DOCUMENTAL COLOMBIANO**, desarrollada por la especialista en el tema María Lucía Castrillón. Como roducto de este trabajo, hay un texto pendiente de revisión y publicación. Asimismo se realizó un seminario y una muestra de cine sobre el documental colombiano.

Igualmente se apoyó el desarrollo de la investigación : **PERFIL DE UN ESPECTADOR DE LA CINEMATECA DISTRITAL**, cuyos resultados son de importancia vital para nuestro trabajo, y con los que además se pretende caracterizar algunos aspectos de la exhibición de cine arte en la ciudad.

EXHIBICION

Durante 1997 se realizaron 67 ciclos de cine. Casi el 40% de ellos producto de la gestión internacional y de la cooperación con entidades similares en el país y en el exterior. Entre ellos, se debe resaltar la realización de la tercera versión del Festival Eurocine, y la exhibición de las muestra de cine Noruego Contemporáneo, Cine Sueco Contemporáneo, una retrospectiva de Buster Keaton, Cine Israelí de los Ochenta, Retrospectiva de los

hermanos Aki y Mika Kaurismaki, Cine Griego, Retrospectiva de cine venezolano, Derek Jarman Collection , así como la exhibición en el marco de la muestra de documental colombiano de varias películas documentales que no habían sido proyectadas al público.

Asistieron 50387 espectadores durante 1997, cantidad menor que la esperada, pero aceptable si se tiene en cuenta que los últimos seis meses del año la sala funcionó en un sector inseguro y de acceso restringido para los espectadores.

El valor de la Boleta continuó en \$ 1.500 (US\$1.1) y, a partir del 1º de febrero de 1997, se estableció una tarifa reducida (50%) para estudiantes y ciudadanos de la tercera edad. Los programas se exhibieron de lunes a viernes en los horarios de 12:00 – 2:00 – 4:00 – 6:00 – 8:00 p.m., si el metraje de los filmes lo permitía. En ocasiones se realizaron funciones en el horario de 10:00 a.m., y en varias ocasiones la entrada a las proyecciones no tuvo costo para los espectadores

También se coordinó la itinerancia de varios de los ciclos llegados del exterior. De esta forma fué posible su exhibición en otras ciudades del país como Barranquilla, Bucaramanga, Cali, Manizales, Medellín, Pereira, Popayán, etc.

En paralelo a los ciclos de cine, se realizaron en el vestíbulo de la sala siete exposiciones de carteles y fotografías sobre temas relacionados con el cine, entre las que debemos resaltar la realizada con motivo de la recuperación de la obra en foto fija del realizador colombiano Diego León Giraldo, muerto en febrero de 1998.

Posterior a la puesta en funcionamiento de los equipos de cine en 35mm, se realizaron tres funciones al aire libre en el mes de octubre y en el marco del Festival Imágenes Bajo Tierra, un evento en el que confluyeron diferentes muestras de arte alternativo generado en la ciudad. Ya en el mes de diciembre, y en el marco de los eventos de la Navidad Zanahoria, se exhibieron películas durante diez días en diferentes puntos de la ciudad, con asistencia masiva de público, en un programa que se denominó Cinemateca a la calle, que posiblemente continuará durante 1998 con 2 exhibiciones en la calle cada mes.

Entre los estrenos realizados están : la versión con sonido remezclado del largometraje LA MUJER DEL PISO ALTO (1996) y el cortometraje POSICIÓN VICIADA (1997) (proyecto ganador del concurso para la realización de cortometrajes “Cinemateca Distrital 25 años”) del realizador colombiano Ricardo Coral-Dorado; los medimetrajes BILLETE ES LO QUE HAY (1997) y VISAJES (1997) de los realizadores colombianos Felipe Solarte Juan Pablo Félix. En asocio con la empresa Cineplex Ltda. Se realizó el estreno en Colombia de la película TODOS DICEN TE QUIERO (1996) , de Woody Allen y conjuntamente con la empresa Continental Films, el estreno absoluto en Colombia de la película SCHUBERT (1954) del director Walter Komm, este filme fue comprado en la década de los cincuenta y encontrado en las bodegas de la empresa aún sin estrenar. El 6 de agosto se estrenó el cortometraje colombiano en 35mm DECLARACIÓN DE AMOR POR BOGOTÁ (1997).

APOYO A LA REALIZACION DE EVENTOS ESPECIALES :

Ya que son muchos los eventos relacionados con las artes audiovisuales, que se generan al margen de las actividades de la Cinemateca Distrital, a través del proyecto, se han canalizado aportes tanto económicos como logísticos que permiten la realización de los mismos. Entre otros debemos destacar los siguientes :

1. Festival Internacional de cine de Bogotá : Entre el 22 de septiembre y el 2 de octubre de 1997, se realizó la XI versión de este festival y la cinemateca Distrital coordinó la realización de las siguientes actividades en su marco :
 - Pantallas callejeras : Durante nueve días se ubicaron pantallas en diez sitios diferentes de la ciudad para la realización de proyecciones callejeras de vídeo durante el festival. En estas pantallas se exhibieron 72 películas en formatos de vídeo
 - La Cinemateca Distrital pagó la impresión de los catálogos generales, programas de mano, invitaciones y demás papelería usada durante el festival
 - Usando algunas películas del archivo, se conformó una muestra de cine en homenaje al realizador Colombiano Diego León Giraldo. Igualmente se restauró y se puso en exhibición una muestra en fotofija, que también es parte del legado que dejó el cineasta
2. Festival de Cine y Vídeo Universitario EQUINOXIO 97 : este festival es organizado por la Facultad de cine y televisión de la Universidad Nacional de Colombia, y reúne trabajos de los estudiantes de las diferentes escuelas de cine y televisión en Colombia.
3. En asocio con la Fundación para el Cine y La Cultura, se realizó la séptima Muestra de cine Infantil y Juvenil “Imagenación 97”, constituida por el ciclo de cine “Vea...monos en el cine”, la exposición “Imagen, luz y movimiento” y el seminario “Recreando la imagen”. La muestra de cine estuvo integrada por veintisiete películas como parte de un programa especialmente dedicada a los niños de los establecimientos de educación estatales, y en general a la población infantil de la Ciudad. Conjuntamente con la exhibición de películas se realizaron visitas guiadas en las que se mostraban y explicaban maquetas de diferentes aparatos precursores del proyector de cine, así como los fundamentos del manejo de la luz para la concepción de las imágenes.

FORMACION

Se realizaron diferentes actividades tendientes a brindar formación en torno a diferentes aspectos relacionados con las expresiones audiovisuales, entre los que sobresalen :

Ciclo de conferencias “Buster Keaton” : Se realizaron ocho conferencias que buscaban la contextualización de los asistentes en torno a la obra del cómico. Este grupo de conferencias acompañó el ciclo de cine sobre Buster Keaton.

Ciclo de conferencias “Un siglo de cine en Colombia” : Se realizaron en total quince conferencias a las que se invitaron directores, productores y personalidades relacionadas con el cine colombiano y con las que se pretendía en quince sesiones dar una vista al desarrollo del cine en Colombia. Las conferencias fueron acompañadas por un ciclo de cine colombiano de igual duración que estuvo integrado por

- Seminario “Plano general al documental colombiano”
- Seminario “ La historia del cine a través de los actores”
- Seminario “ Recreando la imagen”

FOMENTO

- Estreno del cortometraje “ Posición viciada”, ganador del concurso realizado en 1996
- Realización del concurso para la realización de una película “35 millones en 35mm.” , proyecto ganador “Instrucciones para robar una motocicleta”. Para ser realizada en 1998 : Se entregaron \$35.000.000.00 (treinta y cinco millones de pesos) equivalentes

aproximadamente a US\$27.000 (Veintisiete mil dólares norteamericanos) al cambio actual para la realización de un cortometraje según el proyecto presentado a concurso,

ADQUISICIONES

1. Se recibieron 100 videos documentales sobre varios temas relacionados con las expresiones artísticas y culturales mexicanas, donados por el Consejo Nacional para la Cultura de México CONACULTA., así como cinco copias en formatos de vídeo de películas colombianas realizadas por jóvenes directores
2. Se compraron 30 ejemplares de la colección de clásicos del cine en vídeo producidas por la Fundación Cinemateca Nacional de Venezuela, así como libros, revistas y discos compactos de reciente edición , destinados a la consulta por parte de los visitantes de la biblioteca.
3. Equipos de computación, sonido Dolby Estereo, proyectores de cine en 16mm, Xenón así como el cambio de vídeo proyector y el mantenimiento de los equipos ya instalados
4. Sistemas para el montaje de exposiciones en el vestíbulo de la sala
5. Muebles y sistemas para la organización de los materiales que conforman la biblioteca

RELACIONES INTERNACIONALES

Durante 1997 la Cinemateca Distrital mantuvo estrechas relaciones de colaboración con las diferentes representaciones diplomáticas en nuestro país entre las que se resaltan la Embajada de Francia, Embajada de España, Embajada de Israel, Embajada de Suecia, Embajada de los Estados Unidos de América, Embajada de Cuba, Embajada de México Consulados de Noruega y Finlandia y con los integrantes del CLAIM (Cinematecas en Latinoamérica) entre los que debemos resaltar el Centro Colombo Americano de Medellín, gracias a las que llegaron muestras de cine y exposiciones que fueron exhibidas en Colombia.

RITO ALBERTO TORRES MOYA
Director Cinemateca Distrital



Centre national de la cinématographie

Rapport d'activités 1997 des Archives du film du CENTRE NATIONAL DE LA CINÉMATOGRAPHIE

Les deux points majeurs de l'année ont porté sur la formation continue avec 326 jours de formation répartis sur la totalité du personnel et sur la mise en place de projets de restauration de film réunissant transversalement les agents des différents départements concernés.

Le but de cette politique est d'intégrer chacun aux travaux en cours et projets et de développer la connaissance et l'expertise des agents.

1 - Acquisition de l'année

Un total de 2786 nouveaux titres (2842 en 1996) a rejoint les collections repartis de la façon suivante

Type de dépôt	Nombre de titres			
	Longs métrages	Courts métrages	Publicités	Actualités
Dépôt légal (2675 boîtes)	347	264	203	-
Dépôt régulier (5550 boîtes)	364	1448	62	59
Dépôt temporaire (142 boîtes)	15	24	-	-
Total de tous les dépôts (8367 boîtes)	726	1736	265	59
Nombre total de titres : 2786				

2 - Conservation et restauration des films

Le total des titres restaurés pour l'année est de 1090 titres dont 165 longs métrages et 925 courts métrages.

603 113 mètres de film nitrates original (image et son) ont été copiés correspondant à une production globale de 1 695 651 mètres.

Le projet le plus ambitieux de l'année a été la restauration et la réalisation d'un montage en quatre parties des films des premiers temps, 1892 à 1914, à partir de la collection WILL DAY (projet Lumière).

Hommage à Will Day - 1) Autour de Will Day - 2) Comiques et drames - 3) Points de vue sur le monde - 4) Le Cinéma des origines, composée en partie de bouts d'essai de formats obsolètes très variés des pionniers du cinéma en Grande-Bretagne dont William Friese-Greene en noir et blanc datant de c.1890 et des premiers procédés couleur trichrome de 1903 de Jumeaux-Davidson et couleur alternative peinte sur positive de Friese-Greene-Davidson, 1912.

Compte-rendu de la particularité de ces courts essais et de la nécessité de 'monter' ces éléments dans un contexte de présentation au public, nous avons utilisé pour ces 8 minutes de bouts d'essais, un procédé de restauration numérique. Le reste de titres contenus dans le programme d'une durée de 90 minutes a été restauré par le laboratoire des Archives dans le cadre de projets cités ci-dessus.

Le montage Will Day a été présenté avec succès à Pordenone, puis à la Cinémathèque française. Il continuera de tourner en 1998 à Brighton en Mai, puis sans doute au festival de Londres.

Autre films restaurés importants : Mlle Docteur avec la collaboration du BundesfilmArchiv, du Stiftung deutsche kinemathek, le Narodni Fimowy archiv et la Cinemateca nationale de Rome; La Bataille pour l'Atlantique de Titus Vibe Muller, 1952 France-Norvège; Debureau de Sacha Guitry, 1951; Divine de Max Ophuls, 1935; Edouard et Caroline de Jacques Becker, 1951; l'Homme sans visage de Louis Feuillade, 1919; Mayerling d'Anatole Litvak, 1936, etc.

3 - Catalogage, documentation, recherche

956 titres de films anciens ont été inventoriés et catalogués dans l'année, la totalité des nouveaux titres reçus (2786 en 1997) sont pour le moment catalogués à partir d'une fiche minimale avec la date, le nom du réalisateur, le nom de la production, et le pays producteur.

La bibliothèque interne au service a acquis 313 nouveaux livres et ouvrages et s'abonne à 37 périodiques, un service de CD-Rom a été mis en place pour la consultation à partir d'une dizaine de documents filmographiques de plusieurs pays reçus ou achetés. La bibliothèque contribue aux recherches filmographiques des dossiers de restauration en cours.

La recherche sur la Filmographie des films Documentaires français suit son cours ainsi que la Filmographie des films coloniaux.

Les recherches les plus importantes concernent :

- la recherche des films perdus français sur la période 1895 à 1954 (période nitrate en France) qui indique par décades et par titres de films la localisation et l'état des longs métrage de fiction.
- une étude filmographique et technique sur l'état des collections dans les premières années de la production acétate. Cette étude nous permettra à terme de prévoir quel vont être les priorités pour la conservation dans les années post-2000.
- conjointement aux études précédentes, nous avons pris contact avec le Laboratoire du CNRS du Ministère de la culture pour lancer en 1998 une pré-étude sur le stockage des films de sécurité (boîtes et environnement) en fonction de nos contraintes logistiques propres et des mesures à prendre pour détecter ou contrôler le syndrome du vinaigre, programme de recherche pour 1999-2000.

4 - Projections, publications, consultations

Le nombre des prêts s'est de nouveau accru pour monter jusqu'à 750 prêts (298 titres prêtés à des festivals y compris CinéMémoire:

- 178 aux membres de la FIAF
- 130 pour des conventions et 46 pour la télévision
- 98 titres fournis dans le cadre d'échanges entre archives

En tout ceci représentent 194 longs métrage de fiction et 556 documentaires.

Les consultations se sont étalées sur 669 heures avec 259 personnes reçues et 990 titres consultés.

Les Archives collaborent régulièrement à des publications à titre exclusif ou partiel:

- ARCHIVES, revue publiée par l'Institut Jean Vigo à Perpignan « La Grande Illusion » et « Mlle Docteur », ainsi que la conception du colloque de Décembre sur « Le cinéma ouvrier en France ».
- 1895, revue de l'Association française d'histoire du cinéma, le numéro spécial « Will Day ».
- BREF, revue de l'Agence du court métrage: entretien sur le dépôt légal.
- Festivals: articles dans CinéMémoire, Festival de Belfort, etc...

5 - Administration

Après une longue période d'attente (presque 10 mois) nous avons enfin pu accueillir au poste d'Administrateur Jacques Flandrin-Thonié qui s'est attelé aux problèmes restés en suspens depuis plusieurs mois.

Le plan de formation continu a été développé suivant le planning prévu et a engendré un surplus de travail ou des retards dans certains secteurs que nous essayons de régler en 1998. En cette fin d'année 1997, six collègues quitteront les archives pour rejoindre d'autres activités et les délais de recrutement et la mise en place de remplacements causent déjà des problèmes dans le travail quotidien particulièrement pour les prêts.

6 - Relations internationales

Nos contacts à l'étranger sont toujours aussi nombreux tant du point de vue des voyages que des visiteurs et stagiaires reçus:

- 2 stagiaires du Cameroun (3 semaines intensives)
- visites de Anton Gimenez (Barcelone), Monsieur Tarfi (TV algérienne), Sarah Harb (Colombie), Angela Tong (Hong Kong), Mme Kohlova (stagiaire cinéma au Ministère de la culture), visites de lycéens allemands (échange avec la ville de Bois d'Arcy).

Archimedia (Projet de formation européen avec une formation initiale et une formation continue):

Deux modules de formation initiale pour les années 1997 et 1998 ont été organisés à Bois d'Arcy sur 3 et 2 jours, totalisant l'accueil de 66 participants.

Une formation continue « Du nitrate au CD-ROM » a ensuite été organisée par les Archives avec 40 participants sur trois jours au CNC à Paris.

Quatre agents du service ont aussi participé ou ont présenté des conférences aux formations continues d'Archimedia, à Lisbonne, Amsterdam et à Paris.

Le Conservateur a été réélu Présidente de la FIAF au congrès de Cartagena en 1997 pour 2 années supplémentaires. A ce titre, elle a été sollicitée pour participer à des manifestations ou réunions internationales:

- Unesco Round table février 97 avec les représentants de IFLA, IASA, ICA, FIAT
- Sitges 97 - *Les Assises de la mémoire audiovisuelle et cinématographique* ont pris place en Octobre organisé conjointement par Eureka Audiovisuel, la Conférence permanente de l'audiovisuel méditerranéen, et la Commission européenne. Elles ont réuni des archivistes cinéma et télévision de tous les pays d'Europe occidentale et orientale ainsi que des archivistes des pays du bassin méditerranéen dont Chypre, la Palestine, Israël, et la Tunisie. Ces assises publieront en 1998 les comptes-rendus des conférences et synthèse des résolutions prises.

Elle a aussi participé au Festival de Pordenone, à la Rétrospective de CinéMémoire organisée par l'Institut Hongrois du cinéma et l'Institut français à Budapest.

7 - Projets spéciaux

A la veille de la 8^{ème} année du plan de restauration des films anciens après que 8000 titres de films, longs et courts métrage ont été sauvegardés ou restaurés, il nous a semblé nécessaire de faire le point avec le concours du directeur des Actions patrimoniales, Gérard Alaux. Un séminaire d'un jour constitué de présentations de statistiques, d'études et de discussions a donné lieu à une réflexion globale du service et de ses objectifs pour 1998 à 2002.

Deux tournages de films ont été réalisés aux Archives cette année :

- 1) Une fiction télévisée pour TF1 et pour laquelle le site de Bois d'Arcy présentait un intérêt architectural. Pendant une journée, une équipe de 40 techniciens s'est activée dans quelques lieux du site transformés pour l'occasion en un centre de déminage où même l'Armée avait son rôle à jouer en prêtant un robot téléguidé utilisé pour ce type d'intervention. Ce même jour le directeur du CNC a visité les Archives et rencontré les agents sur leurs lieux de travail.
- 2) Un documentaire sur Méliès réalisé par Jacques Mény et pour lequel la maquette de Méliès construite il y a plusieurs années par des agents du service pour une exposition a été utilisée, rénover et entièrement décorée par la maquettiste de la production.

CINETECA DI BOLOGNA

RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'année 1997 s'est révélée complexe et riche d'importantes transformations pour la Cinémathèque de Bologne, qui a vécu la seconde année de sa transformation en institut, dirigé par son propre conseil d'administration, présidé depuis mai 1997 par le réalisateur et producteur de Parme Giuseppe Bertolucci.

1 - CONSERVATION

Dans ce domaine, l'année 1997 a confirmé 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 1997, il faut signaler le projet mené avec la Cinémathèque royale de Belgique pour la restauration de la collection du poète *Fernando Pereda*, une des figures intellectuelles les plus significatives de l'Uruguay du XXème siècle. L'attraction pour l'art cinématographique (en particulier pour le muet) le poussa, à partir de 1935, à recueillir les chefs d'oeuvre du passé, avec une prédilection particulière pour le cinéma primitif. En contact permanent avec l'Europe, sa collection fut admirée par de nombreuses personnes, parmi lesquelles Henri Langlois, Rafael Alberti et Giuseppe Ungaretti. Durant les dernières années de sa vie, Pereda décida de donner sa collection au Sodre.

A l'occasion du Congrès Fiaf organisé à Montévidéo, nous découvrîmes toute l'importance de ce fonds. Grâce à la collaboration de l'Archivo Nacional de la Imagen - Sodre et de la Cinemateca Uruguaya, nous avons pu identifier une bonne partie du matériel et faire connaître, également en Europe, la valeur de cette collection composée de films primitifs et de classiques des années '10 et '20, souvent conservés en des copies formidables.

A travers la collaboration entre Cineteca di Bologna, Cinémathèque Belge et Archivo Nacional de la Imagen - Sodre, il fut possible de lancer un projet international pour la sauvegarde de ce matériel qui a été en majeure partie restauré en 1997.

Parmi les titres restaurés par la Cinémathèque Royale il faut souligner les splendides copies couleur de *La Chute de la Maison Usher* et *Le Brasier Ardent*, ainsi que de nombreux films primitifs forts précieux. Parmi les films restaurés par la Cineteca di Bologna, il faut citer la copie en couleur de *Student von Prag* et la copia de *Tagebuch einer verlorenen*, film de Pabst jusqu'à présent considéré comme "mineur" et qui peut enfin être admirée dans son intégralité. Cette restauration a pu compter sur l'importante collaboration du Deutsches Institut für Filmkunde de Francfort et de la Murnau Stiftung.

Mais en plus de ces restaurations, la Cineteca di Bologna a développé d'importantes collaborations avec différentes archives Fiaf. En particulier le rapport déjà consolidé avec la Fondazione Cineteca Italiana di Milano a permis de porter à terme la restauration de *La Nave* et de *La Compagnia dei matti*.

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, la Filmoteca Espanola).

2 - CATALOGAGE, DOCUMENTATION, RECHERCHE

La totalité de la collection se trouve depuis 1993 sur base informatisée et un catalogue d'environ cinq cent titres disponibles pour la circulation culturelle a été publié en décembre 1997.

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. Ce projet a obtenu en 1997 un financement de la part du projet communautaire Rafael.

De plus le Programme européen Kaléidoscope a permis de poursuivre le travail du Groupe Gamma. La rencontre qui s'est déroulée au mois de juillet a permis d'approfondir les questions relatives à l'apparition de la couleur dans les mass media entre la fin du XIXème et le début du XXème siècles.

En 1997 a été approuvée par le Projet européen Leonardo la proposition du Groupe Gamma de réaliser Film Archive on Line. Il s'agit d'un système didactique pour la formation de restaurateurs cinématographiques à travers les réseaux informatiques.

La Cineteca a en outre participé en 1997 au projet Archimedia promu par la Cinémathèque Royale de Belgique et cofinancé par l'Union Européenne à travers Media II.

3- PROGRAMMATION, EXPOSITION

La programmation de l'édition 1997 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 "redécouverte" de films extraordinairement intéressantes.

Greta Garbo, née Gustaffson, le visage féminin le plus connu du XXème siècle, découverte par un Pygmalion qui eut la géniale intuition d'entrevoir dans la protagoniste potelée de *Luffar-Petter* la lumière de la diva, ne serait jamais devenue la star par antonomase si, encore très jeune, elle n'avait entrepris le long voyage à travers l'océan. Les douze longs métrages de la période muette que nous avons présentés permettent de redécouvrir les débuts de la diva. Douze films réalisés entre 1924 et 1929, époque durant laquelle, surtout aux Etats Unis, le muet était en train de laisser la place au jeune et crépitant "cinéma parlant". Et pourtant au cours de ces années décisives, la MGM investit encore sur les grands mélodrames silencieux et sur la fascination de ce visage hors du temps qui, 70 ans plus tard, est réusé à maintenir intact toute son inquiétude.

Ombres qui passent - les cinéastes russes en Europe est également un rétrospective générée par un départ, par un voyage. Nous savions depuis longtemps que les années de l'entre deux guerres furent des années de grands déplacements, curieusement semblables à celles que nous vivons en cette fin de siècle. Les éditions précédentes de *Il Cinema Ritrovato* ont cherché à documenter ce phénomène en individualisant les fuites, les retours, les détours d'une entière génération d'hommes et de femmes dévorés par le rêve américain, les modifications productives, les mutations du langage d'un art en pleine évolution, l'avènement du sonore, l'affirmation des régimes totalitaires, le lent réveil des intentions belliqueuses.

Dans ce panorama de mutation, l'émigration de la Russie post-révolutionnaire possède des traits caractéristiques. A côté d'éléments de forte identité, qui font penser à la production Albatros comme à une île restreinte, il existe par contre des contacts riches et vivaces avec le cinéma commerciale et avec l'avant-garde française. Comme l'ont fort bien perçu Dominique Païni et François Albera, le cinéma russe blanc, à travers l'orientalisme russe,

devient "un des modes de passage à la modernité", également pour l'ensemble du cinéma français.

En plus des sections habituelles, *Il Cinema Ritrovato* a été enrichi d'un workshop intitulé *A nuova luce* organisé avec l'Université de Bologne qui constitue le couronnement d'un projet que la Cineteca et *Il Cinema Ritrovato* ont lancé il y a neuf ans pour retrouver la partie plus invisible du cinéma italien, celle muette. L'exposition *Fantasmie erotiche della strada*, grâce à l'intuition de Bernard Martinand, a remis à jour la publicité érotique italienne qui risquait de tomber dans l'oubli.

Durant les mois de juillet et août, la Cineteca a organisé *Sotto le stelle del cinema*, une manifestation qui a permis de reparcourir 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 a rencontré un exceptionnel succès de public en enregistrant plus de 13.000 spectateurs. L'édition 1997 intitulée *Family Plot* fut consacrée aux films aimés et réalisés par la famille Bertolucci, c'est-à-dire le père Attilio (poète et scénariste), les fils Bernardo et Giuseppe (réalisateurs) et le cousin Giovanni (producteur).

L'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie au cours de l'année 1997. 1200 projections ont vu la participation de 100.000 spectateurs.

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

Rétrospectives circulées dans toute l'Italie par nos soins :

Yasujiro Ozu (présenté dans 4 villes italiennes et dans 14 villes européennes)

La nouvelle critique et les origines de la nouvelle vague (30 films présentés dans 7 villes italiennes)

Stanley Kubrick (présenté dans 10 villes) en collaboration avec le festival de Venise.

Autres rétrospectives:

Luis Bunuel, Kazimierz Kutz, Andrej Tarkovskij, Orson Welles, Totò, Andy Warhol, Mojica Marins, Marcello Mastroianni, Claude Sautet, Paolo Benvenuti, Daniel Schmid,...

Cycles consacrés à des cinématographies émergentes: .

Le cinéma des pays arabes (30 films présentés en partie dans 6 villes) divisé en trois sections: information 1994-1996, profil historique du cinéma syrien et hommage à Youssef Chahine.

Le cinéma des pays du sud (15 films inédits dans 7 villes)

Regards sur l'Iran (13 films récents dans 8 villes)

Le cinéma mexicain 1933-1960 (15 films)

Programmes thématiques:

Police Film festival, Cinéma gay, Visions italiennes (production nationale émergente), Tous les garçons et les filles de leur âge, ...

Rencontres avec Mohamed Malas (Syrie), Moufida Tlatli (Tunisie), Jean-Pierre Léaud, Paolo Benvenuti, Marco Bellocchio, Daniel Schmid, Claude Sautet, Dariush Mehrjui (Iran), Bahram Beizaj (Iran),...

Séminaire de réalisation conduit par Otar Iosseliani

Séminaire de photographie conduit par Giuseppe Rotunno

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 10 de la revue d'étude cinémathécaire CINEGRAFIE

Les livres: Fantômes érotiques de la rue, La nouvelle critique et les origines de la nouvelle vague.

5 - ADMINISTRATION ET BUDGET

En 1997, 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 (activité de restauration, Sotto le stelle del Cinema, activité éditoriale).

L'Union Européenne a également financé la réalisation du Projet Kaleidoscope *All the colors of the World*, du Projet Rafael *A la recherche des films perdus* et du Projet Leonardo *Film Archives on Line*.

CINEMATHEQUE DE BRETAGNE

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Rapport d'activité 1997

Acquisitions de l'année

Nous sommes la seule cinémathèque en France à s'appuyer sur un réseau d'antennes départementales chargées de la collecte et de la diffusion (antennes à Rennes et Nantes)

Nous avons reçu en dépôt autant de films que l'an dernier : 1 067 films dans l'année (480 16 mm, 270 films 9,5 mm, 70 films 35 mm, le reste à quelques formats rares près en 8 et super 8.

Il faut y rajouter 400 vidéos, copies de films amateurs susceptibles d'être déposés.

C'est dire que notre collecte est essentiellement tournée vers le cinéma d'amateur et les films d'entreprises, les films inédits représentant les 3/4 de la collecte.

La moitié des films reçus ont été tournés en Bretagne.

Les années d'origine de ces films sont le plus souvent les années 50 (200 films) suivies des années 60 et 40 (100 films chaque) de l'avant-guerre (150 films) et des années postérieures à 1960.

Notre organisation, et nos capacités techniques ne nous permettent pas de traiter plus de films. De ce fait, les films reçus résultent d'une sélection à l'entrée. (Nous pourrions en recevoir plus avec plus de moyens).

Préservation

Nous n'avons fait préserver en laboratoire qu'un seul film cette année (nitrate de 15 mn). Une dizaine de restaurations de films sont en projet. Les difficultés sont de 2 ordres : financières internes à la Bretagne (organisation en cours d'un groupe d'entreprises mécènes) et relationnelles à l'extérieur pour organiser une collaboration efficace avec nos partenaires en France.

Catalogage

Nous disposons depuis un an d'un poste d'objecteur de conscience affecté au visionnement des images. Nous ne pouvons " digérer " dans de bonnes conditions la totalité des films reçus. 20 à 30 % sont catalogués de façon précise sur le plan technique, mais rapide sur le plan de l'analyse des images. C'est le cas en particulier des films tournés hors Bretagne.

Programmation

100 spectacles , dont la moitié animés par un permanent, fourniture d'images à 60 émissions de télévision, à 20 cassettes éditées et à 10 expositions. Le nombre total des diffusions est en augmentation de 20 % par an depuis 5 ans.

2 nouveaux salariés s'occupent de la diffusion depuis début 1998 : vente d'images, programmation cinématographique patrimoniale, spectacles itinérants de la mémoire régionale.

Budget

Pour la première fois depuis la création, le montant des subventions dépasse celui de l'autofinancement. Cet événement n'est pas sans relation avec le fait que le nouveau Président de la Cinémathèque, élu à l'unanimité par le Conseil d'Administration et dont la candidature a été proposée par l'ancien Président, est un élu de la Région Bretagne.

Relations internationales

La Cinémathèque a toujours aussi peu de relations internationales, faute de programmation mais aussi de moyens d'intervention sur des restaurations en collaboration avec l'étranger.

La spécificité des questions que nous posons aux autres cinémathèques entraîne souvent des délais de réponse très longs : nous nous intéressons presque toujours à des films dits " mineurs ", à des sujets documentaires peu connus.

Projets 98

L'équipe comprend 11 personnes dont 2 nouveaux début 1998.

Nous projetons l'ouverture d'un site internet, le développement des antennes, et un programme de préservation s'appuyant sur un club de mécènes, constitué en 1997.

A partir de mai 1998, nous animerons dans nos locaux une exposition sur le cinéma d'amateur, destinée à durer 2 ans, sous forme de 8 " épisodes " (L'imprévu, la vie quotidienne, les rites, les cycles du temps, les vacances, les gestes filmés, la nostalgie, l'histoire). Elle sera accompagnée d'un livre et d'une cassette.

The Royal Film Archive of Belgium

ANNUAL REPORT 1997

1. ACQUISITIONS AND PRESERVATION / RESTORATION

1997 saw a total of 1.476 new prints entering the Film Archive's vaults. The majority of these deposits were due to some of the country's most prominent distributors (± 1.000), but a considerable quantity of material was also entrusted to us by other sources ranging from the Chinese Embassy (124 prints) to the United Nations High Commission for Refugees (22 prints), to name but two. All these deposits together amount to slightly less than 900 separate film titles.

The inventarisation of the ± 13.000 16 mm prints entrusted to the Archive by the Flemish Ministry of Education in 1994 continued throughout this year as well: a total of 5.973 prints (the equivalent of 3.459 individual titles) have as yet been thoroughly examined and verified, but a lot of work of course remains to be done.

1997 was also the year in which the Film Archive inaugurated the new vaults it acquired in 1996. These are located in Brussels, at some distance of our administrative offices, and provide 5.000 m² of air-conditioned storage space. Two separate 'divisions' accommodate the different categories of prints (i.e. negative and positive material) to be stocked here. In the course of the past year, some 9.000 positive prints and approximately 6.000 miscellaneous (negative) printing elements were already moved to this new location.

Our vaults at present contain a total of 79.508 positive prints or 41.484 individual film titles, together with more than 11.300 printing elements of different nature.

2. THE FILM MUSEUM IN BRUSSELS

Designed as a non-commercial showing room for the Archive's collection, the Film Museum, offering a permanent exhibition on the prehistory of film and two small screening theatres, maintained its programming rate of five films a day (three sound films and two silent with live piano accompaniment). A total of 92.696 spectators attended the 1.752 screenings taking place in 1997. 1.061 screenings were held in the sound film theatre, with an average attendance of 61% per screening (81.079 spectators in total). The 691 screenings in the silent film theatre reached an average attendance of 57% per screening, or a total of 11.617 spectators.

The Film Museum's programme zoomed in on more than 30 different themes in the course of 1997, notably: social realism in British film and the 'Free Cinema' of the sixties, a tribute to the legendary film editor Henri Colpi (who paid a visit to the Film Museum for a talk with the audience), Black cinema, found footage, film noir and 'neo'-film noir, a retrospective devoted to Michelangelo Antonioni, an overview of Hong Kong cinema at the occasion of this Commonwealth state's retrocedence to China, a retrospective series of the career of documentary film-maker Henri Storck (attended by Storck himself, and on one occasion by the French ethnologist/director Jean Rouch as well), a tribute to the recently deceased James Stewart accompanied by a preview of the newly restored version of Hitchcock's *Vertigo*, a series of films selected within the framework of the Parisian *Cinémémoire* festival (organized by the Cinémathèque française), Robert Mitchum, Animation pioneers, etc...

The Film Museum also regularly teamed up with other organisations or institutions (e.g. the festival of contemporary music *Ars Musica*, Hong Kong Economic & Trade Office, the avant-garde event *Jonctions/Verbindingen*, the *Université libre de Bruxelles*, ...) for the composition of its monthly programme.

Film Discoveries / Age d'Or Prize

Both these festivals, which were merged into one single event last year, took place in the month of July 1997. The 4 distribution prizes (of 250.000 BF each) were awarded to the following films: **Ayneh** [The Mirror] (Jafar Panahi, Iran), **Kardiogramma** (Galejan Omirbaev, Kazakhstan), **Mei-li Zai Changge** [Murmur of youth] (Cheng-sheng Lin, Taiwan) and **Moe No Suzaku** [Suzaku] (Naomi Kawase, Japan). The Age d'Or Prize (500.000 BF) went to the Hungarian director Janos Szasz's film **Witman Fiuk** [The Witman Boys].

3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which exists since September 1994, maintained a stable position throughout 1997. Indeed, as far as attendance is concerned, there are very few fluctuations compared to last year: 20.600 visitors attended the 512 screenings, providing for an occupation rate of 47%.

4. SEMINARS

a. Summer film school

This year's summer film seminar took place from 3 to 10 August 1997 and contained three separate thematic sections: "Film and point of view", "Luchino Visconti, film director" and "Reexamining film history".

b. Seminars on film analysis and theory

As from 1996, only one general seminar exists, starting in January. This new formula once again proved a success, providing for an all-round sell-out.

5. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic Films, an autonomous service functioning under the Archive's auspices, continued its activities throughout 1997, i.e. the distribution of classics on 16 and 35mm film all over Belgium on a non-commercial basis.

The Decentralisation's catalogue currently features some 200 classic film titles.

6. ACCESS TO THE ARCHIVE'S COLLECTION

Apart from public showings, the Royal Film Archive offers researchers and students the possibility of screening films on request. 134 screenings on viewing table were organized for students and researchers throughout 1997. 131 projections were held in the film theatre itself, primarily for schools, universities and educational institutions. 129 groups were shown around the Museum's premises in 1997.

7. THE LIBRARY

A total of 1.644 readers consulted the Archive's Library in 1997, which denotes a slight setback of some 15% compared to the results for 1996. This is mainly due to budget cuts and lack of personnel, which resulted in the Library's opening hours being reduced and modified numerous times. The ease of access was slightly compromised by these measures, which accounts in part for the slight drop in frequentation.

The Archive Library's book collection, still one of the world's finest and most exhaustive sources for written documents on film, acquired 1.291 new books in 1997, bringing the total amount of volumes to 35.409 (at the closing of 1997). This is tantamount to 34.766 separate book titles.

The Library also contains a Periodical Publications Department, which is in the process of being computerized since 1992. New technologies like CD-Rom now form an integrated part of the collection, which counts some 25 film-related titles. The Department receives 262 different periodicals (i.e. a total of 2.171 issues in 1997), 55 annuals and 427 festival publications (of 135 individual festivals) on a regular basis. We currently have a subscription to 169 periodical titles and 37 annuals; the remainder and almost all festival publications are sent to us free of charge. In order to determine the precise extent of this collection, we will have to await the end of the computerization process. With relative certainty, however, the number of individual film magazines amply surpasses 2.500.

Also consultable are the innumerable dossiers containing 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 film-related information. Scripts and shot lists are also kept by this department.

The Photo Archive knew a steady growth in 1997: a pictorial dossier was put together for 430 new films. In the meantime, the existing photo collections were systematically completed, updated and otherwise enlarged. Some 1 million individual photographs are estimated to be kept in this department. The data concerning this collection is currently being integrated into the existing database of the Periodical Publications Department. By the end of 1998, this operation should be completed.

8. PUBLICATIONS

The Annual of Belgian Film

The beginning of 1997 saw the publication of the 30th edition of the Annual of Belgian Film. This reference work remains an indispensable tool for all concerned with film in Belgium and contains all the relevant addresses, legal texts, information on new films and statistical information. The Annual continues to be in high demand, generating sufficient revenues (consisting in both sales and publicity inserts) to cover its printing and publication costs (personnel not included).

9. ARCHIMEDIA

At the initiative of the Royal Film Archive -in collaboration with several other European film archives and universities- a training programme was developed with the support of the

European MEDIA 2 programme: ARCHIMEDIA. This incentive aimed at the installation of a European Training Network for the Promotion of Cinema Heritage.

Hence the aim of this project: to establish formally on the European level an active network of co-operation between archives and universities, developing together a highly specific training programme which both meets their needs and combines their individual strengths. ARCHIMEDIA offers a two-tier training programme. An Introductory Course providing for graduates of universities offers modules covering areas such as: the legal and economic aspects of the commercial management of audiovisual resources; traditional and digital methods of film restoration; the conservation and use of documentary materials; relations between film archives; research and the historiography of film. This course comprises 6 different modules, amounting to 225 hours of teaching completed by 75 hours of practical training within institutions. A total of 35 (the maximum limit of participants) were selected to partake in the 1997 Introductory Course. Participants are obliged to follow the complete course.

The second level of training is the Advanced Course, which caters for those already working within the audiovisual media (whether in archives, production companies, television etc) and offers professional seminars and master classes in which a wide range of European experts can exchange views and discuss their projects and experience. A total of 250 professionals attended the series of Advanced Courses (contrary to the Introductory Course, participants in the Advanced Course may select between the proposed activities at their leisure).

For the sessions hosted in Brussels, ARCHIMEDIA welcomed the following speakers: Jenaro Talens (Universidad de Valencia), Gian Piero Brunetta (Università di Padova), Philippe Dubois (Universities of Liège & Paris III), Thomas Elsaesser (Universiteit van Amsterdam), Jean-Louis Leutrat (Université de la Sorbonne Nouvelle - Paris III), Ian Christie (Magdalen College, University of Oxford), David Bordwell (University of Wisconsin-Madison), Jacques Aumont (Université de la Sorbonne Nouvelle - Paris III & EHESS), Michèle Lagny (Université de la Sorbonne Nouvelle - Paris III), Kristian Feigelson (Université de la Sorbonne Nouvelle - Paris III), Willem Hesling (Katholieke Universiteit Leuven / Hypervision), Martin Koerber (Stiftung Deutsche Kinemathek), Marc Vernet and Christophe Luneau (Bibliothèque de l'Image/Filmothèque), Philippe Fannoy and Marc Lints (City Films, Brussels), Michel Marie (Cinémathèque universitaire de Paris I et Paris III), Patrick Brion (FR3), Heide Schlüpmann (Johann Wolfgang Goethe-Universität), David Cleveland (University of East Anglia), Emile Poppe (Katholieke Universiteit Nijmegen), Peter Von Bagh (ex-director Suomen Elokuva-Arkisto), Gian Luca Farinelli (Cineteca Comunale di Bologna), Carlo Montanaro (Giornate del Cinema Muto, Pordenone), Dominique Païni (CINEMÉMOIRE, Paris) and João Bénard da Costa (Cinemateca Portuguesa).

The topics treated in 1997 were the following:

Introductory Course

- January 1997 (Paris): *Archives, universities and research*. (Opening seminar of the series)
- February 1997 (Paris): *Management and conservation of film collections and associated documentary materials (storage, cataloguing, access etc.)*.
- March 1997 (Bologna): *Film restoration: technical, aesthetic and ethical problems, including those raised by the introduction of new technologies*.

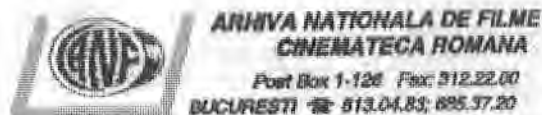
- April 1997 (Brussels): *Bringing cinema to an audience : the various methods of exhibiting films and related materials; film museums.*
- June 1997 (Amsterdam): *Cinema history and the collections of European archives : mutual (re)assessments.*
- July 1997 (Liège): *The legal and economic problems posed by the conservation, exhibition and commercial management of European cinema heritage.*

Advanced Course

- February 1997 (Brussels): *For a new history of cinema?*
- May 1997 (Lisbon): *The archive's rights. Towards a normalization of the relations between archives and the holders of legal rights : principles and practice.*
- August 1997 (Paris - Bois d'Arcy): *The commercial management of image resources. From nitrate to CD-ROM: for a second market.*
- September 1997 (London): *Restoration in the era of new technologies : prospects and risks.*
- September 1997 (Bologna / Paris): *The aesthetics of restoration : cinema and the other arts. Specificities and convergences.*
- October 1997 (Amsterdam): *The non-fiction film. Its historical status, creative and commercial exploitation, identification and cataloguing.*

10. VISITORS

In 1997, the Royal Film Archive once again reserved a warm welcome for foreign scholars, researchers, film directors and professionals from the audiovisual industries; amongst others: David Bordwell (University of Madison-Wisconsin), Philippe Dubois (Universities of Liège & Paris III), Mr. Schell (Musée d'Orsay), Steve Ricci (UCLA), Kerry Brougher (MOCA, Los Angeles), Eric de Kuyper (novelist & film historian), Amy Sargeant (student at Bristol University), Catherine Fowler (student at Southampton University), the film music composer George Benjamin, the renowned cinematographer Henri Colpi, film-makers Peter Chan (Hong Kong), Jean Rouch (France) and Emir Kusturica (ex-Yugoslavia), Pierre Courtet-Cohl (grandson of director Emile Cohl), colleagues Hervé Dumont and Bernard Uhlmann (Cinémathèque suisse), Saatu Laaksonen (Suomen Elokuva-Arkisto), Nicolas Seydoux (*Gaumont* general manager) and Martine Offroy (Cinémathèque Gaumont), Mireille Achino (Cinémathèque française / festival *Cinémémoire*), Gian Luca Farinelli (Cineteca di Bologna) and Hoos Blotkamp (Nederlands Filmmuseum), as well as -last but not least- her royal highness the former Queen of Belgium, Doña Fabiola di Mora y Aragón, who twice paid a visit to the Film Museum (officially at first, but entirely unannounced on the second occasion!).



ANNUAL FIAF REPORT OF ANF (ROMANIAN FILM ARCHIVE) FOR 1997

1. The acquisition of films was limited because the limited funds were directed to acquisition of equipment. However, last year we could add to our collection 60 documentary films from the "Sahia" documentary film studio, inclusively negatives. We also received a donation consisting of a Pathe film reel which at present is kept for moistening in order later to be identified. We are also waiting for 5 flammable copies of Romanian films from Bundesarchiv Berlin, matter about we agreeded last year.

2. Preservation in our archive is confronted with a major problem which is the presence of mould. About 55% of the films are infested more or less with mould. As the Romanian Film Archive badly needed a laboratory for treatment of films we used a major part of our budget for the acquisition of an ultrasound machine for cleaning and drying films and an anti-mould treatment machine. We have adopted similar anti-mould treatments with those used in the film archive in Berlin. At the beginning of this year we started to apply the treatment primarily to negative films from our national heritage fund, after that the rest of the collection will be subject of it.

3. Catalogation and research had two achievements last year : finishing the annotated complete filmography of the old Romanian film (up to 1945) and preparing it for printing in 2 volumes and, meanwhile, the 10th and 11th catalogues of fiction films, consisting of films included in our collection up to 1996. Also last year our colleague Dinu Nicula prepared and published a history of the Romanian animation.

The library of books enriched with 45 new editions, lots of periodical issues which were thoroughly used in documentation cards, together with press clippings.

Regarding publishing periodicals we must add that out of financial reasons we could not have a new issue of our review "Prim Plan" but we tried to give more information in our monthly repertoire magazine "CineSemnal", inclusively short filmographies and critical surveys on some prominent filmmakers whose films were projected.

4. The repertoire of the cinemateque was dominated by 2 major events. The anniversary of 100 years of Romanian cinema was celebrated by retrospective selections from the works of a great number of Romanian fiction film directors (Dan Pita, Mircea Veroiu, Stere Gulea, Radu Gabrea, Mircea Daneliuc, Sergiu Nicolaescu, Dinu Tanase e.a.), of contemporary documentary film directors (such as Copel Moscu and Radu Igaszag) or of great actors in the past and today (Colea Rautu, Toma Caragiu, respectively Maia Morgenstern and Claudiu Bleont).

Special selections consisting of the oldest Romanian film journals, silent films and matchless "document" films (some of them forbidden during the communist regime) have been projected in order to celebrate the anniversary of 35 years of existence of the first cinemateque and 40 years from the founding of ANF (the Romanian Film Archive).

Besides the anniversaries a special concern has been lately and mostly last year the attempt to maintain the interest of the public for our 2 cinemateque halls. Despite of a harsh competition especially with private televisions (a field in which Romania is in top position among the East European countries) we can assert that we have succeeded. We have accomplished this by a distinct repertoire, that is a distinct offer. Thus, last year the cinemateque promoted european films by special selections. Of course, special cycle

projections (cameos) were carried out for directors and actors famous in the past and today, having in mind mainly their anniversaries. Few selections, however, were made especially for masters of puppets and animation (such as Jiri Trnka and Dusan Vukotic) or for well-known scriptwriters (Cesare Zavattini and Bohumil Hrabal).

Last year we provided a real record of first nights -30- a pleasant surprise for the audience in Bucharest. By collaboration directly with the filmmakers we could project new documentary films or a documentary film made by the young director Catalina Fernoaga in coproduction with our archive. By collaboration with embassies and foreign cultural centers in Bucharest we could enrich our repertoire if not our collection with films from Israel, Great Britain, Sweden, Czech Republic, Greece, Poland, Cuba, as one can see, more than ever. All this was organized in festive shows at the beginning of special selections. The audience in Bucharest could see for the first time "The Seventh Room/ La settima stanza/ A hetedik szoba" directed by Marta Meszaros in her presence and of its leading actress Maia Morgenstern, who later joined the projection of another film in which she had a leading part, "The Gaze of Odysseus", directed by Theo Angelopoulos, another first night included in a special selection of films dedicated to the Greek director. Our public could also make acquaintance with the works of new film directors such as Malcolm Mowbray and Danny Boyle from Great Britain, or Kjell Ake Andersen from Sweden. Real events have also been the first nights of the film "Joanna the Pope" in the presence of its author, Jerzy Kawalerowicz, of "Miss Nobody/ Panna Nikt" by Andrzej Wajda, of "Strawberries and Chocolate/ Fresas y chocolate" by Tomas Gutierrez and Juan Carlos Tabia, or of "The Life and Extraordinary Adventures of Ivan Chonkin" as well as the presence in the cinemateque halls of Jiri Menzel and Ildiko Szabo, or the opening of the show dedicated to Andre Delvaux by the Belgian critic Adolphe Nisenhole. Last but not least, another event was the first night of "Kolja", directed by Jan Sverak.

5. The budget of ANF was approx. 500,000 \$ from which more than a half was used for acquisition of equipment against mould.

Since January 1998 ANF (the Romanian Film Archive) is no longer subject of CNC (the National Center of Cinematography, which has been reshaped), but to the Ministry of Culture. At present are to be expected the new organization of the film archive and new laws concerning the national cultural heritage, legal and voluntary deposit.

6. The international relations consisted mainly in visits of prominent filmmakers in Bucharest on the occasion of projecting their films and our visits to other archives members of FIAF. We could not attend the FIAF Congress in Cartagena out of financial reasons but later our delegations were at Bois d'Arcy, Bundesarchiv Berlin and Budapest for a vital exchange of information concerning the preservation conditions and treatment. Only one visit regarded collection matters, in Belgrade.

ANCA MITRAN
Head of ANF

HUNGARIAN FILM INSTITUTE

Report about the activities of the Hungarian Film Institute in 1997

Our main acquisitions in 1997 were from the USA, namely several Hungarian fiction films made before 1945 of which we had inferior prints or none at all, and a complete nitrate positive of Márton Keleti's film *The Teacher* (Tanítónő, 1945) of which we had an incomplete version only. Another sensational find came from the Bundesarchiv: a color nitrate positive of Zoltán Fábri's *Tempest* (Vihar) which was so far available in black and white prints only and often even considered to be made in black and white. Its preservation and restoration, however, requires so much money that we are now looking for sponsors. As a present for the Institute's 40th birthday, the Dutch film archive surprised us with the print of an early Hungarian related film, and we got two early German films from Ljubljana in exchange for Hungarian films. Less than a dozen foreign films were acquired last year by purchase or voluntary deposit from bankrupt distributors. On the whole, foreign films, especially contemporary ones, are difficult to get because the distributors, most of them foreign companies, are too suspicious to deposit their prints and liquidate them instead. The practice of legal deposit works for Hungarian productions only and on voluntary basis, i.e. through personal connections mainly, as in lack of proper legislation there is no way of forcing it.

1997 was an especially lucky year with regard to restoration as the Institute was given 27 million forints by the state and various foundations for this purpose. Fortunately some of the money can be spent next year because our small printing workshop is not able to cope with such a huge task. (Processing and the printing of colour films goes beyond our possibilities anyway and is done in a proper laboratory.)

As from 1989 the national film heritage has been being restored systematically, according to yearly planning. Non-fiction films are not at all less important for preservation and restoration than fiction ones. Now the missing pre-production materials /dupe negative and dupe positive/ of Hungarian newsreels from the beginning to our days are being restored for long-time preservation. In 1997 we restored three years' weekly newsreels, namely those of 1926, 1927 and 1937 /i.e. 52 newsreels per year/. Besides, all the newsreels of 1962 and all the Budapest related documentaries made between the two world wars, both complete and fragments, were prepared for restoration.

In case of the latter project, we had applied for a grant to the council of Budapest and luckily we were given 1 million HUF./ As to Hungarian fiction films, 15 films - 4 pre-war and 11 post-war productions - were restored. The preservation of foreign features continued at a moderate rate of less than a dozen films per year.

As a result of three years' hard work, the complete annotated filmography of Hungarian feature film production from the beginning to the present has finally been prepared for printing and it is due to be published in February, 1998. It covers 1240 titles with summaries of the plot and main titles both in Hungarian and English. All this filmography is included in the Institute's database as well. There was a great development in hardware in 1997: many new computers were installed so that two people should have at least one working station of their own. However, there were many - and still are quite a few - unsolved problems in feeding data into the database both efficiently and accurately.

Documentation of films went on in the traditional way, too, and research has been redefined as a scientific activity organised and co-ordinated by the Hungarian Film Institute but done mainly outside its premises. The importance of film education has increased radically lately because as from September, 1998, moving image will become a compulsory subject in secondary education all over the country. The Institute which regularly provides prints and even lectures for various film courses both within and outside its premises continued its free postgraduate film course for grammar school teachers with lectures and two films every fortnight.

As to programming, the Institute's small 120-seat cinema in the city centre, Örökmozgó Filmmúzeum, continued to show as many old and new films as possible: as a rule, each performance offers a different film within a month, and a free monthly program booklet gives all filmographic and other information. We continued last year's innovative practice of showing 3-4 times a month some new film from Eastern Europe which has hardly any chance to be properly distributed in Hungary, and on the filmmakers' demand even distributed two new Hungarian films / - Somersault, *A világ legkisebb alapítványa* - The Smallest Foundation of the World/. Hungarian cinema and meetings with Hungarian filmmakers or other personalities remained one of our main goals in programming. Our cinema participated in many festivals in Hungary /e.g. Budapest Spring and Autumn Festivals co-financed our series of prize-winning Hungarian films with English translation and a complete retrospective of Sergei Paradjanov's films/. International co-operation with fellow-archives and cultural institutions both abroad and in Hungary is vital, too. Our big Bergman-retrospective could not have been done without the help of the Swedish Institute and the Embassy of Sweden, neither the retrospectives of Ken Loach and Ken Russell without the support of the British Council. Other highlights of last year program, supported by the respective archives and cultural institutes, were series which gave a survey of the latest developments of national cinemas like the Czech, French, German, Israeli and Russian, or genres like the Spanish thriller. The greatest event, no doubt, was the Cinémémoire festival at Budapest last September, organised with the Institut Francaise en Hongrie on the occasion of their 50th and our 40th anniversary, where restored prints from various archives were shown with live music if necessary. Hopefully, the fact that our cinema survived the tough competition with multiplexes, growing in number in Budapest, can be considered as a sure sign of success.

The Hungarian Film Institute, being the national film archive, has the status of public collection and is subordinated to the department of Cultural Heritage of the Ministry of Culture and Public Education. One third of its budget is granted by the state /i.e. the ministry/, another third comes from various grants applied for at foundations /mainly the Hungarian Motion Picture Foundation and the National Cultural Foundation/, and the remaining third is earned by various services we offer for money.

Maybe also because of the anniversary - the Hungarian Film Institute was founded in 1957 -, 1997 went very well financially and our state support was increased for 1998 as well. As to the far future, much depends on the film law the draft of which caused great controversies in the film branch whose various sections led by conflicting interests are heavily prejudiced against the idea that the national film archive and the Hungarian Motion Picture Foundation should be the neutral/icing/ centre of production, distribution and preservation. The present draft of the Hungarian film law has attached great importance - and would provide material support - to the activities of the Hungarian Film Institute as the only national film archive. However, it will not pass easily and quickly in the Parliament so it may remain our main concern for quite a while.

Our good relation with other FIAF-members was spectacularly demonstrated at the Cinémémoire festival in Budapest: many of them - three French archives /Cinémathèque Française, CNC, Toulouse/, the British /NFTA/, Czech, Dutch, German /Münchener Filmmuseum/, Italian /Bologna/, Russian, Serbian, Slovenian and Spanish /Madrid/ archives - participated with restored prints and sent an expert to our one-day international conference on film restoration. Our colleagues attended the famous "archive-festivals" at Bologna and Pordenone and many national and international film festivals as well. The greatest demand in 1997 was on Paul Fejős's films because of his anniversary but there was also a big retrospective of Ladislao Vajda's films in Spain and of Miklós Jancsó's in Ljubljana. The British Council financed a very useful five-day visit at the BFI for a colleague of ours. Our traditionally good relationship with the cultural institution and embassies of various nations in Hungary has already been mentioned.

As to publications, our usual Yearbook and two more books were published in 1997 - both written by colleagues, one is a history of the Japanese cinema, and the other investigates into the Jewish issue of the Hungarian cinema between 1938 and 1944. Since 1996 our monthly journal *Filmkultúra* has been published on the Internet only, and the scientific quarterly *Filmspirál* which replaced it in printed form has recently arrived at its 10th issue.

As to the future, our most urgent task is to feed into our technically well-equipped computer system enough filmographic data to have it checked and to make use of it on a wider scale.

Budapest, February 1, 1998.

Vera Gyürey
Director

The Egyptian Film Centre

Activities Report 1997

The following have been added :

- 20 titles of long feature films
- 10 titles of documentary and short film
- 34 titles of newsreels
- 80 titles of different subjects in the cultural Mass palaces

Cataloguing :

- Cataloguing of 134 feature films

In the field of documentation :

- 34 films of documentation and critic materials
- 66 posters
- 99 stills

In the field of research and studies :

- 1/ Organizing short film projections of different subjects in the cultural mass palaces
- 2/ Participating in the national festivals of feature films of 1997
- 3/ Participating in the Seventh Cairo International Film Festival for Children of 1997 by projecting documentary films for children
- 4/ Setting film projections for researching students
- 5/ Projecting 20 titles (VHS) tapes for the director Hassan El-Emam
- 6/ Projecting 20 documentary titles in Hanager theatre
- 7/ Celebrating the director Salah- ElTohammy, one of the most prominent directors in Egypt
- 8/ Participating in the centenary of cinema with the Arab world institute in Paris - the participating includes feature films, posters and stills
- 9/ Participating in the celebration of mother feast by projecting (mother in the Egyptian cinema) in television
- 10/ Taking part in the third festival for feature films with 12 documentary titles
- 11/ Providing the television with documentary titles

Preservation :

We discovered 170 reels were dissolved by effect of humidity, temperature...

We made manual restoration for these negative reels but this problem always recurs

Publications :

We're honoured to send to your commission the annexed books as shown later which are introduced 1996-1997

Taking our first step in the project of publishing « Cinema Files » we start off with the conviction that the process of research and discovery are the most refined means of celebrating our heritage.

Therefore, we believe that celebration of the cinema in Egypt centenary is basically defined through research, and through shedding light on new information and interpretation.

Thus research is not limited to the cinema and celluloid films which carry various forms of images and pictures created through light and shade, but concerns itself with the phenomena related to the silver screen as well as the effective roles of the cinema creativity production.

Prof. Dr. Madkour Thabet has been honoured to write all the introductions for the following publications entitled « Cinema Files ».

The titles of our « Cinema Files » are as follows :

Cinema Files 1 : Cinema press in Egypt

The first half of the 20th century

Editor coordinator : Farida Marei

Cinema Files 2 : Cinema bulletins in Egypt

Film critical trends

By : Dr. Nagi Fawzi

Cinema Files 3 : The film rhythm and editing in Egypt

Theoretical global influence

By : Adol Mounir

Cinema Files 4 : Action film in Egyptian cinema 1952-1975

By : Sameir Seif

Cinema Files 5 : The Egyptian agenda

Ancestry of Egyptian cinema

part one : the directors

By : Abdulghany Dawood

Cinema Files 6 : The history of the Egyptian cinema to graph 1897-1996

By : Said Shimi

Cinema Files 7 : The image of religion in Egyptian cinema

By : Mahmoud Kasem

Cinema Files 8 : The legacy film critics in Egypt

The writings of El-Sayyed Hassan Gomaa

1924-1929

compiled and edited by : Farda Marei

Cinema Files 9 : The legacy film critics in Egypt

The writings of El-Sayyed Hassan Gomaa

Cinema Files 10 : The legacy film critics in Egypt

The writing of El-Sayyed Hassan Gomaa

v. 3

compiled and edited by : Farida Marei

Prof. Dr. Madkour Thabet
President



INTRODUCTION

The National Film and Sound Archive's mission is to increase use and enjoyment of Australia's screen and recorded sound heritage by acquiring, preserving, and providing access to a 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.

1. ACQUISITIONS FOR THE YEAR

During 1997, the Archive acquired approximately 1,920 films. Original and/or printing components were acquired for the following features, amongst others:

KANGAROO (1986, d. Tim Burstall) NAKED COUNTRY (1985, d. Tim Burstall)
 MINNAMURRA (1988, d. Ian Barry) NOT FOURTEEN AGAIN (1996, d. Gillian
 Armstrong)
 WARM NIGHTS ON A SLOW MOVING TRAIN (1988, d. Bob Ellis)

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Work continued on copying fragile films with a total of 54,000 feet of original nitrate and 46,000 feet of original acetate material copied onto safety and polyester base.

Acetate preservation holdings were surveyed to estimate the incidence of vinegar syndrome. A sample of films was tested using IPI acid detecting strips. The sampling methodology was devised in a way which allows separate results and comparison between black-and-white, colour, diacetate and magnetic film holdings. Analysis of the results indicates that 0.7 per cent of black-and-white holdings, 5.5 per cent of diacetate, and 12.2 per cent of magnetic film holdings have passed the autocatalytic point of vinegar syndrome. No colour material tested positive using the acid detection strips. The higher incidence of vinegar syndrome in magnetic film holdings is in accord with findings in US archives as reported on the AMIA-list. We will be investigating vinegar syndrome in magnetic film in future research programs.

We have restored soundtracks from archival films using digital restoration facilities developed for the Archive's sound programs in producing new prints for the Archive's collection. We used this to produce a new print of ANTARA BUMI DAN LANGIT for Sinematek Indonesia, and this print was exhibited at the Pusan International Film Festival, Korea.

The Archive's Printing and Processing Laboratory has taken on the production of 16mm preservation material from fragile 8mm originals from the collection of the Australian War Memorial. In undertaking wet gate optical printing of these films on the Archive's Neilson Hordell optical printer, staff have developed a range of skills and techniques specific to this type of work.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

Cataloguing

Original cataloguing activity included 1,430 individual newsreel stories/segments. The Archive has completely accessioned the Movietone and Cinesound newsreel collection (c.7,500 cans of film).

Cataloguers also worked on the following catalogues / collection guides:

1956 Melbourne Olympics Collection Guide: NFSA film and sound holdings.

The First Wave: a rock and pop catalogue listing Australian recordings (and the Archive's recorded sound and moving image holdings) between 1955 and 1963.

Accessioning

During Accessioning film and other materials are formally incorporated into the National Collection. The film is examined, essential intellectual and technical information required for access and control of the item is entered onto the Archive's MAVIS database, and the item is prepared for storage. In 1997 around 5,000 reels of film were accessioned, including features, short films, documentaries, cinema advertisements and home movies.

Documentation

A pilot stills digitisation project was conducted in which more than 5,700 stills were digitised at low resolution for reference purposes. These stills will be attached to their MAVIS database record and made available over the Internet in mid-to-late 1998.

Two large consignments of contemporary television scripts were received from major Australian scriptwriters, and a significant collection of papers and photographs was received from television personality Lorrae Desmond. Agreements are being negotiated to ensure that the Archive receives publicity material for all Australian government-funded feature films. Acquisitions include photographs for Margot Rhys, 1930s movie actor, and the papers of documentary filmmakers, the Collings.

Research

In collaboration with the University of Canberra, the stability of recent formulations of analogue and digital audio and video tapes was investigated in order to better understand and compare modes of failure, probable life expectancy and relative performance of formats and constituents. The study included tapes using metal particle (MP) and metal evaporative (ME) coatings as well as ferric oxide and derivatives. Results indicate that binder and substrate failure continue as the primary concerns for magnetic materials.

A research project was initiated to look at alternative film cements and other methods for the repair of film in response to the Australian Government's National Industrial Chemicals Notification and Assessment Scheme placing 1,4 dioxin on the Priority Existing Chemical list. This meant that this chemical and products containing this chemical could not be imported or sold in Australia. 1,4 dioxin is a major constituent in all commercial film cements.

Three methods of film repair were examined - alternative cements, splicing tapes and ultrasonic welding. Splicing tapes and ultrasonic welding have shown considerable promise as techniques that could be adopted and developed. In light of increasing restrictions being placed on the use of chemicals in the work place, the alternative film cement formulations may not be practicable in the near future.

Studies of the relationship between environmental conditions in the archival store, and micro climate inside archival containers, eg film cans, were continued, resulting in the presentation of a paper by Ian Gilmour at the 1997 AMIA conference in Washington, DC. The paper also covered moisture equilibrium on magnetic tapes, storage conditions and limitations of temperature and humidity control, and the combined effects of real life storage conditions on media enclosures. Two further papers were presented at the meeting on film splicing and cleaning solvents. Testing of alternative solvents for cleaning film materials continued throughout 1997.

Access to the Collection

The Archive responded to 5,000 requests for film and video collection materials, an increase of 25 %. A new Library service was introduced that enables clients to access collection material from the Archive's Access Collection of more than 11,000 videos and 500 CDs held on-site.

4. FILM SHOWINGS

Film Showings

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

Australia's Greatest Stars - films included THE MAN FROM KANGAROO (1920), THE OVERLANDERS (1946) and WINTER OF OUR DREAMS (1981).

The Reel McCoy - year-long program including meet-the-director nights.

Charles Chauvel Centenary - various screening programs of Chauvel features during the centenary of his birth. Films included FORTY THOUSAND HORSEMEN (1940), THE RATS OF TOBRUK (1944), and JEDDA (1955).

Spitalfield Opera Company, London - screening of the Pordenone print of THE SENTIMENTAL BLOKE (dir. R Longford 1919).

Exhibitions

Special Effects: The Secrets Behind The Screen.

SAMI (Sound And Moving Image) was reinstalled with some exciting new modules

Read Wild Child!: Australian Rock Music Then and Now.

Punkulture: Images from a Music Revolution, from the UK

Charles Chauvel: Risk Taker, Movie Maker.

Radio Days, a journey back through time to 'meet' the megastars of Australian radio.

The NFSA's Travelling Film and Sound Show visited 11 rural locations around Australia, covering 19,375 kilometres and attracting 20,347 people during 1997.

Publications

Three feature video tapes (Man from Kangaroo, Around the Boree Log, and The Cheaters); nine compilation video tapes covering regional areas such as Albany, Geelong, Kalgoorlie, Newcastle, the Hunter Region and Perth; and nine theme tapes, including The Conquest of Distance, Skeletons In Our Closet, and Great Australian Disasters of the Twentieth Century.

National Film and Sound Archive, 1997, *Annual Review 1996-97*. and *Newsletter*.

National Film and Sound Archive, 1997, *Australia's Film & Sound Heritage 1998 Calendar*.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The NFSA is a semi-autonomous organisation within the Department of Communications and the Arts. Legislation to establish the Archive as a statutory authority is being pursued. Total expenditure on film, sound, radio and television activities for the financial year ended 30 June 1997 was US\$8,575,686, including US\$7,396,231 from Government appropriation and US\$1,176,808 from revenue generated.

6. INTERNATIONAL RELATIONS

During the year the Archive worked with archives in South-east Asia and the Pacific, and held discussions with representatives from Pacific region media archives with a view to co-operatively running seminars and workshops similar to those held for ASEAN countries. The Archive's collection management software, MAVIS, is being used by the Norwegian Film Library and the Library of Congress. It is to be used as the foundation of a regional database across a group of South-east Asian archives.

Mark Nizette and Mick Newnham co-directed the third ASEAN-COCI training seminar, a film and video preservation workshop, in Manila, Philippines. Ray Edmondson and Mark Nizette attended the second South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA) Conference held in Jakarta, Indonesia, and Ray Edmondson chaired the fourth Executive Council Meeting of SEAPAVAA which was held in Hanoi, Vietnam.

Ann Baylis attended the 1997 FIAF congress and continued her work as Chair of the Cataloguing and Documentation Commission.

Ray Edmondson, participated in the work of the UNESCO International Advisory Committee for the Memory of the World, and attended its third meeting in Tashkent, Uzbekistan, and the first Special Experts Group Meeting in Xiamen, China. Ray Edmondson and Mary Miliano attended the IASA Conference in Muscat, Oman, in October 1997.

David Watson demonstrated the Archive's collection management software, MAVIS, at the 1997 Society of American Archivists Conference held in Chicago, USA. David Watson and Ian Gilmour attended the 1997 Association of Moving Image Archivists Conference in Washington DC. DW and Meg Labrum were resource persons for an ASEAN workshop on access and cataloguing in Manila, to launch the ASEAN regional database.

7. SPECIAL EVENTS, AND OTHER ACHIEVEMENTS OR DIFFICULTIES NOT MENTIONED ELSEWHERE

Accommodation

The Government approved extension to NFSA premises will enable the Archive to resolve its long-term accommodation problems, meet occupational health and safety concerns, and provide new film and video laboratories, and sound studios to perform specialised restoration work. Site preparation began in mid-December 1997 with scheduled completion date for the building in late-November 1998

Web Site

With cooperation from Australian Archives, NFSA launched its web site in 1997. From April 1998, access will be provided to the NFSA's complete database of audiovisual holdings (MAVIS).

Tertiary Distance Education Course

The Archive has been successful in its joint venture with the University of New South Wales in offering an Internet-delivered postgraduate audiovisual management course. "Foundations of AV Management" and "Preservation", were successfully delivered, and a third subject, "Advanced AV Management", will be added this year. This will include access, acquisition and collection management.

Development of the Philosophy of Audiovisual Archiving

Ray Edmondson's document, "A Philosophy of Audiovisual Archiving", underwent further revision prior to publication by UNESCO in 1998.

Repatriation of THE SENTIMENTAL BLOKE Print

George Eastman House loaned its master copy of the US release version of THE SENTIMENTAL BLOKE, as source material for reconstruction work in Australia. The Archive reciprocated by loaning its tinted print of METROPOLIS to George Eastman House for a similar purpose.

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

1. ACQUISITION OF THE YEAR 1997:

In 1997, Bangladesh Film Archive acquired 97 new titles. The total number of films acquired by Bangladesh Film Archive so far is 1579. Out of the acquisition of 1997, 28 were full length feature films and 69 documentaries. All the documentaries and 9 features (in video) are produced abroad.

Only 3 full length feature films were donated by local film makers and all documentary films were donated by a private organisation. The rest were acquired by our own resources.

Bangladesh Film Archive acquired 25 shooting scripts, 65 books, magazines and journals on films, 350 stills and 56 posters in 1997. With this acquisition total number of books and film related documents now stands at 46,012.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION:

The preservation of Bangladesh Film Archive is still in developing stage. It could not procure any advanced technology. However, Bangladesh Film Archive made it possible during the year to keep the film vaults within required level of temperature and humidity in a conventional way. 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.

Existing and new prints are being checked and cleaned manually and preserved in required temperature and humidity control film vaults with utmost care. Checking sheets on each can have properly been maintained with checking date and other necessary information.

Film vaults of Bangladesh Film Archive do not have any space to accommodate more films. Bangladesh Film Archive is trying to shift its office and vaults to a suitable place. Bangladesh Film Archive could not acquire modern film preservation technology due to acute shortage of fund.

3. CATALOGUING, DOCUMENTATION AND RESEARCH:

Cataloguing and documentation are being done in Bangladesh Film Archive manually as it does 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 book, films and other materials. 35 researchers, both from home and abroad, used our documents in 1997.

4. FILM SHOWING-EXHIBITIONS AND PUBLICATIONS

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 organisations on non-profit basis. 20 local and foreign features and some documentaries were shown in 75 times through eleven organisations in 1997.

Bangladesh Television also telecast strips of our 7 films in its programmes in 1997.

5. BUDGETRY MATTERS, RELATIONS 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 1997-98 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 involve additional expenditure. The Ministry of Information has taken up a new project to accommodate most of its departments including Bangladesh Film Archive in a multistoried complex

6. INTERNATIONAL RELATIONS (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 programmes, information and archive activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with modern scientific preservation and cataloguing system and other activities, specially participation in the FIAF Annual Congress. In this regard financial support from the host organisations is necessary.

7. SPECIAL EVENTS, OTHER ACHIEVEMENTS OR DIFFICULTIES:

The most important events during the year 1997 were the celebrations of 50th anniversary of the Cannes Film Festival and the Victory Day of Bangladesh. Bangladesh Film Archive, on both the occasions, extended its full coopération to various organisations 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 duplicated in 1997.

(AKHIL BANDHU NAG)
DIRECTOR-GENERAL.



THE IRISH FILM ARCHIVE: 1997 REPORT

Acquisition

In 1997, publicity material for all films produced in Ireland (approximately 15) was acquired. Approximately 10 amateur collections (16mm and 8mm) were acquired as well as a small number of nitrate shorts. The Library and Information Centre collection was supplemented with all new printed material relating to Irish film as well as a large number of general reference books, theoretical publications and film periodicals.

Preservation

At the end of 1997, three master preservation vaults (colour film and negative stock, black and white and magnetic tape; and paper) with appropriate environmental controls were commissioned by the IFA. In addition, a new gas-drenching, fire-prevention system (Energen) was installed. Approximately 10 items of nitrate were transferred to safety stock.

Cataloguing, Documentation and Research

In 1997, the IFA commissioned a new database and the entire catalogue was transferred to it. The new software was networked throughout the Archive. In addition, the Library collection was catalogued as part of the new database. The new database is very user-friendly, and allows subject-searches across all information fields (film, video, paper, periodicals, press-cuttings). A full-time paper archivist was appointed. Research has been started regarding material of Irish interest held in British and American film archives. A new data base of Irish films available for exhibition at festivals has been created.

Exhibition and Screenings

The number of Archive screenings was doubled (now monthly). The highlight of the year was our screening of the Lumière brothers 1897 Irish footage, almost one hundred years to the day after it was shot. This programme was made possible with the assistance Lumière Brothers Association. Negotiations have been started with Radio Telefis Éireann (national broadcaster) regarding a series of special television documentaries using material from the Irish Film Archive, and this will happen sometime in 1998. A record number of independent programme makers used material from the collection. The IFA assisted (provision of prints, stills, rights' information, etc.) a total of 20 non-competitive, international film festivals which featured Irish film.

Budget and Government Authorities

1997 marked a year of unprecedented capital expenditure for the IFA. This was made possible by a grant from the Arts Council, and fund-raising initiatives such as the 1997 Film Ball. Our collaboration with the Cultural Relations Committee of the Department of Foreign Affairs regarding the servicing of foreign film festivals was continued in 1997. Negotiations regarding the provision of a system of legal deposit for film are ongoing with the Department of Arts, Heritage, Gaeltacht and Islands and the National Library of Ireland. The possibility of fund-raising initiatives in the United States is being investigated.

International Relations

The IFA maintained its associate membership of The Film Archive Forum (UK) and FIAF. The Head of Archive visited a number of archives in the United States, many of which hold material of Irish interest, and collaborations with other archives regarding the preservation of material are being investigated. The Head of Archive also attended a preservation conference organised by the British Society for Preservation in the new British Library, London.

Other news

It is hoped that, before the end of 1998, the IFA will have its own in-house telecine facilities. Negotiations with RTE (national broadcaster) are at an early stage regarding a long-term strategy for the merging of our two collections for preservation purposes. The IFA is investigating the provision of an elaborate WEB site for Irish film which would include our own catalogue as well as information relating to Irish film, both past and present.

LUKE DODD

Head of the Irish Film Archive

February 1998



Annual Report 1997

1. Aquisitions of the year 1997 (selection)

- Extension of the archive's stock of photos, posters and publicity brochures by the advertising media of new started films or by donation, purchase or exchange.
- Estate Curd Jürgens - donation of his wife Margie Jürgens: scripts, manuscripts, stills and working-stills, awards, diaries, correspondence, records, tapes, albums, posters, scrapbooks, press reports and several small objects.
- Estate Paul Wegener / Collection Kai Möller - the collection is been donated to the Deutschen Filmmuseum and the Deutschen Institut für Filmkunde e.V. for common scientific revision: Manuscripts, exposés, photos (theatre, film, private), books, personal documents (identity cards etc.), correspondence, press reports, different documents
- 250 stills of Max Reichmann films - MANEGE (1927), RAMPER, DER TIERMENSCH (1927), WEIB IN FLAMMEN (1928), ICH GLAUB' NICHT MEHR AN EINE FRAU (1930)
- Photo album by Paul Oszvald with stills and working-stills of FAUST, VARIÉTÉ and METROPOLIS
- German Poster of Eisenstein's BRONENOSEC POTJOMKIN (Panzerkreuzer Potemkin)
- 3 costumes for Claudia Cardinale from the Werner Herzog-film FITZCARRALDO and investigation documents from Gisela Storch-Pestalozza
- Collection with letters by Hans Detlef Sierck / Douglas Sirk from 1946 till 1958
- Collection with costume sketches for SCHINDERHANNES and other films of the fifties
- Collection Eddlund / Sweden, 145 cameras and projectors
- 107 boxes negative, sound and cut materials of the Romuald Karmaker-film DER TOTMACHER
- 328 commercials of the Asbach company, Rüdesheim am Rhein (complete film archive of the company)
- 12 feature films 35 mm (original versions of Ingmar Bergmann films)

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 in June 1998 there will be a technical data sheet for every film print as well as a 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 computerised and photos and posters will be scanned. Till now the dates of 60.000 objects are in the Filmmuseum's computer system. This process is on it's way since 1993.

4. Film showings (selection)

Rediscovered entertainers: Charley Chase; John Ford: a selection of his films; Bugs Bunny & Co. - the stars of the Warner Bros. cartoons; Greek film festival; Mikael Levin. Auf der Suche einer Reise nach Europa; Music: Toru Takemitsu; Hommage to Orson Welles;

Hommage to Agnès Varda; Retrospective Rakshan Bani Etermad; Netherlands literature films; Feature film award of the German film criticism; Vernichtungskrieg. Verbrechen der Wehrmacht 1941-44 (accompanying film season on the exhibition in the Frankfurter Paulskirche); Douglas Sirk's 100th birthday; New Mexican cinema; New Arabic cinema; Hommage to Brigitte Bardot; Early European film avantgarde; Portugal in film; Portrait Steve Busceni; Retrospective Jane Campion; Classics of American silent films presented by David Shepard; Made in Hong Kong; Gabriel García Márquez - script author; New cinema of Sudan; New films on Documenta X; LUCAS '97 - international children and youth festival; Europe in movement; Young Japan cinema.

4.1 Gallery Exhibitions (selection)

- Bugs Bunny & Co - the stars of Warner Bros. cartoons
- Suche - auf den Spuren einer Reise nach Europa; photos by Mikael Levin
- Unterwegs nach (n)irgendwo - road movies of the sixties till the nineties (posters and photos)
- Tremezza von Brentano - MedienLeben; paintings
- Filmland Portugal: Cine-Teatros - photos by Jochen Dietrich
- Lisbon-Story - Photos by Wim Wenders
- Entdeckt: Fotos von Paul Oszwald zu Murnaus FAUST
- "Klassische deutsche Filmarchitektur. Hunte - Poelzig - Reimann"
- Curt Jürgens - selected objects from the estate
- Nino Rota - photos, lyrics, scores

4.2 Publications

Walter Reimann. Maler und Filmarchitekt. Kinematograph No. 11, 222 pages,
Hans Poelzig. Bauten für den Film. Kinematograph No. 12, 126 pages,

5. Budgetary matters

The Deutsche Filmmuseum is completely sponsored by the City of Frankfurt. Since 1994 the City of Frankfurt 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 1997; 500.000,- Marks were made by selling tickets and by fund raising. Because more than 100.000 visitors came to see the exhibitions and the cinema programs it was a rather good year.

6. International relations

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

7. Special events

The most important event was the Film Archive's general revision which will be finished in June 1998. From October 1997 on, Hans-Peter Reichmann, up to now Head of the Non-Film-Archiv, will be the Head of the Film Archive.

DEUTSCHES INSTITUT FÜR FILMKUNDE

ANNUAL REPORT 1997

FILMARCHIV :Acquisitions:

- Takeover of the Leitz-Archiv Gießen: app. 60 german nitro-documentary films from 1910 - 1930 with relation to Hessen (Effect of the First World War in Hessian cities, etc.)
- Early german sound films from private stock (e.g. MÄDCHEN ZUM HEIRATEN Director: W. Thiele).
- 10 early german commercial- and animation films of the 20th (e.g. from/with Paul Leni, Karl Valentin)
- Films/Negatives from the family stock of Svend Noldan (e.g. AN DEN QUELLEN DES LEBENS, KLEINE LAUS GANZ GROSS)
- 16mm-commercial films (from the 50th and 60th, 3 hours) from the Commercial-Film-Company. Totally, the film stock increased by app. 260 new titles.

Protection / Recopies of nitro-material:

- WEISSE SCHATTEN, Director: Käutner
- German animation films, which were on Ozaphan-material (e.g. Paul Lenis crossword-animationfilm, early films of Paul Peroff)
- Restorations to get optimal copies of ENGELEIN, DIE BERGKATZE and ZU NEUEN UFFERN.

In cooperation with Friedrich-Wilhelm-Murnau-Stiftung, we made new versions of MÄDCHEN ZUM HEIRATEN and DER GELBE SCHEIN.

Support of events:

(Advisory service and loans of film copies)

- Sommerkino / silent film festival Bonn
- Silent film festival Straßburg
- Silent film festival Bologna
- Silent film festival Pordenone
- Event: "Wiederentdeckt" (rediscovered), Zeughauskino Berlin
- Centre Georges Pompidou: European film of the early 30th
- Münchner Filmmuseum: Werbefilmretro (commercial film retro)
- Cinémathèque Française: Retro of german entertainment movies of the 30th
- Goethe-Institut London: german crime thrillers of the 20th and 30th
- Musée du Louvre: Tonbilderschau
- Slovenska Kinoteka Ljubljana: german cinema of the 60th
- Trickfilmfestival Utrecht: Peroff-Retro
- Cinémathèque Toulouse
- Cinema Babylon, Berlin

Events in the Filmbühne Caligari:

- MusikFilmFest 24. - 26. January 1997
- Filmretro Southkorean film 23. - 26. October 1997
- Trümmer und Träume (german movies of the postwar years)
- Cinema extrem

- Stadtansichten (city views)
- Dennis Hopper
- Silent films with accompaniment
- Steve Buscemi
- Grausige Nächte (Horror nights)
- Wiesbadener Erstaufführungen (First screenings in Wiesbaden)

Loans:

non-commercial loans app. 700 copies to:

FIAF-Partners, Goethe-Institute, German archive partners, International festivals and Universities

DOKUMENTATION ARCHIV :

Photoarchiv:

576 b/w

1.049 dias

684 coulered

78 coloured large format

app. 4.500 dias and b/w of television broadcasting companies

Support of app. 300 scientific published books with photomaterial

Posters:

A1: 295

A0: 16

A3: 22

from distributors

Library:

Supplementation of app. 1500 tittles

German Filmography (=Nafi):

Continue with the registration of the german filmproduction.

Text archive:

- 286 pressbooks of new released films

- Supplementation of the stock of microfilm jackets (Holdings September 1997: 35.775)
(Persons, west german-films, german sound films until 1945)

Filmmagazins:

The collection of filmmagazins starts 1907 and runs until today with 120 issues.

The international filmmagazin stock enclose 1.900 titels, 8.600 volumes within 3.350 german language magazines incl. GDR, Austria und Switzerland.

From 1907 until 1945 are 805 issues available.

Programmes:

The silent and early sound film enclose 5.500 Tittle; from 1946 until today 24.000 tittles.

Silent movie clippings:

The stock encloses app. 20.000 film title references.



ANNUAL REPORT 1997

1. Acquisitions of the year

During the year a total of 20 fiction films were acquired from various sources: 7 features and 13 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, 2 Italian nitrates (1 short and 1 feature) from the Bundesarchiv-Filmarchiv of Koblenz.

2. Progress in the field of preservation

The following films were restored during the year:

- 1) LA SENTINELLA DELLA PATRIA (Italy, 1927) by Chino Ermacora (in cooperation with Cinemazero), 3 reels
- 2) GALILEO GALILEI (Italy, 1909) by Luigi Maggi, with the Museo Nazionale del Cinema, Torino, 1 reel
- 3) VIAGGIO DI NOZZE (Italy, 1914) by Alberto Degli Abbati, with the Museo Nazionale del Cinema, Torino, 1 reel
- 4) AGENZIA GRIFFARD (Italy, 1913) by Vitale De Stefano, with the Museo Nazionale del Cinema, Torino, 1 reel
- 5) PESCHIERA (Italy, Ambrosio 1912), with the Museo Nazionale del Cinema, Torino, 1 reel
- 6) GIUDA (Italy, Ambrosio, 1911), with the Museo Nazionale del Cinema, Torino, 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 250 requests for research (by phone or by mail) and 403 features and shorts (75 abroad) have been loaned for research or cultural purposes.

The following TV networks were supplied with assistance and material : ARTE (Paris), Tele+ (Milan), RAI (Rome and Trieste).

4. Film Showings-Exhibitions-Publications

4.a. Film showings

Contemporary films from various sources and prints from our archive were screened in the Gemona theatre, for a total of 30 screenings seen by about 3500 people.

4.b. Exhibitions

David Robinson's exhibition at the 16th Pordenone Silent Film Festival on the WILL DAY COLLECTION.

4.c. Publications

- 1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1997: No. 59 (248 pages, ill.) and No. 60/61 (152 pages, ill. (In Italian/English)
- 2) IL RAGGIO VERDE, quarterly newsletter of the Cineteca del Friuli
- 3) VHS cassette: MANIAGO 1949-RITRATTO DI UN PAESE (10')

Plus the publications issued on the occasion of the 16th Pordenone Festival:

1. EDISON MOTION PICTURES, 1890-1900 by Charles Musserr, copublished with Smithsonian Institution, 720 pages, ill., in English.
2. PORDENONE SILENT FILM FESTIVAL/LE GIORNATE DEL CINEMA MUTO 1997 Booklet-program, 77 pages, in Italian and English.
3. THE GRIFFITH PROJECT. A COMPANION TO THE MULTI-YEAR DAVID WARK GRIFFITH RETROSPECTIVE, Volume 1 (Films Produced in 1907-1908), edited by Paolo Cherchi Usai, 200 pages, in English.
4. 1895-Numéro hors série: THE WILL DAY HISTORICAL COLLECTION OF CINEMATOGRAPH & MOVING PICTURE EQUIPMENT, edited by Michelle Aubert, Laurent Mannoni, David Robinson, 208 pages, 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 1997 our representatives visited the following archives:

Archives du Film du Centre National de la Cinématographie, Bois d'Arcy
China Film Archive, Beijing
Cineteca del Comune di Bologna
Cineteca Nazionale, Rome
George Eastman House, Rochester
Honk Kong Film Archive
La Cinémathèque française, Paris
Library of Congress, Washington
Magyar Filmintézet, Budapest
Münchner Stadtmuseum-Filmmuseum
Museum of Modern Art, New York
National Film and Television Archive, London
Slovenska Kinoteka, Ljubljana

Many of the FIAF archives and 600 people (most of them foreigner) including historians, collectors and journalists attended the 16th Pordenone Silent Film Festival (11-18 October, 1997).

SCOTTISH FILM AND TELEVISION ARCHIVE, GLASGOW

Activities Report 1996-1997

In the year under review the Scottish Film Archive celebrated the Centenary of Cinema in Scotland.

Acquisitions

245 non-fiction shorts and 467 hours of Gaelic language broadcast programmes on videotape were acquired during the year.

Preservation

The major concern for the year was the increasing evidence of vinegar syndrome, particularly prevalent in magnetic sound elements of the television collections and colour viewing prints from the 70's. 23,000' of 16m magnetic soundtrack affected by vinegar was re-recorded for preservation.

The restoration of the award winning documentaries *S Seaward, v the Great Ships* (1960) and *The Big Mill* (1963) was con-completed with the collaboration of Technicolor Laboratories. *Seawards* was sceened at the Glasgow Film Theatre and the Archive was delighted to host the visit of the film's director Hilary Harris to Glasgow for the event. The film was shown with *The Bowler and the Bunnet* (1967) a documentary directed and presented by Sean Connery.

150 film titles were fully catalogued during the year and 791 television broadcasts logged onto the database. A total of 39% of the total collection is now either fully ring or in synopsis form on the database. The software programme was updated to Filemaker Pro 3 during the year.

Research and publications

The listing of the papers of documentary film maker Donald Alexander was completed. One of the major documentation collections to be acquired by the Archive the summary listing of holdings and a comprehensive filmography was published in « *With an Eye to the Future* » in the series Scottish Film Monographs, May 1997.

The Archive maintains its commitment to the Diploma in Film Archiving at the University of East Anglia with one day's teaching per annum on the question of 'trims, yes or no'.

An oral history interview was undertaken with Marion Taylor, nee Grierson in collaboration with a researcher from the National Film Board of Canada.

The Archive received on deposit the diaries kept by pioneer film maker Jenny Gilbertson covering her years in Shetland in the 3Us and during filming visits to the Arctic territories of Canada in the 70's.

Programming and Access

A 16mm *Centenary Showreel* was produced to celebrate 100 years of cinema in Scotland and made available on loan for non-theatrical screenings, film societies, interest groups and schools. A set of five silent local, cinema newsreels were optically reduced to academy format and with recorded piano soundtrack were made available to commercial cinemas, festivals and film theatres. Entitled *As Others Saw Us* they were distributed to cinemas across Scotland as part of the Centenary schedule of events.

The Curator went on tour with programmes of archive titles specially selected for a circuit of remote and rural venues. *Movies on the Move* visited fourteen villages in fourteen nights across the West Highlands. Screenings were held in village halls, in a converted barn and on one beautiful autumn evening on Skye an impromptu 'Cinema Paradiso' style al fresco screening.

A travelling exhibition *Behind the Screens*, curated by the Archive and a local heritage museum, and concerning the working lives of cinema employees, was on tour throughout the year and beyond, visiting cinemas, local and national museums, festivals and heritage centres.

Organisational matters

In April 1997 the Archive became part of a new governmental organisation, Scottish Screen, a national body with the remit to support film culture, industry and heritage in Scotland. The Archive's name was simultaneously changed to incorporate television in its title. The change of parent body will make no discernible difference to the budget or internal decision making within the Archive.

International affairs

The Archive was delighted to receive visitors from Hong Kong, Iceland and New Zealand and sent representatives to FIAT, the annual congress of Inedits (AEI) and the Celtic Film and Television Festival.

Janet Mc Bain
Curator
Jan 1998



Cinemateca de Cuba

Reynaldo González

Director

CUBAN FILM ARCHIVE REPORT: 1997

The Cuban Film Archive is still under the crisis we mentioned to the other FIAF's members at Los Angeles meeting. We read our asking support at that time and gave a copy to persons involved, but nobody seems to be interested yet. It shows how little our FIAF is concerned about solidarity. Harald Brandes, from Koblenz Federal Archive, and Iván Trujillo, from UNAM Film Archive in Mexico, have been in our archive. They can confirm the reasons for our call.

Of course we don't only ask:

Actions we are doing to start saving our film heritage: Using a shared of the funds donated by the Instituto de Cooperación Iberoamericana (Spain), we repaired the roofs covering the former vaults of ICAIC's raw stock and arranged to move it to our archive. Now, it is part of our main vaults used to store the film heritage. Another part of the funds helped repair the archive cooling system. We purchased two edition tables KEM, secondhand, but in better technical conditions than the ones we had. This makes easier the classification and consulting of information. A computer local net was installed by connecting the offices of the cataloguing area. Two new computers were bought and they are being used to work on the film stock (location, technical state, and distribution of materials.)

Things missing in this first stage: maintenance of the archive main building next to our central office, acquisition of compact shelves to increase the ungrowing storing capacity and the acquisition of a film cleaning machine using solvents that do not harm the ozone layer.

One of the worst difficulties is the lack of raw stock, especially, the 35 mm black and white fine-grained positive used to make new prints of valuable and frequently-use materials. Because of the costs to obtain this kind of raw stock and the crisis we are going through, it is impossible for us to have it. We received a promise of help from non-private archives in Germany, including sensitometric tests of the material (remnants of ORWO film from former Democratic Republic of Germany), but such shipments haven't been done yet. (Harald Brandes can be reached for more information).

However, there is good news too: during the last Film Festival in Havana, we could organize three big retrospectives using prints in perfect conditions thanks to the care provided by our technicians: retrospectives from filmmaker Santiago Álvarez, Humberto Solás and another one of Japanese cinema.

Preservation:

We received ten new titles of documentaries and animated films: 14 reels: 3,780 meters of 35 mm, color. 6,475 reels of 35 mm revised: 1,700,000 meters and 150 reels of 16 mm: 30,000 meters. We totally revised, aired and updated the physical state of the whole collection of ICAIC's Latino American Newsreel: 1650 reels of images and the same of sound, black and white, 35 mm.

NOTE: 1650 reels are without any print, due to the lack of raw stock (35mm black and white fine-grained positive.)

Cataloguing:

- 177 registries of films from Argentina, Venezuela, Brazil and Mexico in our stock.
- 9,524 registries (key words) of the newsreels we have.
- Information service for film production: 14 for Cuban documentaries, 31 for overseas films.

Documentation :

Cuban Cinema: We published the book of *La tienda negra (El cine en Cuba :1897-1990)* by our specialist María Eulalia Douglas with the help of UNESCO and the Goethe Institute from Mexico. We are already working to finish the Cuban film catalogue (*Catálogo General de Cine Cubano*), of the same author, which we expect to have ready for printing in the first three months of 1998. We provided the information necessary for the retrospectives of Santiago Álvarez and Humberto Solás at the Latin America Film Festival in Havana, December 1997. Our specialist Ivo Sarria is working on the information for an important retrospective of Cuban Cinema that will take part in Biarritz in September 1998. Specialists Sara Vega and Alicia Gracia cured and worked on the information of the exposition of *La otra imagen del cine cubano* at Charles Chaplin gallery and wrote the catalogue-book with the same name.

Latin American Cinema: We keep on searching and processing information about the area, enriching the photographic archive and processing the information of general subjects by countries. We studied the emerging and evolution of Cuban film posters in the twentieth century for the above-mentioned exposition. We prepared the information of the members of the jury and the guests of the last Havana Film Festival, The specialist in charge of the area participated in the film selection for the Latin American Film Festival by travelling to Mexico.

American and Western Europe Cinema: We filed 52 new films, directors, actors and actresses, 15 magazines. We also offered information service to 208 consultants in our library. Specialist Alejandro Leyva represented our director at FIAF Congress in Cartagena. He was also member of the jury at the XII Cinema Jove International Film Festival in Valencia and delivered lectures in Palma de Mallorca.

Eastern Europe Cinema: Specialist Zinaida Barash finished working on her book *El Cine soviético de principio a fin*, an ambitious research about a cinematography with another name and sense (a cinema that is no longer Soviet to be Russian again). Now, we are working to have it ready as soon as possible. We expect to print it with the help of a foreign institution. As part of our traditional collaboration to Latin American archives, Barash traveled to Mexico where she identified and filed 400 soviet films belonging to UNAM Archive and 100 for Jalapa University Archive.

Book, magazine and newspaper libraries : We keep on updating the Cuban Cinema databases on the computer. We received and processed 101 books and catalogues.

Programming:

1997: The attendance to the Cuban Film Archive movie was as follows: Chaplin (35mm): 669, screenings: 55, 122 spectators. Charlot (video): 508, screenings: 10, 726 spectator. 1997 total of spectators: 65, 848. *The most relevant events:* Pathé, first empire of cinema, French Cinema in a two-week program, The Best Latin American Films in a two-week program. *Programs :* Mastroianni in memoriam, István Szabó, Ramón Peón, Hemingway and the Cinema, Louis de Funes, Epic-spectacular films.

SUOMEN ELOKUVA-ARKISTO FINNISH FILM ARCHIVE

ACTIVITIES REPORT 1997

1. ACQUISITIONS OF THE YEAR

In 1997, the domestic film unit of the Finnish Film Archive received 123 depositions including 45 prints of Finnish feature films, 1.200 prints of Finnish short films, and the pre-print materials of 58 feature films and 610 short films (including the spots).

The foreign film unit received voluntary depositions from almost all of the film importing and distribution companies, that along with other organizations deposited 247 prints of foreign feature films, 330 titles of foreign short films, and 317 trailers.

The archive's video unit received 117 depositions totalling 1.611 cassettes. 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 20.013 cassettes.

The book library acquired 630 books and subscribed or received as complimentary copies 160 periodical titles. The library has now ca. 20.100 titles of books and pamphlets and 670 titles of periodicals. Several new dossiers were again added into the library's clipping file collections which contain now ca. 40.000 files.

The photography collection increased by 7.500 photos which contained 90 domestic stills and negatives of 12 films and 7.410 foreign stills of 590 films.

The document collection received 250 posters: 50 domestic posters of 7 films and 200 foreign posters of 20 films. We also received 40 domestic (including unrealized projects) and 1.600 foreign film scripts or dialogue lists.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

In 1997, the total amount of nitrate material transferred to safety stock was 35.881 metres, and 81.431 metres of acetate film was processed.

Among the preserved domestic films were 3 silent features, 18 features from the sound era, and 80 short films and documentaries.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

The project to update our computer and data base system was continued: the definition documents were completed, and preliminary work to prepare the conversion of data from the old data bases to the new ones was started. The project was named «Tenho» after an old movie theatre in Helsinki, and when completed it will allow intranet/internet access to our data bases. Our Technical data base (records containing information on the film materials in the archive's film collection) totals now ca. 140.400 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. 47.700 records.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

SHOWINGS

There were 832 screenings of 492 different films in the archive's cinema Orion in Helsinki. The total attendance was 46.863 and the average attendance per screening 56. We also had 161 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki were:

SPRING SEASON: Carte blanche à Kirsti Simonsuuri, Aito Mäkinen as a film importer, British film noir, Wood in Finnish cinema, Jean Cocteau, For children, Zucker-Abrahams-Zucker, Michelangelo Antonioni, India, John Corigliano, Sacha Guitry, Finnish Film Archive 40 years.

SUMMER SEASON: Marx Brothers, Bernardo Bertolucci, Generation X, Weepies, Best films from Berlin Film Festival, Filmic Phobias, Isabelle Adjani, Lasse Pöysti, David Lynch, Alain Delon.

AUTUMN SEASON: Carte blanche à Vivica Bandler, Dance films, Youth in Finnish film, Many faces of racism, Lads & Lassies, Landmarks of Film History, Jacques Tati, French memories, For Children, Celts, The cities of Alfred Hitchcock, The Nordic Panorama, Elia Kazan, Marcello Mastroianni, Eddie Murphy, Finland 80 Years of Independence, Revolutionary Cinema.

The special programmes were made possible by generous help especially from Ambassade de France/Centre Français (Helsinki), British Film Institute/National Film and Television Archive (London), British Council (Helsinki), Cinémathèque Française (Paris), Istituto Italiano di Cultura (Helsinki), Svenska Filminstitutet/Cinamateket (Stockholm).

The following scholars gave lectures before screenings:
Monique Bourdin, Dominique Marny, Carlo di Carlo, Claude Beylie, Guy Chapouillie, Peter Stead, Glyn Banks, Kristin Thompson.

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).

PUBLICATIONS

The archive celebrated its 40 years history by publishing a book *Filmin tähden: Suomen elokuva-arkisto 40 vuotta* [For the Sake of the Film] (ed. by Matti Lukkarila, Olavi Similä & Sakari Toiviainen).

EXHIBITIONS

The following exhibitions were presented in the Gallery of the archive:

- *Jean Cocteau - drawings and graphics* in co-operation with the Musée Jean Cocteau, French Cultural Centre, Cercle Franco-Finlandais, and the Ministry of Culture.
- *Finnish Film Archive - 40 Years Old*. An exhibition on the history of the Archive.
- *Seven Brothers - water-colours and animation* by Riitta Nelimarkka and Jaakko Seeck.
- *French Film Posters 1933-91*.

Several other 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. In 1997, the total budget of the archive was 2.315.839 USD including money for salaries and other costs. There were 41 persons employed permanently.

6. INTERNATIONAL RELATIONS

In 1997, films from the film archive's domestic collection were shown in: Belgium, Canada, Croatia, France, Germany, Great Britain, Greece, Kenya, Morocco, Norway, Pakistan, Rumania, Russia, Slovenia, Spain, Uruguay, U.S.A.

The FIAF Congress in Cartagena was attended by Matti Lukkarila and Timo Muinonen. Muinonen represented the archive at the congress of the Nordic film archives in Oslo. Lukkarila and Hanna Kangasniemi participated the Berlin Film Festival, Satu Laaksonen the Cannes Film Festival, and Lukkarila Giornate del Cinema Muto in Pordenone. Lukkarila followed the working meeting on the draft Convention on the Protection of Audiovisual Heritage in Strasbourg in March. Laaksonen and Kirsi Rinne made a study trip to Brussels visiting the FIAF, Cinematheque Royale, and the headquarters of the European Union. Lauri Tykkyläinen visited the Film Archive of Estonia in Tallinn. Tykkyläinen also studied the collections of the Musei Kino (Moscow) and the Russian National Archive for the Kino and Photo Documents (Krasnogorsk) both in January and in July. Timo Matoniemi attended the Euro-Mediterranean Audiovisual and Cinematographic Heritage Conference in Sitgès, Spain. Sakari Toiviainen visited the Finnish Institute in Paris and gave lectures on the films of Mikko Niskanen.

7. SPECIAL EVENTS, MISCELLANEOUS

The new Act on the Finnish Film Archive was enacted in March. The Act reduces bureaucracy and conveys authority to decide from the board into the archive.

One of the main problems of the archive has been the lack of storage space in recent years. During the autumn the archive was obliged to rent one more vault (570 square meters); now, our collections are located in six places around the town.

LEIKE - clippings digitalization project. The archive started a pilot project to digitalize clipping files with the support of the Ministry of Education. The pilot tested hardware and software, and started digitalization work test run.

Hong Kong Film Archive Annual Report 1997

Introduction

Though the construction of the permanent archive building will be completed only in mid 1999, 1997 was an eventful year for the Hong Kong Film Archive. During the year, the Archive organized a number of activities and these formed the focus of this report.

Acquisition

A territory-wide Collection Campaign was launched in October 1997 to solicit donations from the public. Response was encouraging. So far, we added 4,000 items of film-related material and 100 titles of film to our collection. Donors included famous film stars, production companies and members of the public.

The collection of the Hong Kong Film Archive now comprised 2,000 film titles (mostly films of the 60s and 70s) and 35,000 items of related material.

Conservation

In 1997, the conservation staff continued to make safe keeping of the Archive's collection of audio-visual and moving image material, it also provided specialized service for other sections within the Archive.

Before the completion of the permanent archive, the archive films were stored in a 3-storey renovated barrack building which was equipped with proper storage facilities. Renovation further extended to the inspection laboratories, repair room, film cleaning room to comply with the occupational safety regulations. All the films were stored in a constant temperature condition at 18°C and RH 50% throughout the year.

Recently, the conservation staff conducted technical inspection, repair, cleaning and re-canning work for hundreds of feature films newly acquired from the World Theatre in the U.S. Some 330 safety films and 10 nitrate films were chosen for film transfer onto digital master tape.

The Archive commissioned a production house to help restore the negatives of a film donated by the late Director King Hu. Cineon digital technology was tried out to restore some 3,000 frames found to have problems of tram lines, distortion, and colour fading.

The Archive had restored twenty other precious 35mm films for its mini-retrospective film shows and five classics for the 1998 Hong Kong International Film Festival.

Cataloguing

The mammoth computerization project costing HK\$12 million (equivalent to US\$1.54 million) was launched in 1997. Important features of the system included a bi-lingual multi-media library and cataloguing program (the DYNIX HORIZON) and future on-line access to text and image materials.

To pave the way for a resourceful film library in the permanent Archive, the library had acquired 2,500 vols of books, 134 titles of periodicals, 5,000 posters, 5,211 pieces of handbills/lobby cards, 2,500 pieces of scripts, 20,000 pieces of stills/photos, and other film related memorabilia and artefacts.

Besides, the audio-visual library of the Archive was enriched with the acquisition of approximately 1,631 laser discs and 2,607 video cassettes. These include HongKong feature films as well as educational items on film studies. Different formats of materials such as audio tapes, CDs, CD ROMs and DVDs were selected.

Programmes and Activities

a) Film Shows

Similar to the past year, the Archive organized two mini-retrospective film shows in 1997, namely "Love Endures" in February and "Archive Treasures : Rare Prints Found Overseas" in September. In the latter, the Archive showcased eight classics repatriated from the World Theatre in San Francisco in early 1997.

b) Oral History Project

We video-taped interviews with 70 film personalities so far, and planned to compile monographs of the film veterans and personalities interviewed. The video-tapings would serve as important reference materials for researchers.

c) Exhibition

The Film Archive organised large-scale annual exhibitions in connection with the Hong Kong Cinema Retrospective Programme of the Hong Kong International Film Festival since 1995. In 1997, an exhibition titled "50 Years of The Hong Kong Film Production and Distribution Industries (1947-1997)" was presented, featuring precious photos, documentation and artefacts of the Hong Kong film industry from 1947 - 1997. The exhibition was very successful, attracting 27,660 visitors.

(d) Publications

The 680-page Hong Kong Filmography Vol. I (1913 - 1941) was published last year despite very tough editorial schedules and intensive research work. It provided detailed information on the local productions made in the pre-war years since our first short film made in 1913.

The Editorial team had gathered strength to publish the Film Archive's own newsletter. The first two issues were respectively published in August and November 1997.

Budgetary Matters

The Hong Kong Film Archive was established under the auspices of the Urban Council of Hong Kong which was a statutory body deriving its finance from a portion of the rates collected by the Government. The budget for 1997 was HK\$15 million (equivalent to about US\$1.92 million).

International Relations

Dr Henning SCHOU, Deputy Curator of the National Film & Television Archive in U.K. visited the Hong Kong Film Archive in November 1997. During his short stay in Hong Kong, he attended a meeting on the Archive building project to give advice on the design and construction of the film vaults for the new Archive building. He also visited our film stores which had recently been renovated.

On overseas trips, our Senior Manager, Ms Cynthia LIU attended the annual FIAF Congress in Colombia in April 1997; our Assistant Curator (Conservation) attended a lecture on "Digital Restoration of Film" by Mr Michael Friend of Academy Film Archive in November 1997 in Tokyo, at the invitation of the Japan National Film Centre.

ACQUISITIONS OF THE YEAR

In 1997, 34 original negatives and 3 positives copies of local production and 311 positive copies out of 210 foreign films were acquired. This year, 86 films of local production and 13 foreign films were telecined as Betacam or 1 inches and presented to the use of researchers and students. Thus, total of 447 films were added to our collections.

Famous poet and director (died in 1989) Orhon Murat Arýburnu's personal archive which consists of scripts, manuscripts, letters etc., has been donated to our Institute by his family. Actress Mrs.Emine Engin has donated her old collection of records to our Archive.

MAINTENANCE AND PRESERVATION

Granted by some film companies, cataloguing and maintenance process of our nitrate based films have been increased. Bearing in mind the state of the films, the ones that have be dealt with in priority have been chosen. We have started to computerize the results.

CATALOGUING - DOCUMENTATION - RESEARCH

Technical entries of 348 films were computerized. Our Institute has given service to 56 foundations such as Universities, TRT (National Radio and Tv Company), private Tv channels, associations, municipalities, cultural centres, by supplying films, documents and information.

263 researchers and students watched the films out of charge in the individual video cabins that started to serve last year. 324 researchers studied at the library.

EXHIBITION - FILM SHOWS - FESTIVALS

Due to the 35th anniversary of our Institute, an exhibition of "Costume of Turkish Cinema" including the samples of costumes, accessories, modules and drawings was opened during April and May.

During May, with the same purpose, important samples of world classics and Turkish films were presented to the public out of charge.

A documentary about the history of our University was prepared.

Our Institute contributed to the International Istanbul and Ankara Film Festivals and to the "National Conference of Documentary Film Makers" which was organised for the first time in Istanbul.

Being the pioneers of cinema education in our country, directors Lütü Akad, Metin Erksan, Halit Refiö and director of photography Ýlhan Arakon were given the Honourable title of Professor by our University.

Prof. Sami Bekeroölu was given a letter of appreciation for his contributions to Habitat II Conference by President Süleyman Demirel. He was also given a letter of appreciation for

establishing the first cinema museum and starting the cinema education by our University and a letter of gratitude for his contributions to the Turkish cinema by Beyoğlu Municipality.

Our students won a total of 21 rewards in International İzmir Film Festival, Adana Film Festival of Student Films, Karadeniz Film Festival and University of Marmara International Art Bienal and in private shows.

The important Turkish and foreign films were shown to our students continually.

INTERNATIONAL RELATIONS

To be shown in "Turkish Cinema Classics" of the "Retrospective of Turkish Films" which was organized in Strasbourg, films "Karanlıkta Uyananlar / Awakeners in the Darkness" directed by Ertem Göreç and "Linç / Lynch" directed by Bilge Olgaç were restored and copies were printed.

Vice Chairman of Georgian Assembly-director Mr. Eldar Shengelaya, Minister of Education Prof.Dr. Tamaz Kradjantradze, journalist Mrs. Nana Kradjantradze, Vice Minister Prof.Dr. Guram Mamulia responsible for the accommodation of Plisteka Turks visited our Archive. A discussion about the cinema in Georgia was held in our Institute.

35 students of cinema from Visconsin University and Prof. Elliott Stout, director Mrs. Kim Kotila, Lecturer of history from Grenoble University Mrs. Magalie Laurencin, our colleague Mrs. Franca Farina from Cineteca Nazionale visited our Institute. To our visitors from Visconsin University films "İki Yabancı / Two Strangers" and "Köpekler Adası / Island of Dogs" directed by Halit Refiö were shown.

SPECIAL EVENTS

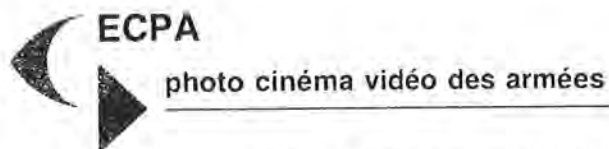
In 1997, another film company donated us all rights of 124 films except for commercial rights. In accordance with the protocol signed, the films can not be taken out of the Institute premises even in the event of changing of owners and all technical process should be done by us or under our control.

Our Institute is continuing its contacts with film companies on transferring the copyrights of the films.

Cinema Museum

This year, we have started to build a three floors, 1200m² building to serve as the first cinema museum in our country.

The materials gathered for our costume exhibition were donated to our Institute by their owners. The museum where old cinema equipments in our collection will be exhibited, is planned to be opened next year.



RAPPORT D'ACTIVITE DE L'ETABLISSEMENT CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES POUR 1997

1. ACQUISITIONS

Les archives cinématographiques conservées à l'ECPA proviennent de la production interne, les seuls apports extérieurs sont le fruit de donations, pour la plupart réalisés dans des formats « amateurs ».

Production interne :

	1997	1996
Nombre de titres	395	183
Nombre de rushes (nb de cassettes)	1295	1099

Ces films sont tous réalisés sur support vidéo Beta.

Donations :

Ces films ont été réalisés par des militaires cinéastes amateurs dans le cadre des différentes opérations où les armées françaises étaient présentes (Indochine, Afrique du nord etc.). Ces images sont ces films dont la qualité technique n'est généralement pas excellente sont cependant très intéressants pour la mémoire des Armées car ils apportent un éclairage sur les événements différent de celui proposé par les réalisations officielles. A titre d'exemple nous avons reçu un film réalisé en 8 mm par un militaire appelé pendant les opérations d'Algérie par lequel il relate sa vie quotidienne d'instituteur dans un village algérien.

L'ECPA a reçu cette année 13 000m de film en 16 mm, 1300 m en 9,5 mm et 1950 m en 8 mm. Ces films font l'objet d'un transfert sur vidéo et lorsque la qualité le permet d'une recopie sur film 35 mm.

2. PRESERVATION

Films nitrate:

L'ECPA a effectué la sauvegarde de 82% des films nitrate existant dans ses collections.

Les films issus de ses propres productions sont aujourd'hui tous transférés. Les 18% restant sont des titres d'origines diverses pour lesquels il conviendra de déterminer avec leurs producteurs la nécessité ou non d'un sauvetage.

Si on peut affirmer que les films nitrate de l'ECPA sont sauvegardés sur support de sécurité on ne peut cependant pas en conclure qu'ils sont tous exploitables. Certains d'entre eux, contretypés il y a longtemps en un seul exemplaire ont été victime d'une logique d'exploitation qui négligeait le souci de conservation; ils ont donc beaucoup souffert de trop nombreuses manipulations. Un important travail de contrôle de tous les éléments a été engagé qui permettra d'organiser une nouvelle campagne de sauvegarde.

Films vidéo :

Le laboratoire de restauration vidéo a transféré 63 heures de programmes sur un support vidéo numérique format BETA. Les réalisations les plus anciennes effectuées à l'époque sur

des standards aujourd'hui obsolètes (uhmatic, 1 pouce etc.,) sont donc aujourd'hui sauvegardées en deux exemplaires; une copie de réserve et l'autre destinée à l'exploitation.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

3.1. Récolement :

L'ECPA a entamé un chantier important de récolement de ses collections qui doit permettre de connaître exactement la répartition des fonds et collections dans les magasins afin de pouvoir les retrouver aisément mais aussi d'entreprendre les réorganisations nécessaires ; de calculer précisément la place encore disponible dans les magasins, pour tenter de prévoir les travaux de restructuration ou d'extension ; d'apprécier les conditions de conservation et de conditionnement des documents afin d'envisager les travaux nécessaires à l'amélioration des conditions de conservation et d'établir un programme de restauration, de reconditionnement, mais aussi de contretypage ; de prendre connaissance de l'état de classement des fonds et collections, afin de définir le programme de classement des années à venir ; de relever les déficits afin de pouvoir entreprendre toutes démarches nécessaires à la récupération des documents disparus.

3.2. Documentation informatisée :

L'ECPA dispose d'un logiciel (WESTHEK) de gestion documentaire de ses collections audiovisuelles. Cet outil spécifique dispose aujourd'hui d'une base de données riche de 130 000 notices . Ce système permet de saisir les informations concernant chaque titre à plusieurs niveaux:

un niveau « FILM »	fiche d'identité de chacun des films (générique et infos techniques) accompagnée de mots clés.
un niveau « SUPPORT »	donne tous les renseignements techniques pour chacun des supports existant par titre.
un niveau « PLAN »	donne la description de chacun des plans d'un film ainsi qu'une indexation par mot clé.
un niveau « EXEMPLAIRE »	sert à localiser physiquement les supports

Les masques de saisie figurent en annexe de ce document.

Cet outil informatisé permet donc à la fois d'effectuer des recherches multi-critères très précises mais aussi une gestion efficace des bobines en permettant un suivi précis de leur mouvement et de leur état de conservation.

L'ECPA se propose d'ailleurs de présenter ce logiciel aux membres de la FIAF au congrès annuel de PRAGUE

4. BUDGET

Le département des archives de l'ECPA a bénéficié pour 1997 d'un budget global de 2,3 MF (460 000\$) réparti comme suit:

Infrastructure :	261 000 frs
Equipement :	480 000 frs
Informatique :	300 000 frs
Consommables:	520 000 frs
sauvegarde :	740 000 frs

5. RELATIONS INTERNATIONALES

L'ECPA par l'intermédiaire du DAA entretient des rapports de collaboration avec un certain nombre d'organismes en charge d'archives audiovisuelles de la Défense ou non, tant au niveau national qu'international. En 1997 cette collaboration s'est concrétisée par :

- la participation de l'ECPA au congrès annuel de la Fédération Internationale des archives du Film.
- la participation au groupe de travail sur l'audiovisuel dans le cadre de l'OTAN à Washington
- l'intervention du DAA à l'occasion de 2 séminaires à dimension internationale organisés l'un par le Centre National de la Cinématographie dans le cadre d'ARCHIMEDIA, l'autre par la Direction des Archives de France.
- le rôle de conseil auprès d'organismes nationaux ou internationaux souhaitant créer ou réorganiser leur service d'archives audiovisuelles:

CMIDOM

Service d'Information et de Relations Publiques du Ministère de l'Intérieur

Musée d'Histoire Militaire de TUNIS

- la collaboration avec d'autres organismes militaires étrangers par le prêt ou le don d'images d'archives pouvant les concerner (pays du MAGHREB ou pays de l'Est).
- des activités de formation au profit d'étudiants en histoire du cinéma désirant acquérir une compétence dans le domaine de la conservation ou de la restauration des images ;cette année l'ECPA a accueilli pour des durées de 4 à 5 mois deux stagiaires italiennes dans le cadre du programme universitaire européen ERASMUS.

6. EVENEMENTS PARTICULIERS

6.1. Personnels :

Le département des archives de l'ECPA bénéficie depuis juillet 1997 de la présence d'un deuxième conservateur. Cette présence qui a permis de réorganiser plus efficacement la gestion des collections cinématographiques et vidéo d'une part mais aussi les collections photographiques dont l'ECPA est le dépositaire.

6.2. Infrastructure :

Une nouvelle casemate équipée d'étagères roulantes qui permettra d'accueillir environ 14 000 bobines dans d'excellentes condition d'hygrométrie et de température,est en cours d'achèvement.

La réalisation d'une salle de tri prévue pour cette année permettra de recevoir et d'inventorier les archives audiovisuelles en provenance des centres de réalisation dont le ministère de la défense dispose au sein de ses unités régionales.

ANNEXE
Présentation d'un exemple des différents niveaux
de saisie informatisée sur le système WESTHEK

NIVEAU FILM

REFERENCE : SCA 167

TITRE : QUI SONT CES HOMMES ?

DATE/ 3 MAR 1959
ANNEE : 1959
DUREE : 00:08:16

FORMAT D'ORIGINE :

METRAGE : 220
COULEUR : Noir et blanc
SON D'ORIGINE : Sonore
LABORATOIRE : LTC
ANCIENNE REFERENCE : SCA 167

ORIGINE DU FILM : SCA Algérie
COMMANDITAIRE :
COPYRIGHT : SCA
CONFIDENTIALITE :

REALISATEUR : SCA
PRESENTATEUR :
OPV CADREUR :
MONTEUR : Parot
OPS SON : Mottay
MIXAGE SON :
MUSIQUE : Chappell
ACTEURS :
COMMENTAIRE : Marcey
SCENARIO :

RESUME : Présentation historique des parachutistes d'outre-mer.
Défilés de parachutistes lors de cérémonies officielles.
Officiers parachutistes connus : le général Massu, le général Gilles, le colonel Château-Jobert.
Le président Coty décore le colonel Bigeard.
Le colonel Fourcade.
Parachutistes en action : en tenue de combat, progressant dans le djebel, sautant d'un avion, progressant dans les broussailles, pratiquant le close-combat ou jouant au basket . Entraînement : le saut en parachute.
Le Général de Gaulle passant en revue des F.F.L à Londres en 1940.
Parachutage de deux avions. Explosions près d'une maison au bord de la mer ; sur une voie ferrée. Deux parachutistes couchés amorçant un pétard au dessus d'un trou dans le sol.

Parachutage à partir de deux avions Dakota. Parachutistes (fantassins) ,
château de brousse, dans les rizières, progression. Progression dans la jungle.
Le Général de Lattre passe en revue des parachutistes.
Opération des parachutistes coloniaux lors de l'affaire du Canal de Suez en
novembre 1956.«RC

MOTS CLEFS : Parachutiste / Cérémonie militaire / Décoration / Montagne /
Avion de transport / Sport / Brousse / Entraînement / Largage / Explosion / Voie
fermée / Rizières / Forces Françaises Libres / 1erGM / 2e RPC / Nord-2501 /
Thunderstreak F84F / Close-combat / TAP / Troupes Coloniales / Douglas C47 Dakota
/ Nord-2500 / Vertol H-21 / Massu, Jacques / Gilles / Château-Jobert / Coty, René /
Bigéard, Marcel / Fourcade / De Gaulle, Charles / Lattre de Tassigny Jean de

NIVEAU SUPPORT

REFERENCE : SCA 167

TITRE DU FILM : Qui sont ces hommes ?

- **REFERENCE DU SUPPORT :** SCA 167-04
- **TITRE DU SUPPORT :** AC CONTRETYPE SON

Support : Acétate noir et blanc

Fonction : Bande son

Format : 32 mm

Standard :

Durée :

Tirage : Négatif

Couleur :

Son : S

Version : Française

Time code à l'image :

Logo à l'image :

Nombre total de bobines / cassettes : 1

Métrage total des bobines :

RESUME : RC

NOTES :

Notice créée le 12 FEV 1996 par EF

Notice modifiée le 4 MAR 1998 par LK

NIVEAU EXEMPLAIRE

REFERENCE : SCA 167

TITRE DU FILM : Qui sont ces hommes ?

- **REFERENCE DU SUPPORT :** SCA 167-04
- **TITRE DU SUPPORT :** AC CONTRETYPE SON
- **COTE DE L'EXEMPLAIRE :** SCA 167-04-1/1

Code barre de l'exemplaire : 00029589

Localisation : 3B134

Durée : 00:08:00

Métrage :

Date de fabrication :

Qualité :

Élément de réserve :

Commentaire :

Notice créée le 20 FEV 1991 par WV

Notice modifiée le 20 FEV 1991 par WV

NIVEAU PLAN

REFERENCE : SCA 167

TITRE : QUI SONT CES HOMMES ?

• **REFERENCE DU PLAN :** SCA-167-00-02

• **TITRE DU PLAN :** LES PARACHUTISTES COLONIAUX FRANÇAIS OPERENT SUR LE CANAL DE SUEZ EN NOVEMBRE 1956.

Volume de la séquence :

TC in : 00:05:20:00

TC out : 00:06:27:00

Durée

:

00:01:07:00

Volume :

RESUME : Suite à la nationalisation de la compagnie du canal de Suez par le président égyptien Nasser, les troupes franco-britanniques se préparent au débarquement sur les villes de Port Saïd et Port Fouad. «RC» Sur la base aérienne britannique d'Akrotiri, une escadre de chasse française du 1erGM installe une roquette sur un F.84.F. Un pilote se prépare au décollage. Les hommes du 2e RPC montent dans un Nord 2501. L'avion décolle. Largage des hommes sur Port Saïd puis sur Port Fouad.«RC»Des égyptiens sont fait prisonniers.

LIEUX : Chypre / Port-Saïd / Port-Fouad / Egypte / Akrotori

MOTS-CLEFS : PARACHUTISTE / BA / THUNDERSTREAK F84F / AVION DE COMBAT / AVION BOMBARDIER / MUNITION (FONCTION) / DECOLLAGE / 2E RPC / NORD-2501 / LARGAGE / PRISONNIER DE GUERRE / PILOTE / 1ERGM / ESCADRE / ROQUETTE

NOTE :

Notice créée le 31 MAR 1997 par VIDEO

Notice modifiée le 5 AOU 1997 par VIDEO



• SINEMATEK • INDONESIA •

ANNUAL REPORT FOR 1997

Introduction

The good progress that has been achieved during the year 1997 was, that Sinematek Indonesia occupied a new building. A great deal of films were deposited with us.

The new building was allocated by the Jakarta Municipal Government. It has five floors. We occupy the fourth, while maintenance activities and the film store are at the basement. The library is on the fifth floor. The size is not big, but the quality is good. Our performance is now much better. The site of the building is not far from the previous one. It is situated in an elite area of offices.

Our Telephone and fax are still the same.

Tel : 62-21 526 8455

Fax : 62-21 526 84 54

Email : archive@link.net.id

Finance

The conditions of our financial resources have not changed, but the value went down drastically, due to the financial setback in our country. The economic conditions during the last years have made the financial resources which were allocated to us as a contribution very limited. The distribution of funds gave priority to physical establishments with economic value. Our financial resources still depend on subsidy by the Departement of Information. In terms of rupiah (Indonesian currency) the subsidy is Rp. 84.000.000,-- per year or about USD 40.000. But the monetary crisis that occured since September 1997, caused the value of the Rupiah decreased very low. The subsidy became about USD 15.000.

Furthermore the buying power of the Rupiah is becoming lower and lower. Commodity prices go up very high. For this reason we decided to resign for the time being from FIAF as the FIAF contribution becomes unbearably high. We wish to take "rest" for the time being until the state finances become strong. But according to the reply I received, we are requested to be patient until the matter has been taken up during the Praha congress in 1998.

Nevertheless we once again urge Indonesia's contribution and those of other developing countries to be lowered.

Collection

ITEM	COLLECTION 1997
Feature Film	452
Non Feature Film	1.544
Video's	954
Laser Disc	35
Books	3.795
Scenario	6.137
Sound Recordings	463
Photographs / Slides	43.223
Posters	5.219
Periodicals	6.594

It is indeed heartening to note that our collection in the year 1997 increased considerably for some reasons. First of all The Goethe Institut wished to get rid of its collection in the form celluloid. The whole collection was handed over to us, including the film DAS TESTAMEN DES DR. MABUSE (1932) and works by Fassbinder.

Secondly, there is a film laboratory that wished to empty its storeroom, because of economic reasons. Its film contents went to Sinematek Indonesia. A part from those items, there are lots of negatives which have returned from various laboratories abroad with the assistance of the Government. The negative have been deposited with us by the organisation of producers.

Services

Our new building has a preview room with a capacity of 200 viewers and a cinema building with 500 seats.

We now are able to render better services in showing films. At the beginning not everything went smooth, the available fund does not give the necessary support.

Relations with foreign cultural institutions have been activated. The response was quite satisfactory. In the middle of 1998 the showing of film will be carried out.

Cooperation with outside Countries began with the PUSAN INTERNATIONAL FILM FESTIVAL. They needed a copy of an Indonesian film of 1950 production. The director/producer was a Korean. There was however no negative.

Pusan made a negative of the film in Australia and they get hold of one copy to be shown in the 1997 Festival.

Expectations

1. FIAF be willing to lower our contribution.
2. FIAF be prepared to render its bigger and positive attention to film archives in developing countries, in particular in South East Asia, as FIAF renders its attention to African and Latin American countries only.
3. FIAF be ready to support SEAPAVAA in order to become stronger and more effective in developing film archives in the South East Asia and the Pacific region.
4. To carry out cooperation between the Sinematek and The National Archive and The National Library of Indonesia in archiving film, so that doublures can be avoided. Principal matters have been agreed upon. There will still be required fairly long discussions.

Jakarta, January 1998

H. MISBACH YUSA BIRAN
Director

ISRAEL FILM ARCHIVE - JERUSALEM CINEMATHEQUE

ANNUAL REPORT - 1997

All statistics refer to the year Jan. 1, 1997 - Dec. 31, 1997.

<u>1. Acquisitions of the Year 1997</u>	<u>Total collection</u>
2,203 safety prints	22,000 films prints of 11,650 titles
375 cans of film negative	52,000 cans of film negative
3,500 videotapes	20,000 videotapes

Israeli Collection

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. This year 909 prints (267 feature films, 84 shorts, 558 documentaries), 38 negatives and 64 assorted negative materials were added to the collection.

-- Israeli institutions and companies including Kibbutz Ma'aleh Hahamisha, Kfar Maccabi, Third Ear, Ministry of Foreign Affairs, Jerusalem Film & TV School, Erez Films, Camera Obscura, Kibbutz Ein HaHoresh, Kibbutz Negba deposited their film collections with the Archive.

-- LIFE OF THE JEWS IN ERETZ ISRAEL, a remarkable film shot in 1913 Palestine, was discovered on nitrate by the CNC, Bois d'Arcy. The film is being preserved by the CNC with the scientific collaboration of the Archive.

In honor of the 50th anniversary of the State of Israel, the family of Bernard Beecham deposited with the Archive 16 mm. color amateur footage shot in 1949 Israel.

-- Films were deposited by the following Israeli filmmakers: Renen Schorr, Jorge Gurevich, Micha Sharfstein, Orna and Yochanan Raviv, Gur Bentwich, Eitan Even, Yitzhak Tzapel, Yeshurun, Marek Rosenbaum, Enrique Rottenberg, Ehud Bleiberg, Yaki Yosha, Ran Tal, Haim Sharir, Rafi Bukae, Yochanan Weller, Yehuda Barkan, Amos Gitai, Ruth Peres, Ya'akov Agmon, Eran Riklis, Anat Asulin, Yair Pradelski, Dubi Gal, Roni Ninio, Tsippi Reibenbach, Danny Verete, Itzik Kol, Amos Horowitz, Arnon Tzadok, Yoram Kislev, Akiva Tevet.

-- Some of the more important additions on 35 mm. to the Israeli feature collection include: SH'CHUR * LAYL HASEDER (PASSOVER FEVER) * BLUES LE HOFESH HAGADOL (LATE SUMMER BLUES) * CLARA HAKEDOSHA (SAINT CLARA) * NASHIM (WOMEN) * LAYLA LAVAN (WHITE NIGHT) * KAZABLAN * TACHAT EYNAYIM MA'ARAVIYOT (UNDER WESTERN EYES) * HAMARTEF (THE CELLAR) * NISUIM FIKTIVIM (FICTITIOUS MARRIAGE) * SHUROO * HAMSIN * AD SOF HALAYLA (WHEN NIGHT FALLS)

International Collection

--Local representatives of American studios deposited their films with the Archives, permitting us to expand our viewing collection to include many popular films of the last 5-10 years, all of which include Hebrew subtitles.

-- Some of the international films which have been added to the collection: AFTER HOURS * L'EMPIRE DES SENS * BATTLE OF CHILE 2 * THE TIN DRUM * BOMBAY TALKIE * BREAKING THE WAVES * THE BOY WITH THE GREEN HAIR * CAT ON A HOT TIN ROOF * OUTSIDERS * HA BEHIRA * A CLOCKWORK ORANGE * CYRANO DE BERGERAC * THE DECLINE OF THE AMERICAN EMPIRE * DELICATESSEN * DESPERATELY SEEKING SUSAN * DON GIOVANNI *

THE MARRIAGE OF MARIA BRAUN * GREASE * THE GREAT MUPPET CAPER * GREGORY'S GIRL * HALFAOUINE: BOY OF THE TERRACES * HOPE AND GLORY * HOUSE OF WAX * HOWARD'S END * JOHNNY GUITAR * JU DOU * KISS OF THE SPIDER WOMAN * KOYAANISQATSI CONCERTO FOR FILM AND ORCHESTRA * LEON MORIN PRETRE * SWITCHBOARD OPERATOR * MADADAYO * MADAME BOVARY * A MONTH IN THE COUNTRY * MOUCHETTE * MOVIE, MOVIE * MY DINNER WITH ANDRE * 1984 * PARIS, TEXAS * PIXOTE * PLATOON * PROVIDENCE * THE PURPLE ROSE OF CAIRO * RAINMAN * ROSEMARY'S BABY * ROUND MIDNIGHT * SALAAM CINEMA * SOROK PERVYI * STALKER * STRICTLY BALLROOM * SZERELEM * THIS IS SPINAL TAP * TROUBLE IN PARADISE * 2001: A SPACE ODYSSEY * I WAS BORN BUT... * CRIES AND WHISPERS * HOMO FARBER * WATERLOO BRIDGE * YELLOW SUBMARINE * YOJIMBO

Videotheque

During 1997, the Archive established a Videothèque in order to make our videotape collection more accessible to the public. We have VHS viewing stations in our library, with an adjacent storeroom dedicated to the storage of our video collection. The room is temperature controlled, no windows, and has been equipped with compact electrical movable shelving.

The Archive is especially interested in expanding its collection of videotape materials on the subjects of **Jerusalem** and **Holocaust**, as areas of specific emphasis. During the months ahead, we will be turning to FIAF member archives, requesting assistance in finding materials dealing with these subjects.

The Jewish Collection

The Archive collects both Israeli films and films of Jewish interest as part of our national heritage collection. Therefore, efforts are made annually to enlarge our collection of Jewish films and to expand our activity in this area.

-- Films of Jewish interest which were acquired this year: DAS BOOT IST VOLL * CRIMES AND MISDEMEANORS * LE DERNIER METRO * SUMMER IN LA GOULETTE * THE GARDEN OF THE FINZI CONTINI * THE JAZZ SINGER * AU REVOIR LES ENFANTS

-- In the framework of the Jerusalem Film Festival, we established the Mayor's Prize for the best feature and the best documentary film on a Jewish theme.

During 1997, with a major donation from abroad, we established the **Joan-Sourasky Constantiner Holocaust Center**, whose projects include film acquisition, cataloguing and preservation of films dealing with the Holocaust. Plans include cataloguing and shot-listing, transfer to videotape for easy access, and major public screening events.

2. Progress in the field of Preservation

-- During 1997, the Archive put a tremendous effort into the organization and cataloguing of the collection of Israeli film negatives. Negatives were checked, placed in new cans, organized on the shelf, and catalogued in a preliminary manner.

-- The following preservation negatives of Israeli feature films were added to the Archive's collection: BECHIRA VE'GORAL (CHOICE AND DESTINY) * NEKUDAT TATZPIT (LOOKOUT) * CORDONIA * ZOHAR * AHAVAH RISHONAH (FIRST LOVE) * SIPUREI TEL AVIV (TEL AVIV STORIES) * HIMMO, MELECH YERUSHALAYIM (HIMMO, KING OF JERUSALEM) * LEYL HASEDER (PASSOVER FEVER)

-- At this time, the collection of the Archive contains approximately 202,500 feet of film nitrate. Due to the fact that there exists no film laboratory in Israel, the current policy of the Archive is to transfer these materials to digitized video format before sending them abroad for transfer to safety film.

3. Cataloguing, Documentation and Research

Progress continued in cataloguing the Archive collection on a computerized database program. To date, more than 3,500 films have been computerized in a detailed and thorough fashion, an additional 15,000 films have been computerized in a preliminary fashion, and more than 3,000 videotapes have been computerized.

Library

The library is open to the public for research and study. In addition to high school and college students, teachers, film critics, and participants in our adult education courses, our own staff members use our facilities on a regular basis. The library is currently undergoing a massive inventory in order to replace missing periodicals, update the catalogue and determine future needs. The documentation collection of our research library includes the following materials:

Annually updated CD-ROMs for easy reference (our experience shows that the FIAF and BFI CD-ROMs are the most helpful, in addition, we access Internet often for researchers) * Collection of approximately 41,000 files of clippings from the Israeli press covering cinema news and reviews in Hebrew * 5,000 volumes (180 were added in 1997) * 4,700 posters of Israeli and international cinema (250 were added in 1997) * 60,000 stills (500 were added in 1997) * 1,000 unpublished film scripts (40 were added in 1997) * Historical documentation from Israeli film production companies.

4. Film Showings - 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 membership past the 5,500 mark!

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

-- **Retrospectives** -- Ingmar Bergman * Lars von Trier * Luc Besson * David Lynch * Al Pacino * Vittorio de Sica

-- **Tributes** -- Francesco Rosi * Alan Rudolph * Arnon Milchan * Ozu * Paul Auster

-- **Programs** -- Avant-premieres * NICE - New Italian Cinema * Films and Poetry * Slovak Film Program * New French Cinema * New Films from New Zealand * Brazilian Cinema * Aardman Animation * Indian Cinema * Taiwanese Cinema * Memory and History * Cinematic Variations on Live Classical Music * New Films from Georgia * 70 years of Sound: From *The Jazz Singer* and after * Polish Cinema * FEMIS - Tribute to the French film school * Silent Cinema * Marathon screenings

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.

-- **Adult Education Courses** - During 1997, the Education Department totally revamped its program of adult education courses, creating an entirely new format which emphasizes trends and themes in international cinema. The department offers the following courses: Cinema Variations * Psychology * Cinema and Literature * Current Events * Training of Special Education Teachers -- more than 600 adults enrolled in courses this year.

-- **Workshops for schoolchildren**- More than 35,000 children participated in the seminars and workshops provided by the department this year. This figure includes 10 days of seminars for Arab children from East Jerusalem and 10 days of programs for Special Education children.

-- **Special programs** - Circle of Family Life with the Hebrew Univ. Dept. of Social Work * Program bringing together Religious and Non-Religious Youth in cooperation with Shorashim * Wim van Leer Prize for Young Filmmakers

5. Budgetary Matters

During the year 1997, our self-generated income comprised approximately 50% of our overall budget. A major change in government funding occurred in connection with our annual support from the Ministry of Trade. The Ministry has dramatically reduced all funding of the arts, in general, and of the film industry, in particular. Pressures have been brought on the government to change this policy for next year. In contrast to this decrease in funding, we have received a substantial increase in the subsidy that we receive from the Municipality and have been informed that another increase will be in store for the year 1998. Two major foundations, the Van Leer Foundation and the Ostrovsky Family Foundation, which have supported us in the past have undertaken long-range commitments for ongoing funding by providing monies toward an endowment.

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, many of them through the auspices of international embassies. In addition, scientific collaboration was provided for the preservation of a film at CNC, Bois d'Arcy.

-- Director Lia van Leer attended Berlin, Cannes, London, Toronto, Rotterdam, New York film festivals and served on the jury at the Chicago Film Festival.

-- Head of Programming, Avinoam Harpak, attended the London, Berlin and Rotterdam festivals.

-- Head of Education, Gili Mendel, attended festivals in Berlin, Cannes, San Sebastian, and served on the jury at Raguzzi Bellinzona Film Festival.

-- Archive Curator, Amy Kronish, lectured on Israeli film at film festivals in many cities of the U.S., including Washington DC, Palm Beach, Boston, Louisville, and Philadelphia.

-- Head of Information Services, Costel Safirman, represented the Archive at the Conference of Euro-Mediterranean Audiovisual Cinematographic Heritage which was held in Sitges, Spain.

7. Special Events -- 14th International Jerusalem Film Festival

Every year, the Jerusalem Film Festival offers more than 450 screenings of 170 films from around the world. The Festival (July 10-19, 1997) included:

- The Best of International Cinema
- Films by new directors
- Outstanding documentaries
- Restorations and classics
- World premieres and Wolgin awards for new Israeli features, documentaries and shorts
- Outdoors screenings at the Sultan's Pool under the stars with 5,000 spectators
- Awards for International Cinema: The Spirit of Freedom Award and The Mayor's Prize in the category of the Jewish Experience
- American independents
- Animation, special tributes, panel discussions, exhibitions

**STEVEN SPIELBERG JEWISH FILM ARCHIVE
JERUSALEM, ISRAEL**

In 1997 we celebrated a double anniversary - 30 years since the decision to establish our Archive and 10 years since Steven Spielberg became our patron. The year was marked by many special events including an exhibition, special screenings in Israel and abroad, and preservation of an important Zionist film.

ACQUISITIONS.

Beit Lohamei Haghetatot has signed a contract depositing their collection of Holocaust films in the Archive. Established by Holocaust survivors in 1949, Lohamei Haghetatot is among Israel's major Shoah documentation centers with a collection of over 1600 films and videos on the subject. This collection, together with our own material (which includes the videotaped proceedings of the Eichmann Trial) will make the Spielberg Archive a key resource for film documentation of the Holocaust.

PRESERVATION.

THE LAND OF PROMISE (1935), the most important and widely distributed Zionist propaganda film made in the pre-State period, was preserved from the original nitrate director's print which was given to the Archive by the family of the director. This was done in a laboratory in Los Angeles under the supervision of Michael Friend and with the financial support of the Academy Archive.

SCREENINGS.

The Stadtkino of Basle held a special Israeli film festival in honor of the 100th anniversary of the first Zionist Congress which took place in the Swiss city. The Archive was invited to open the festival with the newly preserved THE LAND OF PROMISE and to show other films from the early period of Israeli cinema which are unique to the collection. For the second year the Archive had a special program of screenings at the Haifa International Film Festival.

EXHIBITIONS:

The Archive mounted a large exhibition, *Adamah: A Vanished Film*, which documented the making of a film shot in the country in 1947. The German Jewish cinematographer, Helmar Lerski, directed the production, which tells the story of a teenage Holocaust survivor who comes to a youth village supported by the Zionist movement in Mandatory Palestine. The Archive organized several events around the exhibition including a number of screenings of Lerski's films. Dr. Jan Christopher Horak of the Munich Filmmuseum and Ronny Loewy of the Frankfurt Filmmuseum were guests of the Archive and gave lectures and participated in panel discussions at the Israel Museum and Tel Aviv Cinematheque. The exhibition was first shown at the Central Zionist Archives, Jerusalem and then travelled to the Tel Aviv Cinematheque and the Haifa Cinematheque.

PRODUCTIONS.

The Archive produced a 37 minute documentary film on one of Israel's pioneer filmmakers, Baruch Agadati. The entire output of this important filmmaker is part of the Archive's collection. Entitled AGADATI: SCREEN OF AN ARTIST, the film was shown at the Pordenone Film Festival, as part of the Israeli Film Festival in Basle and at the Haifa International Film Festival.

DOCUMENTATION.

A sizeable collection of documents relating to the career of Norman Lourie, a partner in the late 1940s-early 1950s company Palestine Films, has been received at the Archive. The papers will help fill a large gap in the record of local film production during these years.

DET DANSKE FILMINSTITUT **Danish Film Institute/ Film Archive** FILMMUSEET

In 1996 Det Danske Filmmuseum moved from Store Søndervoldstræde to new locations at the centre of Copenhagen (see report from 1997). A new film legislation was passed in parliament on March 12, 1997. This legislation has historical significance in that it merges three previously autonomous organisations: Det Danske Filmmuseum, Statens Filmcentral (National Film Board of Denmark) supporting and distributing shorts and documentaries and Det Danske Filminstitut (Danish Film Institute) supporting feature films. The new organisation is named Det Danske Filminstitut/ Danish Film Institute, and the Film Museum is a division of the new body.

Ib Monty retired in April 1997 after 40 years of dedicated work for the Museum. Within a few weeks also our head of the stills collection, Janus Barfoed, retired after 36 years of service, as did our head projectionist after 28 years. Deputy Curator Dan Nissen was temporarily appointed director. On January 1, 1998 Henning Camre, previously head of the Danish Film School for 17 years and later head of the London Film and Television School, was appointed the new managing director for the whole organization and Dan Nissen director for the museum. Autumn 1997 was dedicated to reorganising the new institution to make it function as a whole, writing a master plan for its objectives, and drawing up a budget outlining the necessary allocations from the government and its Ministry of Culture.

The result so far is that from 1998 the Museum, as previously, has the responsibility for the film archive, the library, stills and poster collection, and the cinemathèque. Screening have been expanded to 3 cinemas with daily screenings - except Monday where facilities is closed to the public. Furthermore the Museum will be responsible for a videothèque open to the public, a book shop and an exhibition area. What is also new is that the Museum now has a commitment to carry out scientific research in the field of film.

We are looking ahead at some very busy, but also extremely interesting years, with what must be considered a new era for the Museum. There is an avid interest and focus on securing additional funding for the preservation of Danish film heritage, as well as for the library and its valuable collections.

Acquisition of the year

In 1997 the Museum received 687 prints in different formats, mostly 35 mm. The main donors have been producers, distributors and some private sources.

The library has acquired 1163 books and is subscribing to 378 periodicals. It has been visited by more than 5.500 users.

The library's holding amounts to 52.000 books, a larger part of which is catalogued in the library's TINlib-database.

The stills department acquired nearly 400 posters having now a total of 18.408 posters. 12.302 stills have been acquired and nearly 5.000 stills have been lent out as well as 179 posters. At the premises some 3.500 stills-files have been used by visitors.

Progress and problems in the field of preservation

A special grant of 500.000 Dkk from a sponsor made it possible to continue the transfer from nitrate to acetate of a news reel and documentary collection acquired from the National Museum. 21.200 meter of nitrate film has been transferred to acetate stock.

A special grant from the Ministry of Culture has made it possible to go actively into colour restoration and eight Danish colour films have been restored and secured, and viewing prints have been made. Eight Danish sound films in black and white have been made available in new prints with English subtitles.

The new head of the stills department, Madeleine Schlawitz, has been actively looking into the holdings and a master plan has been submitted concerning a very necessary restoration of a large part of the poster collection. Vinegar syndrome has been discovered in the collection of negatives of Danish stills. At the moment we are trying to get a clearer picture of the damages.

Cataloguing - Documentation - Research

The Museum has for some years been developing a database with information about its film holdings and at the moment our viewing prints of fiction films, animations and special collections are registered in the base. Ahead of us we have the more problematic non fiction collection as well as negative and master material etc.

The library database and the part of the film database dealing with premieres at Danish theatres as well as tv-screenings are accessible to the public, as is also the FIAF CD-ROM. There is access to the internet and at the moment we are planning a home-page for the databases on films and books.

Cinematheque and publications

In 1996 the Museum produced a quarterly program and had about 480 screenings that year. In 1997 the program has been published monthly. For 1997 the screening activity has been increased to over one hundred per cent to a little more than 1000. In 1998 there will be a further increase as the Museum will be responsible for all cinematheque activities. In 1997 some 20.000 spectators have attended the Museums screenings, and a total of 78.000 spectators attended the public screenings at large - held in three cinemas with a total number of seats of 360. (178/140/42)

Among the series presented were retrospectives of Jeanne Moreau, John Sayles, Agnes Varda, Marcello Mastroianni, Jack Nicholson and Henning Carlsen, as well as a continuing presentation of classics and rarities, thematic presentations concerning, for example, fashion in film and American nightmare. As a new activity we are having live music at every silent film screening.

The Museums periodical Kosmorama has changed its format and periodicity from four times a year to two. It has now the format of a book with the same annual output of text. The first issue in the new format dealt with the genre films of the nineties and the second issue tells the history of Danish film, decade by decade.

International relations

A retrospective of the Museum's Carl Th. Dreyer-films were organized in Bergen/Norway. A restored print of Pal Fejos' Danish production 'Flugten fra millionerne' was presented at the Taormina filmfestival in July and a restored print of Benjamin Christensens sound film 'Barnet' was presented at the Forum du Cinéma Européen in Strasbourg in September. Furthermore the Museum had prints presented at the festival in Venezia, at the Festival du Cinéma Nordique in Rouen and at the Mystfest in Italy. Prints of Danish films have been lent out to a large number of archives and cinematheques throughout the world.

The Museum has had visits from colleagues from Australia, Macedonia and Albania. Dan Nissen has attended the Berlin Filmfestival and The Forum du Cinéma Européen in Strasbourg. And Dan Nissen and Uffe Lomholt Madsen, head of the archive section, attended a Nordic archive meeting in Oslo/Norway in September. However, due to the restructuring of the Danish Film Institute and the consequent work involved, international relations tasks have necessarily been minimal. That will hopefully change in the future.



CINEMATECA BOLIVIANA

1997 ACTIVITIES REPORT

1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 54
- Bolivian Feature Films 2
- Foreign short films 323
- Foreign Feature Films 71

This totalled 817 new reels added to our film collection

- Video Cassettes 353

Including all above mentioned acquisitions our archive actually counts with :

- 6.400 Film Titles
- 9.946 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

642 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 two former reports, in connection with last years activities, "Wara Wara" one of the first Bolivian feature films, is still in a Munich laboratory, where it is been restored.

The negatives of "Mina Alaska"(1968) were found and we are now printing a new restored copy - no one exists already- in Los Angeles.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 39 book titles
- 202 periodical titles
- 82 posters
- 383 stills
- 11 shooting scripts
- 2.039 paper clippings

The data storage in our computing system has been regularly continued.
420 researchers, mainly students requested our services.

4.- FILM SHOWINGS

173 films were shown at 724 screenings in our 261 seat cinema
Most of these films were grouped in the following series:

- The Best of 1996 (14 Films)
- New French Films (6 Films)
- American Rebels (10 Films)

- Ten Premieres (10 Films)
- French Films for Kids (5 Films)
- El Che: During, Before, After (17 Films)
- Strange Adventures (5 Films)
- French Laughs (5 Films)
- Argentina Today (5 Films)
- Truffaut's Best Films (8 Films)
- Gothic Screams (3 Films)
- Film and Literature (5 Films)
- Spanish New Films (7 Films)
- Say It Singing (5 Films)
- About Doctors and Pain (5 Films)
- Recent Films from Venezuela (5 Films)
- Margarethe Von Trotta (4 Films)
- Spanish Classics (6 Films)
- Frank Beyer (8 Films)
- Federico Fellini (7 Films)
- New Swedish Cinema (9 Films)
- Love, Horror and other Human Inventions (12 Films)
- Two Belgian Films (7)

48.710 spectators assisted to these screenings. We also had 108 special screenings for students.

5.- EXHIBITIONS-PUBLICATIONS

Spanish Posters.

Old Bolivian Films Stills

For the 17th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 16 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS - RELATIONS WITH GOVERNMENTAL AUTHORITIES

In August a new government was installed. Our relations with new authorities are in a very normal scope.

Our main concern during 1997, continued to be the construction of the new building for our Archive. There have been very big advances on the matter. We are now concluding the second stage, and it is our hope to conclude the building by the end of 1998.

During 1997 we had new financial support from governmental institutions, as well as from private industries, banks and business companies. We received also some little support from other governments.

7.- INTERNATIONAL RELATIONS

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

CINEMATHEQUE SUISSE

Rapport d'activité pour 1997

Au cours de cette année, la Cinémathèque a organisé de nombreuses rétrospectives et hommages consacrés aux réalisateurs Henri Verneuil (en sa présence), Nicholas Ray (intégrale), Orson Welles (intégrale), Marcel Carné, Frank Capra, Dino Risi (en sa présence), Fred Zinnemann, Kenji Mizoguchi, Jean Charles Tacchella (en sa présence), Friedrich Wilhelm Murnau (intégrale), Abel Ferrara, Kurt Gloor, Woody Allen (intégrale); les comédiens Marcello Mastroianni (42 films), Robert Le Vigan, Robert Mitchum, James Stewart; le chef-opérateur suisse Emil Berna à l'occasion de ses 90 ans.

A cela s'ajoutent divers cycles thématiques sur le cinéma soviétique du studio Mejrabpom 1919-1934 (19 films en collaboration avec l'UNIL), le décor de cinéma (avec l'EPFL), Ramuz à l'écran (intégrale, 14 films), les jardins, "Profession: reporter" (avec l'opération "Journaliste d'un Jour"), "Film Noir: évolution d'un genre", Cinéma et jazz, hommage au critique français Roger Taillieu (avec l'Institut Lumière, Lyon), les 50 ans du Festival de Locarno (16 films primés sur 3 jours), Arthur Schoenberg filmé par Jean-Marie Straub et Danièle Huillet (avec l'UNIL, suivi d'un concert Schoenberg), les 50 ans de la CondorFilms zurichoise (en présence de Daniel Schmid). Des soirées spéciales ont été consacrées à Jacques Chessex (en présence de l'écrivain et du réalisateur Simon Edelstein pour "L'Ogre", avec l'UNIL), José Giovanni et le "polae" (en sa présence), "Vous avez dit vaudois?" (11 films de production ou à thématique vaudoises des années 1896-1934, en collaboration avec Roland Cosandey). Introduction dans les programmes réguliers de deux nouvelles rubriques, "Ciné-trouvailles" qui présente les raretés de nos collections, et "Image par image" dédié au film d'animation.

Ces manifestations ont attiré 56'000 spectateurs pour 3 séances par jour, sept jours sur sept (soit une augmentation substantielle par rapport à 1996 avec 43'300 spectateurs).

La Cinémathèque a en outre organisé un "Séminaire sur la restauration des films" avec l'Université de Lausanne/UNIL (19120.6.) et des invités de France et d'Italie, le "Congrès indépendant du cinéma international" (CICI, 28-31.8.), la semaine cinématographique "Cinéture" à Zermatt (30 films, 19-25. 10) animée par Freddy Buache et une exposition Charles Chaplin à Martigny (Fondation Giannada). La collaboration avec la Section "Histoire et esthétique du cinéma" de l'UNIL s'est intensifiée avec la possibilité pour les étudiants d'effectuer des stages pour des travaux de recherche.

Une dizaine d'anciens films suisses sur support nitrate ont été sauvés, parmi lesquels "Le justicier de Davos" (1924), "S'Vreneli am Thunersee" (1936),

"Weyherhuus" (1940), le Fonds Joly-Normandin (1896) découvert à Vevey, et en particulier "L'Appel de la Montagne" (1922) d'Arthur Porchet, le plus ancien long métrage romand ayant survécu, qu'il a fallu restaurer dans sa version colorée et compléter par la création de nouveaux intertitres (les intertitres originaux étaient perdus). Un travail de reconstitution qui est une première pour la Cinémathèque suisse. Le film a été présenté au Festival de Locarno avec accompagnement piano.

16'800 nouvelles bobines de films ont été déposées au Centre d'archivage à Penthaz, soit environ 1751 titres, de sorte que les collections de films atteignent aujourd'hui environ 53'000 unités. L'historien de cinéma anglo-américain William K. Everson a légué à Lausanne sa légendaire collection new-yorkaise (quelque 20'000 photos très rares), et Elemér Hantos (Nyon) sa collection de boîtes optiques du XVIII^e et XIX^e siècle, des lanternes magiques, stéréoscopes etc., ainsi que quelque 130 gravures correspondantes.

Pour 1997, la subvention de la Confédération fut de Fr. 1216'300.-. 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 1997 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

**FILMOTECA DE LIMA
MUSEO DE ARTE EDUBANCO
RAPPORT ANNUEL 1997**

Acquisitions:

En 1997 le volume des acquisitions de la filmothèque a diminué. Cette diminution est due en partie aux limitations économiques de l'institution. Seulement neuf long-métrages 35mm. ont été incorporés à nos archives. En outre, nous avons reçu des court-métrages et des documentaires donnés par des institutions et des personnes particulières. Par contre, les archives de long-métrage en vidéo se sont multipliées de façon significative.

Conservation:

Les environ 6500 pellicules de film de nos archives ont été révisées et les emballages ont été changés. Les pellicules qui subissaient le syndrome de vinaigre ont été isolées et gardées avec un desséchant offert par la Coopération Espagnole à travers la filmothèque de l'UNAM.

Restauration:

S'est initiée la restauration du matériel existant (qui ne concerne qu'une partie de l'ensemble) du premier long-métrage péruvien duquel nous conservons quelques pellicules, Luis Pardo (1927).

Catalogage:

S'est initiée la formatisation du catalogage des fonds filmiques des archives.

Documentation:

Ont été reçues des nombreuses donations qui ont permis d'augmenter le matériel informatif et documentaire sur le cinéma mondiale et, spécialement, du cinéma national. Maintenant nous disposons d'importantes copies, venant de sources journalistiques, dans les archives documentaires de l'institution.

Exhibition

32 cycles de films, en plus de plusieurs projections spéciales ont été offerts pendant l'année 1997. Notamment les présentations, Les Meilleurs Etranges de l' Année 1996, Cinéma Norvégien en Amérique Latine, Le Cinéma des Grands Maîtres(V) Hommage à Marcello Mastroianni, La Naissance du Cinéma en Amérique Latine, en collaboration avec l'Institut Goethe, Gaumont un siècle de cinéma, François Truffaut: une passion pour le cinéma et la vie, France vue par..., L'Art des frères Kaurismaki, Première rencontre de Cinéma Latino-américain et Cinéma Latin (respectivement organisés par Le Centre Culturel de l'Université Catholique et Union Latine), Echantillon de cinéma Argentin et Brésilien, Hommage à Alain Delon, Cinéma Suédois des années 90, Fenix Films présente..., IX Festival de L'Union Européenne, Maîtres du cinéma Indien.

Il y a eu des projections exceptionnelles comme "Le Quiche de Orson Welles " et "Rosa Luxembourg" , avec la présence de sa réalisatrice Margarethe Von Trotta. La filmothèque a collaboré avec le CINACINE (Conseil National de Cinématographie), en projetant dans son Auditoire les court-métrages qui ont participé dans les concours annuels. De même, dans le cadre du Festival de Cinéma Européen s'est réalisé deux activités parallèles d'extension éducative dirigées aux écoliers sans recours. Une de ces activités continuera jusqu'en novembre 1998.

Le volume des personnes qui ont assisté aux projections de films à la Filmothèque a été environs 70 mille personnes.

Relations Internationales

La Filmothèque a été présente dans le Congrès de la FIAF réalisé à Cartagena, dans lequel des contacts, spécialement avec les cinémathèques et archives de la région, ont été renforcés. De même, il y a eu une permanente collaboration avec d'autres archives et institutions culturelles étrangères à travers l'envoi des échantillons de cinéma péruvien. Ainsi que les années précédentes, la Direction des Affaires Culturelles du Ministère des Affaires Etrangères a eu une grande participation à ce fait.

Pour une deuxième année consécutive, l'appuie du Ministère des Affaires Extérieures de l'Espagne a été de grande aide pour la programmation de la Filmothèque de Lima.



**cinemateca
portuguesa**
MUSEU DO CINEMA

ANNUAL ACTIVITIES REPORT 1997

I. INTRODUCTION

The main event of 1997, for us, was the publication of our new statutes: Law nº 165/97, dated June 28th.

The new statutes not only make the CINEMATECA PORTUGUESA a MUSEUM OF CINEMA (CINEMATECA PORTUGUESA - MUSEU DE CINEMA is our new designation), in accordance with and putting the finishing touches to the 1992 statutes, but confer upon the CINEMATECA PORTUGUESA - MUSEU DO CINEMA the juridical structure that enables us to embody the main principles of the philosophy of the previous legal dispositions (see our Report for 1992 in FIAF 1993 Mo i Rana volume).

The law defines the CINEMATECA PORTUGUESA - MUSEU DE CINEMA as "an entity of public law", "subject to the law and jurisdiction of state-owned enterprises". This means that, with the new statutes, we combine the structure of an official department of the Ministry of Culture with the more flexible structure of a private institution both in terms of the recruitment and payment of our staff (no longer subject to the restrictions of the governmental departments) and in the management of our financial resources. Our current expenditure will no longer need to be submitted to the lengthy and complicated administration procedures that were obligatory till now. The Direction, controlled by a Supervision Committee, can freely contract, commission and pay all the services necessary for our current activities. Our capacity of decision is now as flexible as our structure.

The new statutes also mean that the structure of our Direction and our Departements is effectively as created by the 1992 law. The Direction is composed of three members: the President and two Vice-Presidents. JOÃO BÉNARD DA COSTA and JOSÉ MANUEL COSTA were named, October 3, as President and Vice- President, and another Vice-President will be nominated very soon.

The two main services provided by the CINEMATECA PORTUGUESA - MUSEU DO CINEMA are the **National Moving Images Archive (ANIM)**, operating at the new conservation and research center inaugurated in 1996 on the outskirts of Lisbon; and the **Department of Permanent Exhibition**, operating at our headquarters in the center of Lisbon. The latter activity involves not only programming but an ongoing museological project that embraces film screenings as part as a wider initiative aimed at inserting our collections (films and non-films) in a specific context or theme.

We are now working on a new staff structure and on contracts with the personnel that will work at CINEMATECA PORTUGUESA - MUSEU DO CINEMA. Our staff will now number 81, which represents a considerable increase in comparison with the former number.

1997 was also the first complete year of the new Conservation Center (ANIM) opened at the end of 1996. The core of our archive work was therefore naturally divided between the creation and consolidation of the new working structures and direct acquisition and preservation activity.

As for the structures, all the main departments of ANIM are now operating, namely the basic film preservation areas, acquisition and access routines, cataloguing and filmography, and the film-video transfer system for television and access purposes (the areas which **have not** opened yet are the film laboratory, the general video access area and the posters conservation area, all scheduled to start in 1998). Fundamental structural achievements at this level, both quantitative and qualitative, were obtained in the basic handling routines (identification, checking, repairing) and in the conception and preparation of a new global data base, including the catalogue and filmography data plus technical and access records.

As for acquisition, we should stress the fact that, immediately following the opening of the new Center, and in view of its new storage conditions, we managed to significantly increase the rate of voluntary deposits of film collection and materials. In this area, the greatest structural change was the institutional agreement with TOBIS FILM (now being ratified by individual agreements with film producers) by which the original negatives of the Portuguese films produced in recent decades (from the seventies until now) shall gradually be deposited at the CINEMATECA. This is indeed a major step in the safeguarding of our national production, because the period in question is that which is least represented in our Archive.

Our concern with this period in the history of Portuguese cinema was also connected with a major **new development** in 1997 in the area of film preservation. Having obtained additional special financial support (in addition to the current annual budget programs and the specific **nitrate program**) we have now started a systematic annual program for the preservation of the Portuguese features of the 70s, 80s and 90s. Again, this is a decisive step towards the global preservation of our film heritage.

II. ANIM (Archive Department)

1. Acquisition

In 1997 a total of 400 new titles were added to our collection. Of this total 195 were feature films (mainly foreign productions) and 205 were short films (mainly documentaries and newsreels of Portuguese production).

Among the more relevant acquisitions were:

- 98 new titles (feature films) acquired from the Portuguese film distributor IMPERIAL FILMES (including both Portuguese and foreign titles)
- the agreement with the distributor FILMES LUSOMUNDO which led to the deposit made by TURNER ENTERTAINMENT CO. of 25 different titles (in 35 mm and 70 mm prints) including among others CASABLANCA, QUO VADIS, THE DIRTY DOZEN, 2001: A SPACE ODYSSEY, 2010, BEN-HUR, DR. ZHIVAGO, GONE WITH THE WIND, KELLY'S HEROES, POINT BLANK, POLTERGEIST and WHERE EAGLES DARE

- the deposit made by the American director JON JOST of almost his entire body of work, including many prints and original negatives, in a total of 31 different titles

Also, continuing what has been a major tendency in recent years, several important deposits were made by national institutions and individuals. Of these we should mention particularly the cultural and patrimonial significance of the agreements established with TOBIS PORTUGUESA (see chapter I) and also with the CALOUSTE GULBENKIAN FOUNDATION (leading to the deposit of many prints, 118 in total, including fiction and non-fiction of Portuguese and foreign origin, and also some negatives of Portuguese shorts).

Finally, we should mention an important deal with the company HOLLYWOOD CLASSICS through which we will acquire in the near future several titles from the Turner Entertainment and 20th Century Fox collections.

2. Conservation and Preservation

As for the development of the new conservation Center (ANIM) since the acquisition of basic preservation and viewing equipment in 96, we have now started negotiations for purchase of new equipment for a restoration laboratory, including a biformat optical step printer (a Debie TAI archive model) and a video colour analyser, thus adding two key elements to the ones already existing (a Lipsner-Smith cleaning machine and a Debie TCI 35 mm continuous contact printer).

A total of 11.085 meters of nitrate film was transferred onto safety and a total of 302.270 meters was processed in the course of several different projects, including both black and white and colour stock. The scope of restoration techniques included normal duplication of negatives and prints (both black and white and colour), *desmetcolour* restoration of tinted and toned originals and also digital sound restoration.

Important projects:

- the silent film AS PUPILAS DO SENHOR REITOR (Arthur Duarte, 1922) was restored starting from both the original nitrate negative and a nitrate tinted and toned print. This restoration was made possible with the co-financing of the Lumière Project.
- the classic ANIKI-BOBÓ (Manoel de Oliveira, 1942) was restored from the original negatives and from several other materials including an original, unfortunately incomplete, nitrate print. The soundtrack restoration was done using digital technology. This restoration was also made possible through Lumière Project funding.
- the preservation of the theatre release version of 1978's AMOR DE PERDIÇÃO, also directed by Oliveira, including the duplication of a blown up set of intermediate split materials and new prints
- two recently discovered shorts directed by Oliveira in the 30s (A HULHA BRANCA and PORTUGAL JÁ FAZ AUTOMÓVEIS) restored from the original nitrate negatives
- the preservation of three more titles directed by the important Portuguese filmmaker Manuel Guimarães (O TRIGO E O JOIO, A COSTUREIRINHA DA SÉ and O CRIME DE ALDEIA VELHA)
- the preservation of a series of 211 short films directed by the poet Ruy Cinatti c.1958 in Timor, a project made possible thanks to a protocol established between Cinemateca Portuguesa, Museu Nacional de Etnologia and the Portuguese Commission for the Discoveries, who co-financed the operation
- the preservation of important titles of the Cinema Novo Português from the 70s, including QUEM ESPERA SAPATOS DE DEFUNTO (César Monteiro, 1971), A POUSADA DAS CHAGAS (Paulo Rocha, 1971), AS ARMAS E O POVO (various, 1975), NÓS POR CÁ TODOS BEM (Fernando Lopes, 1976) and VEREDAS (César Monteiro, 1977)

- the newsreel series IMAGENS DE PORTUGAL (1957-1958) continuing a project that was started some years ago

3. Cataloguing

The main priority this year was the development of a new data base, replacing the old MCRO-ISIS software, through which instant access will be possible on site for internal or other potential users. Nevertheless, under the MICRO-ISIS system still in use, we added 1.722 new titles to the existing Catalogue (both of national and foreign production, features and shorts).

4. Access

In 1997 a total of 565 different films were accessed in some way or another, which shows a very significant increase compared to the figures for 1996 (only 132 films). A total of 122 individual researchers used our new viewing facilities in ANIM.

There was a significant increase in research and access leading to the sale of moving images for new productions (mainly television), both Portuguese and foreign. Among the more important users we might mention: ACETATO PRODUÇÕES ("History of Portuguese Cinema"), VALENTIM DE CARVALHO (the TV series on the Portuguese dictator Salazar), FÁBRICA DE IMAGENS (TV programs on Lisbon, river life, and biographies of major names in our Cinematography - Leitão de Barros, António Silva, Beatriz Costa) and several collaborations with the two most important Portuguese television networks (R.T.P. and S.I.C.).

We also continued our research collaboration with several cultural and academic institutions such as:

Museu do Ar, Museu da Farmácia, Museu Nacional de Etnologia, Museu da Marinha, Museu da Ciência, Escola Superior de Teatro e Cinema, Teatro Nacional D. Maria II, Instituto Franco-Português, Universidade Aberta, Universidade Nova de Lisboa, Universidade Autónoma de Lisboa, Universidade de Évora, Universidade da Madeira, Expo 98, Fundação Calouste Gulbenkian, Câmara Municipal de Lisboa, I.A.P.M.E.I., Emerson College, King's College of London, Universitat Trier.

We collaborated with the following film festivals and other institutions that promoted cultural events:

Festival Internacional de Curtas Metragens de Vila do Conde, Instituto Camões, Centro de Estudos Cinematográficos de Coimbra, Culturgest, Encontros Cinematográficos da Amascultura, Cineclube de Faro, Cineclube de Viseu, Cineclube do Porto, I.P.A.C.A., Frankfurt 97 International Fair, Forum Cinéma Européen Strasbourg, Galerie Nationale du Jeu de Paume, National Gallery of Art (Washington), Rencontres de Cinéma de Manosque, Mar del Plata Cinema Festival, Mediateca Toscana, Université de Genève, Cinemac I.

Finally, we maintained our relationship with several FIAF archives through the lending of prints to: Filmoteca Española, Bundesarchiv Filmarchiv and Deutsches Filmmuseum.

III. PERMANENT EXHIBITION

1. Screenings

621 feature films and 209 shorts were programmed in 1997 in a total of 681 screenings, attended by 56 798 spectators. As usual, for each film we prepared and distributed original texts to the spectators.

The main events of the year, by chronological order, were:

- A complete retrospective of JACQUES BECKER's work, co-organised in January and February with the FILMOTECA ESPAÑOLA.
- A complete retrospective of the Portuguese director MANUEL GUIMARÃES, an important and almost forgotten filmmaker of the 50s. (February)
- The first major Festival ever organised in Portugal on **Egyptian Cinema** (29 features, from 1939 to 1996). We called it: "Deciphering the Egyptian Cinema". The Festival which ran April and May, was made possible by the generous cooperation of the Egyptian Embassy in Lisbon and the Institut du Monde Arabe, in Paris.
- The touring program "**The European Avant-Garde from its origins to 1945**", organised by the NEDERLANDS FILMMUSEUM and the MUSEO NAZIONALE DEL CINEMA DI TORINO. The CINEMATECA PORTUGUESA - MUSEU DO CINEMA was one of the European museums / archives to welcome this program, which included 15 screenings with 121 films (mostly shorts). To the original program, we added some avant-garde Portuguese films from the same period (May).
- A complete retrospective of ROBERT BRESSON's work, co-organised in May with the FILMOTECA ESPAÑOLA.
- A complete retrospective of VALERIO ZURLINI's work (May).
- "**Que Viva Mexico!**", a major Festival of Mexican Cinema from the 30s to the present. Thanks to the valuable cooperation of the FILMOTECA DE LA UNAM, we presented 41 features including the complete Mexican production of LUIS BUÑUEL. The Festival ran through June and July.
- A tribute to the Portuguese actor VIRGILIO TEIXEIRA, one of our most popular actors of the 40s and 50s, on the occasion of his 80th anniversary (June).
- A complete retrospective of the work of SANTIAGO ALVAREZ, attended by the director, and held with the help of the Cuban Embassy in Lisbon and the ICAIC / CINEMATECA DE CUBA (July).
- The first **Gay and Lesbian Film Festival** ever to take place in Portugal, co-organised, in September, with the Portuguese delegation of ILGA.
- A huge retrospective on Russian cinema (22 programs and 45 films) commemorating the 80th anniversary of the Soviet Revolution. We called it "**From Russian Cinema to Soviet Cinema and Vice Versa**" and we emphasized works from the years 1915 - 1918 (BAUER, PROTAZÁNOV, etc) and from the post-communist era, from 1991 till now. We also presented some classics of Soviet cinema, some notorious censored films and a sample of films reflecting the official ideology. The season ran in October and November and was possible thanks to the valuable cooperation of the Russian Embassy and of the GOSFILMOFOND.
- The largest event started in November and will not finish until March 1998. It marks the 50th anniversary of the creation of the ACTOR'S STUDIO, and is a Festival (120 features) illustrating the major works of the Method from the Group Actors of the 30s to its influence at the present. So far, we have presented complete retrospectives of ARTHUR PENN (in his presence) and ELIA KAZAN. In 1997, the first "chapters" of this Tribute were

dedicated to "the Beginnings"; "John Garfield, the first Method Star" and "Texts for Method Actors" (the Method writers).

- A Tribute to the Portuguese actor MÁRIO VIEGAS (20 features and 2 shorts) on the first anniversary of his untimely death, aged 47.

- The continuation of the series "Film Directors of the XXI Century" (see Report from the last year). During 1997, we presented the complete work of FRED KÉLÉMEN (March), EDGARDO COZARINSKY (June) and BÉLA TARR (October) in the presence of the directors themselves.

- We also gave a "Carte blanche" to the art and film scholar JEAN-LOUIS SCHEFER, with 15 programs and two lectures (July).

- Among other events we should stress: "Bogie in Excelsis" (a tribute to Humphrey Bogart, on the 40th anniversary of his death); Tributes to MARCELLO MASTROIANNI, TOTÓ, KATHARINE HEPBURN, MARCO FERRERI, GIUSEPPE DE SANTIS, ROBERT MITCHUM, JAMES STEWART, WILLIAM BURROUGHS and BURGESS MEREDITH; "The Concept of Modernity in Film (1957 - 1997)" "The Swashbuckler Films"; "Racism and Films"; "The New French Film"; "The New German Film", etc.

During 1997, we inaugurated a series of public screenings in cooperation with the Lisbon College of Law. These screenings - the first of their kind in Portugal - are part of the University curriculum. The subjects are chosen by the University but the films "illustrating" such subjects are chosen by the CINEMATECA. Another wellcomed innovation: this cooperation with the College is paid, not in currency, but in new prints for our collection.

Finally, a curious story: in March, we gave "carte blanche" to a young girl, EVA DINIZ (13 years) who sent us a project of a book with some very curious texts about major actresses. As she longed to see films with those actresses that she never had seen, we organised (February) a special event with the films of her choice. The media gave great attention to the event, and the Spanish newspaper **El Pais** even included an article about "the child - programmer"...

All our screenings of silent films were, as usual, accompanied by live music. We had the participation of the pianists NICHOLAS MCNAIR, BERNARDO SASSETTI and JOÃO PAULO ESTEVES DA SILVA.

A very important new trend, inaugurated at the end of 1996, when the CINEMATECA closed temporarily its film theatre in Lisbon and moved to Oporto for one month, was the decentralization of our activities. Cooperating with the initiative ROTAS ("Ways") of our Ministry of Culture, we programmed not only in Lisbon, but in other Portuguese towns. Without interrupting our screenings in our own premises, we also "travelled" and organised four small festivals: Funchal (Madeira) with 18 programs, mainly a retrospective of films made in Madeira; Oporto, with the whole of BUÑUEL's Mexican oeuvre; Coimbra, in cooperation with the University of Coimbra, with 23 programs about "**Cinema and Literature**"; and Faro, with a tribute to the Portuguese directors ANTÓNIO REIS and MARGARIDA CORDEIRO, with a "carte blanche" to MARGARIDA CORDEIRO.

For all this programming we must stress not only the cooperation of the FILMOTECA ESPAÑOLA and JOSÉ MARIA PRADO and CATHERINE GAUTIER, but also our gratitude for the cooperation of the NFTA (CLYDE JEAVONS, ANNE FLEMING, BRYONY DIXON), the CINÉMATHÈQUE FRANÇAISE (DOMINIQUE PAÏNI, ALAIN MARCHAND, BERNARD MARTINAND and JULIE RENÉE), the CINÉMATHÈQUE ROYALE / KONINKLIJK FILMARCHIEF (GABRIELLE CLAES), the CINÉMATHÈQUE SUISSE (HERVÉ DUMONT and BERNARD UHLMANN), the

CINÉMATHEQUE DE TOULOUSE (JEAN-PAUL GORCE and LOÏ GRELIER), the CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE (ANGELO LIBERTINI and PAOLA CASTAGNA), the MUSEO NAZIONALE DEL CINEMA (PAOLO BERTETTO and SERGIO TOFFETTI), the NEDERLANDS FILMMUSEUM (HOOS BLOTKAMP), the CINÉMATHEQUE MUNICIPALE DU LUXEMBOURG (MARC SCHEFFEN and CLAUDE BERTEMES), the NARODNY FILMOVY ARCHIV (VLADIMIR OPELA), the DEUTSCHES INSTITUT FÜR FILM KUNDE (CLAUDIA DILLMANN), the FILMOTECA DE LA UNAM (IVAN TRUJILLO), the MOMA (MARY LEA BANDY and ANNE MORRA), the ICAIC / CINEMATECA DE CUBA (REYNALDO GONZÁLEZ), the SVENSKA FILMINSTITUTET (ROLF LINDFORS), the MAGYAR FILMINTEZET (VERA GYÜREY) the GOSFILMOFOND (VLADIMIR MALYSHEV and VLADIMIR DMITRIEV), the ARCHIVES NATIONALES DE BOIS D'ARCY (MICHÈLLE AUBERT and ERIC LE ROY), the BUNDESARCHIV (KARL GRIEP), the IMPERIAL WAR MUSEUM (ROGER SMITHER), the MÜNCHEN STAADTMUSEUM (CHRIS HORAK), the UCLA FILM AND TELEVISION ARCHIVE (ROBERT ROSEN and DIANA ROSS) the GEORGE EASTMAN HOUSE (PAOLO CERCHI USAI), the SUOMEN ELOKUVA - ARKISTO (MATTI LUKKARILA and SATU LAAKSONEN).

2. Exhibitions

. The Cinema Goes to the Theatre

This exhibition, on the relationship between Portuguese theatre and Portuguese cinema throughout the century, opened at the Museum of Theatre (Lisbon) in June 1996 and ran until March 31 1997.

. Aurélio da Paz dos Reis

This exhibition opened at CASA DAS ARTES (Porto), in November 18 1996, , as part of the celebrations of the centennial of the first ever screening of a Portuguese film, and closed on March 31 1997. In May, the exhibition was shown in Lisbon at Sociedade Nacional de Belas Artes.

. Mário Viegas

We held an exhibition on November as a tribute to the life and career of this late Portuguese actor and theatre director.

3. Cinema for Schools

During 1997, the Cinemateca Portuguesa-Museu do Cinema organized 27 screenings for pupils aged 7 to 11, attended by 6135 children.

A big window display on the subject of Cinema and School was set up at the Education Ministry in May and June.

4. Documentation

As for the computerization of the Documentation Center, we have continued with the introduction of previously indexed cards. We have also concluded the digitalization of press clips and, of course, the indexing on computer of all the new periodicals and books we have ordered for our library throughout the year. The library acquired, by purchase, donation or exchange, 910 new books, 227 periodical titles, 220 scripts and also press releases and programmes of festivals and retrospectives held in Portugal and abroad.

Our readership totalled 1787. 9654 books were consulted and 21358 photocopies were ordered. Books consulted at internal level totalled 306.

5. Publications

During the year, we published the following books:

- 1 - MÁRIO VIEGAS (80 pages)
- 2 - VIRGILIO TEIXEIRA (40 pages)
- 3 - BÉLA TARR (32 pages)
- 4 - EDGARDO COZARINSKY (66 pages)
- 5 - JOHN FORD (a critical analysis of all his films) (280 pages)
- 6 - HUMPHREY BOGART (44 pages)
- 7 - DECIPHERING EGYPTIAN CINEMA (206 pages)
- 8 - QUE VIVA MEXICO! (191 pages)

We also published - as usual - an agenda for 1998

GUESTS

Among the visitors welcomed at Cinemateca Portuguesa during 1997 were CATARINA VAZ PINTO, Secretary of State for Culture, the Portuguese Directors MANOEL DE OLIVEIRA, JOSÉ FONSECA E COSTA, DÓRDIO GUIMARÃES, ELSA BRUXELAS, MARIA JOÃO ROCHA, JOÃO PEDRO RODRIGUES and the actors ISABEL RUTH, VERGILIO TEIXEIRA, AMÁLIA RODRIGUES.

Among foreign personalities, we had the honour of receiving ARTHUR PENN, WERNER PENZEL, WERNER SCHROETER, BELA TARR, JEAN-LOUIS SCHEFER, EDGARDO COZARINSKY, GABRIEL RETES, LOURDES ELIZARRARÁS, ROBERTO COBO and SANTIAGO ALVAREZ.

We were also happy to welcome our colleagues VLADIMIR MALYSHEV, VLADIMIR DMITREV, GABRIELLE CLAES and HOOS BLOTKAMP.

IV. INTERNATIONAL RELATIONS

Once more, the Cinemateca Portuguesa- Museu do Cinema was deeply involved in FIAF activity and in the collective activity of the European Archives. We organised an ARCHIMEDIA Advanced Course Session on "Archival Rights" (Lisbon, May 25 to 28) conceived as a collective seminar with archivists, lawyers (experts on audiovisual law) and representatives of rights holders and the film industry (namely top FIAPF, FIAD, "HOLLYWOOD CLASSICS" and FERA managers or representatives). This training project was supported by MEDIA II, ARCHIMEDIA.

Both JOÃO BÉNARD DA COSTA and JOSÉ MANUEL COSTA attended the FIAF Congress in Cartagena.

JOÃO BÉNARD DA COSTA, as member of the Commission for Programming and Access, attended the last meeting of the Commission in Paris (December).

JOSÉ MANUEL COSTA represented us in several Festivals, such as Berlin, Bologna, San Sebastian, Pordenone, etc.

JOÃO BÉNARD DA COSTA gave a lecture on programming at one of the Advanced Course Sessions of ARCHIMEDIA in Brussels (March).

JOSÉ MANUEL COSTA, as President of the ACE, chaired the Symposium on European Film Heritage, included in the II Forum of European Cinema, and presented the formal conclusions of this Symposium at the European Parliament in Strasbourg (June).

JOÃO BÉNARD DA COSTA made several presentations of Portuguese Cinema abroad and was received by our colleague WALTER SCHOBART, from the DEUTSCHES INSTITUT FÜR FILMKUNDE, during the Frankfurt Book Fair, this year dedicated to Portugal. He programmed one of the retrospectives on Portuguese Cinema organised by our colleagues from Frankfurt during the Fair.

The head of the ANIM, FILIPE BOAVIDA, participated in the ARCHIMEDIA sessions held in London and Paris and was appointed a full member of the GAMMA GROUP after a meeting in Bologna.

Members of the staffs of the ANIM and of the Department of Permanent Exhibition participated in the ARCHIMEDIA introductory and advanced courses while another member of the ANIM took an apprenticeship in BOIS D'ARCY, with official support of the French Government.

V. BUDGETARY MATTERS

(in portuguese escudos)

Staff	182 883 667\$00
Publications Acquisition	5 948 510\$00
Stills Archive	1 637 038\$00
Programming and Publications	53 363 238\$00
Preservation	136 624 013\$00
Foreign Films Acquisition	39 221 032\$00
New Conservation Center (ANIM)	40 964 232\$00
New Equipment (ANIM)	140 239 816\$00
Administration and Maintenance	140 251 302\$00
TOTAL	741 132 848\$00

741 132 848\$00 = **US DOLARES 4 004 587**
(USD/185\$071)

VI. OTHERS

To conclude this report, I would like to extend my deepest gratitude to all my Colleagues who, on the occasion of my accident in Cartagena, showed me so much friendship and support.

To all of them - to all of you - my heartfelt thanks.

CINEMATECA PORTUGUESA - MUSEU DO CINEMA, Lisbon, March 5 1998

THE PRESIDENT

(João Bénard da Costa)



REPUBLIKA SLOVENIJA
 MINISTRSTVO ZA KULTURO
ARHIV REPUBLIKE SLOVENIJE

THE SLOVENE FILM ARCHIVES (SFA)

1. Acquisitions of the year

On the basis of the voluntary deposit/gift and purchase the SFA acquired in 1997 from various institutions such as: Academy of Theatre, Radio, Film and TV, Poljche Training Centre, Historical Archives of Ljubljana, Regional Museum in Postojna, The Slovene Alpine Association, Provincial Archives of Nova Gorica, Cinema theatre Metronom, The Ethnographic Museum of Slovenia, Tourist association of Slovenia, Slovene Cinematheque and The Pioneer home deposited 1255 films (1555 reels).

Individuals deposited 129 films (158 reels).

2. Progress and problems in the field of preservation

Archival films are stored in air - conditioned vaults at the seat of the SFA and outside Ljubljana in Gotenica. The vaults are equipped with fire - detection system and anti burglary alarms. They are additionally isolated against humidity.

The equipment for the maintenance and chemical cleaning of film and four viewing tables were installed.

The films were systematically checked and viewed to detect damages. The damaged films were restored. Two nitrate films were copied. This year 22 films had been copied. The main problem is that SFA don't have its own laboratory. The film laboratory doesn't exist in Slovenia, SFA must therefore copy their films outside the country especially in Zagreb, Croatia. For a small amount of copied films SFA uses private laboratory in Ljubljana.

3. Cataloguing - Documentation - Research

Prior to the deposit to the SFA, all films were professionally checked, technically equipped, described and registered.

81 documentary films were documented on the basis of screening, i.e. the data on producers, the original time run, contents and authors.

4. Film showings, exhibitions and publications

On the basis of an agreement with the Slovene Cinematheque, SFA had one projection of their films on the month. This started in November. 15 films have been presented during two projections.

Five index inventories, in addition for two books of slovene films, have been published.

5. Budgetary matters, relations with governmental authorities

Total annual budget of SFA is: 285.483 USD

for salaries	146.742 USD
copying	56.019 USD
purchases	32.678 USD
equipment	11.628 USD
material costs	30.695 USD
activity	8.721 USD

The Slovene Film Archives (SFA) are an independent internal organizational unit of the Archives of the Republic of Slovenia as an administrative agency within the Ministry of Culture of the Republic of Slovenia.

6. International relations (FIAF and others)

The SFA had continual continual contact and talks with Bundesarchiv - Filmarchiv Koblenz, Magyar Filmintezet/Filmarchivium Budapest, Narodni Filmovy Archiv Praha (two members of technical staff visited it), Centro Sperimentale di Cinematografia/Cineteca Nazionale Roma, Kinoteka Makedonije, Filmarchiv Austria Vienna, Jugoslovanska Kinoteka, Kinoteka Bosne i Hercegovine and Croatian Cinematec.

Cataloguing and Documentation staff participated at the Conference on Euro - mediterranean Audiovisual and Cinematographic Heritage in Sitges, FIAF Congress in Cartagena, ACE meeting in Cartagena and Pordenone, seminar organised by Audiovisual Eureka about New Technologies for the audiovisual industry: DVD, New media for film storage and production, image holding and the future in Monaco, Preservation/Restoration Seminar in Vienna and the festival the Days of Silent Film in Pordenone.

7. Special events

The new Act on archival material and the archives has been considered by the Parliament. The new Act will cover also the preservation and security of film material. By the new legislation, all Slovene producers using state funds for their film production must deposit master material and one copy in the SFA, when they finish with the post production.



NATIONAL FILM AND TELEVISION ARCHIVE

Annual Report 1997

1.0 ACQUISITIONS

1.1 Features

This section completed selection, identification, documentation and formal acquisition of 2,682 titles, almost twice the number of titles acquired during the previous year. Nearly half of these were in the form of VHS cassettes which are retained specifically as viewing material. Certainly, more and more productions are now being made available to the Archive on video formats, although where a film or programme is actually produced on film it is, of course policy to continue to strive towards acquisition of original material. Note that 54 DTS sound discs have also been acquired for some of the recently produced Hollywood movies.

Key donors during the year have been BBC Television, who have been rationalising their viewing print collection and passing many hundreds of surplus titles over; Channel Four Television, continues to transfer transmission prints to us under the terms of a new agreement drawn up a couple of years ago; United International Pictures (UK), Warner Bros Distributors Ltd, Columbia TriStar Films (UK), the London Film Festival and other divisions of the Institute. Also, two large collections of valuable show business home movie footage have come from the estate of the late actress Beatrice Lillie and the family of the late entertainer Leslie Henson.

A number of high quality positives have been added to the "Treasures from the National Film and Television Archive" library for screening at the Museum of the Moving Image: *LE MÉPRIS/IL DISPREZZO* (1963), *DIE 3-GROSCHEN-OPER* (1931/48), *THE NIGHT OF THE HUNTER* (1955), *"- ONLY ANGELS HAVE WINGS"* (1939), *WRITTEN ON THE WIND* (1956) and a replacement copy of *BLACKMAIL* (1929). Virtually all the 150 features in this dedicated collection of classics were screened at the Museum at least once during the year. We have also secured 35mm preservation material on three British features previously thought lost: *BELLA DONNA* (1934) (our thanks to Prague's Narodni Filmovy Archiv), *THE MAYOR'S NEST* (1932) and Michael Powell's *HIS LORDSHIP* (1932), this last launched with great success at the 1997 London Film Festival.

1.2 Documentary

A total of 1204 documentary or non-fiction titles were formally accessioned into the collection during the 1997 period. The majority was acquired on either 16mm or 35mm film (61%) or videotape (27%), with the remainder being made up of 8mm, 9.5mm, audiotape, and two single and rather rare examples of 28mm and 62mm.

The range of subject matter covered remains as broad and eclectic as ever, although this year we have acquired a number of particularly interesting amateur and home movie collections. In addition to the personal films of Britain's pioneer of family planning, Marie Stopes, the

Archive also received the personal collection of Lady Finlay which records family anniversaries and holidays from 1928 to 1968, and constitutes a remarkable piece of social history. Of no less importance were individual collections from ordinary members of the public documenting local and expatriate life in Hong Kong, China and South East Asia during the 1930s; travels in Bulgaria in the 30s and 40s; and expeditions to Samoa in 1937.

Through close collaboration with the Arts Council of England, we have continued in our collection and preservation of artists' film and video, with works from a number of key independent artists deposited this year. The advertising agency, J. Walter Thompson, transferred a collection of negatives and printing materials made on behalf of their clients, including campaigns for Kelloggs and Findus products. The Archive's working relationship with the Public Record Office continues to develop and this year a number of collections from government departments have been acquired on their behalf.

1.3 Television

A total of 20,069 television programmes were acquired during 1997. Of these, 8,065 were acquired by direct recording: 3,512 from ITV; 2,856 from Channel 4; 1,357 from Channel 5; 335 from the BBC and 5 from satellite. The remaining 12,004 programmes acquired by donation included continuing deposit of 2" videotape masters from the BBC. In addition, over 3,000 tapes, representing the proceedings of Parliament between November 1994 and November 1995 were deposited. In broadcasting terms, the most important event of the year was the start of Channel 5 at the end of March. The NFTVA has statutory responsibility for the archiving of its output and we recorded the entire first week.

In more general historic terms, the year was dominated by two major news events: the General Election which saw the first change of governing party for 18 years; and the death and funeral of Diana, Princess of Wales. Comprehensive recordings were made of the coverage of both events from all channels.

2.0 PRESERVATION

2.1 Considerable time was taken up this year in preparing for the implementation of the Heritage Lottery Fund project which involves construction of temporary buildings to accommodate staff required for the collection management programme of work.

2.2 Normal preservation work has continued despite this, our target for the 1997/98 financial year being 2 million feet which we are well on target to achieve. The safety collection continued to give concern and a higher proportion of our work was dedicated to decomposing acetate materials, particularly acetic sound-tracks and material from the Dufaycolor collection.

2.3 Among the special restoration projects worked on during the year, two of the most satisfying were David Lean's OLIVER TWIST (1948) and Len Lye's A COLOUR BOX (1935). For OLIVER TWIST a print was produced by the Conservation Centre directly from the original nitrate negatives and, despite some damage and decomposition (corrected by A-and-B roll printing from a second duplicating positive), the resulting new copy was one of the highlights of the London Film Festival. A COLOUR BOX proved even more exciting. We found that we held Len Lye's original hand-painted nitrate positive element for this outstanding innovative film made for the GPO. External film laboratories dismissed the material as impossible to print from, but the Archive's Technical Manager, João Oliveira, succeeded in copying the material achieving stunning results.

2.4 Improvements to the printers available in the Conservation Centre's laboratory continued. A new Debie TAI wetgate printer was purchased early in the year and after a number of modifications is now producing excellent work, coping well with shrunken material. João Oliveira also converted the Parkfield printer to produce standard 35mm copies from 28mm material, allowing us to copy a number of unique prints.

2.5 In the Video Preservation area the move towards mastering on digital formats was completed and plans for the transfer of the obsolete 2" videotape collection to iBeta using HLF money are well-advanced.

3.0 CATALOGUING, RESEARCH AND USE OF COLLECTIONS

The Cataloguing Section continued publishing within the NFTVA Filmographies Series'. The three new titles published in 1997 were: 'The Boer War 1899-1902, Ken Loach, and AIDS.

Cataloguing staff undertook cataloguing and research work which led to programming and presentations at several festivals, screenings and conferences. These events included 'Fred Karno's Music Hall', 'Queen Victoria's Diamond Jubilee', 'Frank Sinatra', 'Photographing Royals 1897-1947', 'Across Africa in an Automobile' (explorations of Count Láslo Almásy, the man played by Ralph Fiennes in THE ENGLISH PATIENT), and 'There is no creature loves me': a celebration of Richard III on screen'.

The Cataloguing Section continued its support of scholars in their academic research and television researchers in their programme planning. Extensive cataloguing research includes war neuroses, New Zealand cinema, and Jewish material for the Spiro Institute for the Study of Jewish History. A 106ft fragment from The BATTLE OF WATERLOO (1913) directed by Charles Weston for the British and Colonial Kinematograph Company, long believed lost, was discovered and catalogued.

4.0 PROGRAMMING

The NFTVA continued its normal programming strands throughout the year screening 'The Archive Presents' and 'In Fact' at the National Film Theatre and 'Treasures from the Archive' at the Museum of the Moving Image, as well as supplying many, many, other prints for seasons programmed by the NFT itself. In addition to the special programmes mentioned elsewhere in the report, Michael Cockerell, award-winning documentary maker and political observer, delivered an outstanding Ernest Lindgren Memorial Lecture on the relationship between politicians and the camera throughout the century: Clyde Jeavons continued the tradition of presenting archival cricket programmes to packed and enthusiastic houses: and an extended discussion programme, 'Scoop! How the Cameramen Captured the News', gave a number of veteran and current practitioners the opportunity to talk about their work.

5.0 BUDGETARY MATTERS

Like most Arts organisations in the UK the BFI suffered a cut in the 1997/98 financial year. The harshness of this was in part alleviated by the knowledge that the Heritage Lottery Fund award would still enable us to tackle some of our major backlogs of unacquired, unexamined and uncatalogued material. Nonetheless, a further cut to all BFI Budgets has been imposed for the coming year and it seems likely that a major activity review will be inevitable. Core archival functions are, however, expected to be protected to some degree.

6.0 INTERNATIONAL RELATIONS

6.1 1997 was rather a strange year for the Archive. The NFTVA's Viewing Service was previously responsible for supply of prints to FIAF members, but new policies at the British Film Institute (the Archive's parent body) meant that, from April 1997, bookings for off-premises theatrical screenings were to be carried out by a new BFI Division, BFI Films. A letter explaining the new structure went out to all FIAF members early in 1998.

Nonetheless, whether booked directly with the NFTVA or via BFI Films, FIAF members borrowed 154 features, 83 shorts and 6 television programmes (a total of 243 items) from the

Archive's collection in the course of the year. In addition to many requests for one or two titles, some archives made more extensive use of particular areas of our collection. These included Madrid (Shakespeare films and Billy Wilder titles), Amsterdam (Hitchcock), the Museum of Modern Art (Hitchcock and a series on stage adaptations), Stockholm (a selection of Powell & Pressburger titles, the Cinémathèque Française (1930s musicals), Montréal (Ken Loach), and Torino (silent shorts).

6.2. Clyde Jeavons, Anne Fleming and Henning Schou all attended the FIAF Congress in Colombia and participated in a number of meetings of ACE (the Association of European Cinematheques). As Head of the Technical Commission, Henning Schou gave assistance and advice to a number of archives, including the Hong Kong Film Archive, the Danish Filmmuseum, the Österreichisches Filmmuseum and the Imperial War Museum. Henning Schou and Clyde Jeavons also both taught courses at the Georgia Eastman House School of Conservation in Rochester.

A.F. February 1998



IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE

ANNUAL REPORT 1997

Acquisitions

During 1997, the Imperial War Museum Film and Video Archive made no single acquisition on the scale of last year's two large-scale transfers of material from NATO and the United Nations, but still made some important additions to its collections. Among acquisitions from official sources, notable arrivals have included those of 14 Beta-SP tapes of British Army activities with the NATO 'implementation force' in Bosnia, 200 16mm films of aeronautical research subjects from DERA Farnborough, and 195 cans of 35mm nitrate from the Chemical and Biological Defence Establishment at Porton Down.

The acquisition of amateur record film of the type highlighted in our presentation in the Cartagena symposium has remained a high priority. Important acquisitions in 1997 have included several records of service in the British armed forces in periods ranging from the 1930s to the 1960s as well as two reels of 9.5mm film shot by a member of Geraldo's Orchestra while on tour to entertain British forces in the Middle East in 1943 and in Germany in 1946. Two films privately made in 1946 and 1951 examining the medical effects of imprisonment on British prisoners of war and internees in Hong Kong and Singapore were acquired from the son of the neurologist who produced them.

Several companies have deposited 'broadcast standard' copies of television productions relevant to the Museum's terms of reference. Examples include selected episodes from the BBC series *People's Century* and the whole of the KCET/BBC co-production known in the UK as *1914-18* (released in America under the title *The Great War and the Shaping of the 20th Century*). A number of companies have again deposited interviews and other material generated by them as part of their work on productions which also used archive footage from FVA.

The Film and Video Archive also records with gratitude the arrival of a large consignment of British nitrate film "repatriated" by our colleagues in the Bundesarchiv-Filmarchiv, Berlin.

Preservation and Restoration

Preservation work continued steadily through the year, and staff of the Archive's preservation section have copied some 122,500 metres of nitrate film to safety stock.

The FVA completed 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.

Cataloguing, documentation and research

During the year, the FVA's catalogue database was successfully transferred from the DOS-based software IMMAGIC-PLUS to the same company's more user-friendly WINDOWS-based product, DB/TextWorks.

Entries for over 4,000 titles were added to the principal catalogue database, the majority of the new entries being "basic" or inventory-level records relating to recent large-scale acquisitions. The DB/TextWorks catalogue database now contains information on some 20,000 titles.

As has been noted in previous years, 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's database listing frame blow-ups, production stills and photographs relating to the cinema and film making held in the Photograph Archive now describes almost 3,400 images, including photographs of several cameramen and directors.

Film Showings

In the period January-April 1997, the IWMFVA continued regularly to programme public film shows in the Museum's 180-seat cinema. Films shown in this period included (in January) material illustrating the experience of conscription and (in February-April) material - including a programme of 12 feature films - selected to reflect the major concurrent Museum exhibition on *Forties Fashion*.

In May 1997, the Museum's Cinema closed for what is expected to be an 18-month period to allow for large-scale construction work in the surrounding parts of the Museum building. These works, which are scheduled for completion in 1999, represent Stage 3 of the Museum's major programme of extension and improvement begun over a decade ago. When finished, the current programme of building work will provide the Museum with a significant increase in its gallery space (largely to be used for a new permanent exhibition on the Holocaust) and with greatly improved facilities for education and conferences.

While the Cinema remains closed, a nearby gallery in the Museum has been converted into a temporary auditorium, with facilities for video-projection only. The temporary auditorium has been in regular use from May-December 1997 to carry on the moving-image component of the Museum's structured education programme. Partly because of the concurrent restructuring of the FVA's technical staff, described below, the temporary auditorium has, however, not yet been brought into use for regular public programming.

While the Museum's own Cinema has been closed, the FVA has been invited to present material from its collection on four occasions at the Cinema of the BFI's Museum of the Moving Image (MOMI), and is grateful to BFI South Bank for this opportunity to maintain its tradition of screening film.

Public Services

The Film and Video Archive has continued to be used by historians and others interested in the subjects covered by our collections, by the small number of cinéastes alert to the importance of 'non-fiction film' to the history of the medium, and by the general public. It has also continued to provide material for use in a number of television productions. Although levels of such use are below the peaks associated with the years marking the 50th anniversary of the Second World War, they remain high, reflecting the fact that a number of researchers and producers are realising that the IWMFVA houses material relevant to a

much broader spectrum of interests than a narrow interpretation of the Museum's name might suggest.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 317. Staff dealt with about 9,000 telephone enquiries and wrote over 2,000 letters.

Almost 450 researchers viewed film or video in viewing cubicles, and a further 400 viewed material in our small Preview Theatre.

Over 350 production files were opened during 1997, and contact was established or maintained with customers from all over the globe.

During the year, the IWM finally caught up with the Internet. The FVA may now be accessed by e-mail (the departmental address is film@iwm.org.uk) and an Imperial War Museum Web-site may be "visited" at www.iwm.org.uk.

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 1997, some 170 loans were made. Of these, about 65 were made to educational institutions, 90 were loans to other organisations within the United Kingdom, and the remainder were loans to FIAF colleagues, film festivals and other overseas borrowers.

Publications

At the end of 1997, the Imperial War Museum Film and Video Archive published a new 60-page illustrated *Handbook* which contains a brief history of the archive since the Museum first took advice on film preservation (and secured a budget for the purpose) in 1920, an account of the structure and work of the archive in the 1990s, and an overview of its collections. Copies of the *Handbook* will be circulated to FIAF affiliates in the first months of 1998.

An article by Jane Fish of the FVA's Production Office on the Second World War career of gifted amateur camerawoman Rosie Newman was published in issue 11 of the *Imperial War Museum Review* in November 1997. Jane Fish gave a paper based in part on this article at the Cinewomen Festival in Norwich the same month.

Staffing matters

Following the closure of the Cinema (mentioned above) the FVA has begun to introduce a new structure for technical staff involved in programming and access activities at its London premises. The old structure, which involved parallel units of 'projectionists' and 'assistant film librarians', is being replaced by the phasing in of a single team of multi-skilled 'film and video technicians'. The co-operation of the existing staff in implementing the new structure has been essential to its success.

International Relations

The Archive was represented at the FIAF Congress in Cartagena in April by Roger Smither, who contributed a paper to the Symposium on Amateur Film. Roger Smither also attended, in his role as Secretary-General, the EC meeting held in Beijing in October.

The Archive's Acquisitions Officer, Kay Gladstone, attended the annual meeting of the Association Européenne Inédits, the European amateur film association, held in Luxembourg in September.

Following the successful three-day international conference on news film held at the National Film Theatre from 2nd-4th October 1996 under the title *The Story of the Century !*, the same organising group - in which both the NFTVA and the IWMFVA are represented - is preparing a second conference to be held in October 1998. The organising group also arranged an event at the National Film Theatre on 21 September called *Scoop! How the cameramen captured the news* at which a panel of four veteran newsfilm cameramen were invited to talk and answer questions about some of the stories they had filmed.



Annual Activities Report to FIAF: 1997

ACQUISITIONS

Motion Pictures: In 1997, 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 *SPEED 2: CRUISE CONTROL* (Jan DeBont, 1997); *VOLCANO* (Mick Jackson, 1997); *INVENTING THE ABBOTTS* (Pat O'Connor, 1997); *RETURN OF THE JEDI* (1997 Reissue Edition); *BROKEN ARROW* (John Woo, 1997); *COURAGE UNDER FIRE* (Edward Zwick, 1997); *INDEPENDENCE DAY* (Roland Emmerich, 1997); *THAT THING YOU DO* (Tom Hanks, 1997); *THE CRUCIBLE* (Nicholas Hytner, 1997); *CHAIN REACTION* (Andrew Davis, 1997); *ONE FINE DAY* (Michael Hoffman, 1997).

Companies such as International Creative Management Agency, and individuals such as long-time benefactors Deanna and Lowell Peterson, Jere Guldin and Jeff Allen contributed dozens of 35mm titles. They included prints of *THE COLD ROOM* (James Deardon, 1984); *THE DUMB WAITER* (Robert Bierman, ca. 1980), a short dramatic film produced in Britain; *STATE OF FEAR* (Stephen Cornwell, 1988), a student thesis film produced at the University of Southern California (USC); *FUNNY GIRL* (William Wyler, 1968), *THE PARALLAX VIEW* (Alan J. Pakula, 1974); *PERFORMANCE* (Donald Cammell, Nicolas Roeg, 1970); *BEYOND MOMBASA* (George Marshall, 1957); *ENCHANTED ISLAND* (Allan Dwan, 1958); *ESCAPADE IN JAPAN* (Arthur Lubin, 1957); *PORT AFRIQUE* (Rudolph Mate, 1956); *THE FIRST TRAVELING SALESLADY* (Arthur Lubin, 1956); *THUNDER IN THE SUN* (Russell Rouse, 1959); *MY SON THE VAMPIRE* (John Gilling, 1963).

One of the year's most significant additions was a collection of more than 2000 16mm prints of feature films originally released by Warner Bros., RKO and M-G-M, deposited by Warner Bros. which now owns those film libraries. Warner Bros. titles include *THE JAZZ SINGER* (Alan Crosland, 1927); *LITTLE CAESAR* (Mervyn LeRoy, 1930); *42ND STREET* (Lloyd Bacon, 1933); *JEZEBEL* (William Wyler, 1938); *THE MALTESE FALCON* (John Huston, 1941); *YANKEE DOODLE DANDY* (Michael Curtiz, 1942). RKO titles include *LITTLE WOMEN* (George Cukor, 1933); *SHALL WE DANCE* (Mark Sandrich, 1937); *ABE LINCOLN IN ILLINOIS* (John Cromwell, 1940); *CITIZEN KANE* (Orson Welles, 1941); *OUT OF THE PAST* (Jacques Tourneur, 1947). The Archive's first significant acquisition of M-G-M titles includes *ANNA CHRISTIE* (Clarence Brown, 1930); *A NIGHT AT THE OPERA* (Sam Wood, 1935); *THE WIZARD OF OZ* (Victor Fleming, 1939); *THEY WERE EXPENDABLE* (John Ford, 1945); *THE POSTMAN ALWAYS RINGS TWICE* (Tay Garnett, 1946); *THE ASPHALT JUNGLE* (John Huston, 1950); *SINGIN' IN THE RAIN* (Gene Kelly, Stanley Donen, 1952); *THE BAD AND THE BEAUTIFUL* (Vincente Minnelli, 1952); *LOLITA* (Stanley Kubrick, 1962).

In addition to the large acquisition of 16mm prints from Warner Bros., individuals Michael Schleiger, Bob Dickson and Inês Mendes Gil also donated 16mm materials. Titles included *THE FUGITIVE KIND* (Sidney Lumet, 1959); *MADELEINE* (David Lean, 1950); *THE MECHANIC* (Michael Winner, 1972); *THE MISFITS* (John Huston, 1961); *THE GOLDEN*

GLOVES STORY (Felix Feist, 1950); HEADIN' FOR GOD'S COUNTRY (William Morgan, 1943); JOHNNY HOLIDAY (Willis Goldbeck, 1949); THE SAXON CHARM (Claude Binyon, 1948); WITHOUT HONOR (Irving Pichel, 1949); YOKEL BOY (Joseph Stanley, 1942); TIMBER FURY (Bernard B. Ray, 1950); LAW OF THE BARBARY COAST (Lew Landers, 1949); THE GENTLEMAN MISBEHAVES (George Sherman, 1946); AGAIN PIONEERS (William Beaudine, 1950); BAD MEN OF TOMBSTONE (Kurt Newmann, 1949); PRETTY BABY (Bretaigne Windust, 1950); SOUTHSIDE 1-1000" (Boris Ingster, 1950); THE DUTCH EAST INDIES (Eastman Classroom Films, c. 1930), "Cine-Kodagraph Newsreel, No. 5" (1938); "The Royal Wedding" (British Movietone News, 1947). Filmmaker Efrain Gutierrez deposited prints of PLEASE DON'T BURY ME ALIVE and LA ONDA CHICANA (ca. 1972), rare films about the modern Chicano experience. The Academy Award-nominated documentary BLUES HIGHWAY (Vince Di Persio, Bill Guttentag, 1994) and an early silent titled THE TWO SONS (Imp, 1909) were also donated to the Archive.

Among the Motion Picture Collection's most sizable components is its extensive assortment of theatrical trailers as provided by Bob Dickson and Jess Daily. Approximately 30 were added to the collection in 1997 including MARS ATTACKS, MICHAEL COLLINS, THE CRUCIBLE, 101 DALMATIONS, MICHAEL, CHAIN REACTION, MARVIN'S ROOM, SWINGERS, STAR WARS re-release, EVERYONE SAYS I LOVE YOU, MOTHER, EVITA and EVENING STAR. The Gene Autry Company supplied nitrate trailers announcing Autry's personal appearances at local theaters.

The Archive expanded its collection of videocassettes with copies of BAKER'S HAWK (Lyman D. Dayton, 1976); CRY FOR ME, BILLY (William A. Graham, 1972); ESCAPE 2000 (Brian Trenchard-Smith, 1981); FINGERS (James Tobak, 1978); FROM HELL TO VICTORY (Hank Milestone [i.e., Umberto Lenzi], 1979); HEDDA (Trevor Nunn, 1975); MYR. SYCAMORE (Pancho Kohner, 1974); MY BRILLIANT CAREER (Gillian Armstrong, 1979); PONY EXPRESS RIDER (Robert Trotter, 1976); SAM'S SON (Michael Landon, 1984); A TOUCH OF CLASS (Melvin Frank, 1973); UNCOMMON VALOR (Ted Kotcheff, 1983); WELCOME TO ARROW BEACH (Laurence Harvey, 1974). Also received were dozens of video copies of features submitted for Academy Award consideration recently and donated by Delia Salvi and Bonnie Rothbart Stark. Titles included BIG NIGHT (Stanley Tucci, Campbell Scott); BOUND" (The Wachowski Brothers); FARGO (Joel Coen); KANSAS CITY (Robert Altman); THE PORTRAIT OF A LADY (Jane Campion); PRIMAL FEAR (Gregory Hoblit); SHINE (Scott Hicks); INDEPENDENCE DAY (Roland Emerich); JERRY MAGUIRE (Cameron Crowe); MICHAEL COLLINS (Neil Jordan); SLING BLADE (Billy Bob Thornton); EVITA (Alan Parker); BRAVEHEART (Mel Gibson); THE BRIDGES OF MADISON COUNTY (Clint Eastwood); CARRINGTON (Christopher Hampton); CASINO (Martin Scorsese); DEAD MAN WALKING (Tim Robbins); LEAVING LAS VEGAS (Mike Figgis); MIGHTY APHRODITE (Woody Allen); MURIEL'S WEDDING (P.J. Hogan); THE POSTMAN (Michael Radford); THE SHAWSHANK REDEMPTION (Frank Darabont); SMOKE (Wayne Wang); TO DIE FOR (Gus Van Sant); AMERICAN ME (Edward James Olmos); BOB ROBERTS (Tim Robbins); DEVIL IN A BLUE DRESS (Carl Franklin); LORENZO'S OIL (George Miller); NATURAL BORN KILLERS (Oliver Stone); QUIZ SHOW (Robert Redford); SEARCHING FOR BOBBY FISCHER (Steven Zaillian); SHADOWLANDS (Richard Attenborough); THELMA AND LOUISE (Ridley Scott); UNFORGIVEN (Clint Eastwood); WHAT'S EATING GILBERT GRAPE (Lasse Hallstrom). Also added were videotape copies of UCLA student works including DENNIS WOODRUFF IN HOLLYWOOD, HOLDING MARGIE'S HAND, SOUTH AFRICAN WOMEN ARTISTS SPEAK, BLUES BEFORE SUNRISE, NOW AND AGAIN, SOLDIER BOYZ, KNIGHTS, PASSION OF JULIE, IN THE LABYRINTH, ISLAND BOUND, ANOTHER FIRST STEP, WORKING WEST and THE TRIP BACK. David Shepard provided the Archive with a copy

of POP GOES THE CORK (Maud Linder, 1983), a biographical film about French silent comedian Max Linder.

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

The Academy of Television Arts & Sciences, continuing its partnership with UCLA, contributed the 48th Annual Primetime Emmy nominees and winners (312 programs, 3/4"); the 48th Annual Los Angeles Area Emmy nominees and winners (133 programs, 3/4", Betacam and Beta SP); and the 23rd Annual Daytime Emmy nominees and winners (233 programs, VHS).

Hallmark Cards, Inc. continued its long association with the Archive by donating D2 videotape copies of five recent HALLMARK HALL OF FAME productions broadcast during 1996 and 1997: "The Summer of Ben Tyler;" "Calm at Sunset;" "Rose Hill;" "Old Man" and "What the Deaf Man Heard."

Another longtime supporter of the Archive, Los Angeles television station KTLA, donated D2 videotape copies of two of its anniversary specials: KTLA'S 50 GOLDEN YEARS (1997) and THE FIRST TWENTY YEARS: KTLA'S TWENTIETH ANNIVERSARY SHOW (1977).

Von Zerneck-Sertner Films continued its association with the Archive by donating 3/4" copies of its recently-produced television movies TWO CAME BACK, MOTHER KNOWS BEST, NIGHTSCREAM, ROBIN COOK'S INVASION and DYING TO BELONG.

Director Jack Smight donated three 16mm kinescopes of programs that he directed: THE SEVEN LIVELY ARTS episode entitled "The Sound Of Jazz" (1957), featuring performances by Billie Holliday, Gerry Mulligan, Lester Young and others; THE SOUND OF MILES DAVIS (1959), with the Miles Davis Group featuring John Coltrane; and an episode of the anthology series GOODYEAR TELEVISION PLAYHOUSE entitled "The Prizewinner" (1955) starring Betsy Palmer and Lamont Johnson.

1" and 3/4" copies of two other GOODYEAR TELEVISION PLAYHOUSE productions were received from the Wisconsin Center For Film and Theater Research: "Visit To A Small Planet" (1955, with Cyril Ritchard, also directed by Jack Smight) and "The Huntress" (1955, with Judy Holliday and Tony Randall, directed by Delbert Mann).

Comedian Bob Newhart donated 16mm kinescopes of 30 programs from his Peabody-Award winning 1961-61 series THE BOB NEWHART SHOW. Actor Peter Mark Richman provided 3/4" copies of eight episodes from CAIN'S HUNDRED (1961) and an episode of the Rod Serling-created western series THE LONER (1966). Bill Atkinson donated 16mm kinescopes of the THE DINAH SHORE SHOW and THE DINAH SHORE CHEVY SHOW, including the final two broadcasts from Ms. Shore's long-running the 15-minute program (1957).

Also received from the Academy of Motion Picture Arts & Sciences were 16mm prints of pilots to such series as HOGAN'S HEROES, SLATTERY'S PEOPLE, and THE BEVERLY HILLBILLIES.

The Museum of Broadcast Communications donated 3/4" tapes of eight episodes of KUKLA, FRAN & OLLIE (1949-54) in conjunction with a special Archive Television Theatre screening honoring that the 50th anniversary of the debut of that landmark children's series.

International Creative Management donated 16mm prints of the animated DOONESBURY SPECIAL (1977), produced and directed by John and Faith Hubley; and three programs from THE FORD SHOW (1959-60) starring Tennessee Ernie Ford and featuring guest stars Ethel Waters and Rosemary Clooney.

The Tennessee Ernie Ford Company donated a D2 videotape preservation master copy of the 1963 color special THE STORY OF CHRISTMAS, starring Mr. Ford and produced from the 2" original video master.

Some exciting examples of early television programming were received. First and foremost is a 16mm kinescope, donated by Warner Brothers, of WARNER BROTHERS, RCA AND NBC PRESENT INSTANTANEOUS LARGE SCREEN TELEVISION (1951), a closed circuit telecast from NBC's Radio City Studios to the Warner Theater on Broadway, unveiling a new theater/TV screen process. Actress Marge Greene donated 31 kinescopes of the DuMont network series MARGE AND JEFF (1953-54), a daily, unscripted 15-minute domestic comedy series. Longtime Archive supporter Harry Arends donated a 16mm kinescope of the FORD STAR JUBILEE musical "High Tor" (1956, starring Bing Crosby and Julie Andrews) and 16mm prints of five episodes of THE GEORGE BURNS AND GRACIE ALLEN SHOW (1950-55). Another longtime Archive supporter, Mrs. Jack Denove, donated a 16mm kinescope of the second balloting for Vice President at the 1956 Democratic National Convention, featuring a speech by John F. Kennedy. The oldest programs received were the 16mm original

kinescopes of two episodes of the music/fashion series CHAMPAGNE AND ORCHIDS (1948-49), donated by the show's star Adrienne Henoch. The Archive received a videotape copy of one of these programs in 1996.

The Archive also received a number 16mm kinescopes of programs telecast in the Los Angeles area in the early 1950s. Among them are a 1957 tour of the Walter Lantz animation studios which aired live on KTTV's SUCCESS STORY series; installments of YOUR CHILD AND YOU (KNXT) and THE AMERICAN INSTITUTE OF FAMILY RELATIONS (KLAC), both from 1950 and donated by producer Walter Bien; and KEYS TO A GREAT MARKET, a 1954 promotional program produced by KABC-TV donated by the Academy of Motion Picture Arts & Sciences.

Documentary highlights include the "Mr. Miami Beach" episode of THE AMERICAN EXPERIENCE (1997) donated by MDTV Productions; the "Big Dreams, Small Screen" episode of THE AMERICAN EXPERIENCE (1997) donated by Windfall Films; MARGARET SANGER (1997) donated by Cobblestone Films; PICASSO PAINTS PICASSO (1997) donated by Great Projects Film Company; DAWN OF THE EYE (1997) donated by the Canadian Broadcasting Corporation; various NATIONAL GEOGRAPHIC SOCIETY SPECIALS donated by Irwin Rosten; and CRONKITE REMEMBERS and MIKE WALLACE REMEMBERS, both donated by CBS News.

PRESERVATION

Motion Picture: Feature films and short subjects preserved by the Archive during 1997 included:

ETERNAL LOVE (United Artists, 1929) d. Ernst Lubitsch; with John Barrymore, Camilla Horn; musical arranger, Hugo Riesenfeld; complete musical score and sound effects from synchronoous disks; 9 reels.

Restored from a 35mm acetate dupe negative in cooperation with the Mary Pickford Company. A full aperture fine grain master positive was made, as well as a 1.33 to 1 reduction negative. The original music score and sound effects have also been restored from a complete set of recently rediscovered 16" 33 1/3 RPM sound disks.

THE FRESHMAN (Pathe, 1925) d. Sam Taylor and Fred Newmeyer; with Harold Lloyd, Jobyna Ralston, Brooks Benedict.

A 35mm Estar full aperture dupe negative has been made of the U.S. domestic version using original 35mm nitrate prints in Harold Lloyd's personal collection as well as 35mm diacetate materials provided by the Museum of Modern Art Department of Film and Video. In addition, the remaining portions of the beautiful quality original 35mm camera negative for the foreign version of the film have also been preserved. Missing portions of this latter version have been filled in with dupe negatives of matching materials in the domestic version. The amber and blue tints used in several sequences have also been restored by color flashing on Eastman color print film.

LOUISIANA STORY (Robert J. Flaherty Productions/Lopert Films, Inc., 1948) d. Robert Flaherty; story by Frances and Robert Flaherty; photography by Richard Leacock; editing by Helen van Dongen; music by Virgil Thomson; 9 reels.

On the occasion of its fiftieth anniversary, three American archives--The Library of Congress Motion Picture, Broadcasting and Recorded Sound Division; The Museum of Modern Art Department of Film and Video; and UCLA Film and Television Archives have collaborated on a restoration of this classic documentary feature. The restoration, utilizing the original camera negative as well as original sound elements provided by Nederlands Filmmuseum in Amsterdam, was supervised by UCLA. Deteriorated portions of the camera negative were replaced with new dupes made from fine grain masters produced by MOMA and the Library of Congress in the 1970s. Also, a digitally remastered soundtrack was re-recorded from 200 mil double track push-pull soundtrack master positives (which contain less noise and distortion) and from standard 100 mil soundtrack sources.

NADA MAS QUE UNA MUJER (Fox Film Corp. 1934) d. Harry Lachman; with Berta Singerman, Alfredo del Diestro; Spanish language version of PURSUED; 9 reels and NO DEJES LA PUERTA ABIERTA (Fox Film Corp. 1933) d. Lou Seiler; with Raul Roulian, Rosita Moreno, Mona Maris and Manuel Noriega; Spanish language version of PLEASURE CRUISE; 8 reels.

Both of these Spanish language feature films, produced in Hollywood, have been preserved from 35mm nitrate positive prints in the Archive's collection. Dupe picture negatives have been made, along with re-recorded soundtrack negatives. The reference prints produced from these preservation elements have been English subtitled, with the help of Robert Dickson.

SERVANTS' ENTRANCE (Fox, 1934) d. Frank Lloyd; with Janet Gaynor, Lew Ayres, Ned Sparks, Walter Connolly, Louise Dresser, Sig Rumann, John Qualen; cartoon sequence by Walt Disney; 10 reels.

Preserved from a 35mm nitrate positive print, in cooperation with the Louis B. Mayer Foundation. A dupe picture negative was made optically to compensate for warpage in the original copy and keep the picture in sharp focus, and a newly re-recorded soundtrack was produced.

Short Subjects. Among the short films preserved during the year were TWO PLUS FOURS, featuring an early appearance by Bing Crosby and the Rhythm Boys; GET OUT AND GET UNDER with Harold Lloyd; and TANNHAUSER (Thanhauser, 1912). The latter film has had its beautiful original color tints fully restored, in cooperation with the British Film Institute and British collector David Gillespie.

THE SPIDER WOMAN (Univeral, 1944) d. Roy William Neill; with Basil Rathbone, Nigel Bruce, Gale Sondergaard; 7 reels and TERROR BY NIGHT (universal, 1946) d. Roy William Neill; with Basil Rathbone, Nigel Bruce, Alan Mowbray; 7 reels.

Two films in the Sherlock Holmes series, preserved from surviving portions of the original 35mm picture and soundtrack negatives, and from 35mm nitrate duplicate materials provided to us by the British Film Institute.

MERRILY WE GO TO HELL (Paramount, 1932) d. Dorothy Arzner; with Fredric March, Sylvia Sydney, Skeets Gallagher, Cary Grant; 9 reels and WORKING GIRLS

(Paramount, 1931) d. Dorothy Arzner; with Judith Wood, Dorothy Hall, Charles "Buddy" Roger, Paul Lukas, Frances Dee; 8 reels.

Two Dorothy Arzner films, preserved from 35mm nitrate studio prints donated to UCLA by Paramount Pictures, and from acetate materials provided by Universal Pictures. Picture dupe negatives and re-recorded soundtrack negatives have been produced, along with new reference copies.

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1997, funded by 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 Nazi occupation of the Rhineland in 1936, the Anschluss in 1938, and the Japanese attack on Pearl Harbor in 1941. Unreleased vault material preserved in 1997 included much footage of the effects of the Depression in the United States. Specific items preserved include: a 1935 hunger strike at Pittsburgh County Courthouse in Oklahoma, Chicago school children discarding war toys in 1936, California setting up border blockades to keep out "hoboes," and the 1939 strike in Harlan County, Kentucky.

Television: In 1997 the UCLA Film and Television Archive and the Peabody Awards Archive continued their joint preservation project designed to preserve selected Peabody Award winners and nominees held on 2" videotape at the Peabody Archive. Preserved under this arrangement in 1997 was the HALLMARK HALL OF FAME production, "The Hands of Cormac Joyce," (NBC, 11/17/72) based on the novel by Leonard Wibberly, directed by Fielder Cook, and starring Colleen Dewhurst, Stephen Boyd, Cyril Cusack and Dominic Guard. The program was transferred from the Peabody Archive's 2" videotape to Betacam SP and 1" videotape, with preservation master copies placed at both the UCLA and the Peabody Archives.

As the 50th anniversary of the debut of the HALLMARK HALL OF FAME approaches in the year 2001, the UCLA Film and Television Archive has planned the preservation of a number of HALLMARK productions held at UCLA on 2" videotape. One such program was preserved in 1997: Joseph Kesselring's comedy "Arsenic And Old Lace" (NBC, 2/5/62), directed by George Schaefer and starring Tony Randall, Dorothy Stickney, Mildred Natwick and Boris Karloff.

The program was preserved from the original 2" videotape master and transferred to D2 and 1" videotape.

In advance of the 50th anniversary of the Emmy Awards in 1999, UCLA has planned the preservation of some Emmy Awards telecasts held on 2" videotape at UCLA. Two Emmy telecasts were preserved in 1997: the 21st Annual Primetime Emmy Awards (CBS, 6/8/69) and the 23rd Annual Los Angeles Area Emmy Awards (KTLA, Los Angeles, 3/21/71). Both programs were preserved from the original 2" videotape masters and were transferred to 1" videotape.

In conjunction with Research Video of North Hollywood, UCLA has preserved five DINAH SHORE CHEVY SHOW programs from the original 2" videotape masters, all telecast in "Living Color" on NBC. Preserved were the broadcasts of 4/5/59 (starring Louis Prima and Keeley Smith); 5/31/59 (starring Mike Nichols, Elaine May and Tony Bennett); 10/9/59 (starring Groucho Marx); 4/24/60 (starring George Burns); and 10/9/60 (starring Nat "King" Cole and Red Skelton). All five programs were transferred to D2 and 1" videotape.

Other preservation projects include the creation of 1" videotape preservation masters of BING (CBS, 3/20/77), a 90-minute special starring Bing Crosby; OUT OF THE SHADOWS (KNXT, Los Angeles, 6/26/70), an Emmy-winning documentary on homosexuals in Los Angeles; POTPOURRI (KCET, Los Angeles, 3/11/68), a three-hour look at a number of issues surrounding marijuana use; and a Canadian-produced drama entitled "David, Chapter III" which aired on the CBC anthology program FESTIVAL in 1966. All were preserved from the original 2" videotape masters and were transferred to 1" videotape.

Also preserved were seven broadcasts of the classic children's series KUKLA, FRAN & OLLIE (PBS, 1970); an episode of THE STEVE ALLEN SHOW (syndicated, 6/12/64); and a documentary on writer Charles Bukowski (KCET, Los Angeles, 11/25/73). All were preserved from the original 2" videotape masters and were transferred to Betacam SP videotape.

CATALOGING

The Archive has all of its film and television holdings in ORION. As of January 1998, the Archive had 125,443 USMARC format records for titles, including 50,566 motion picture titles and 74,877 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 searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes over 134,700 USMARC format authority records for names and titles and over 58,200 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, which is available free over the Internet (telnet to melvyl.ucop.edu or to 192.35.222.222). MELVYL now has a new web site: <http://melvyl.ucop.edu/?CSdb=cat>

However, the Research and Study Center still recommends Telnet access until the MELVYL web site incorporates more functionality to guide users to our records, and makes our access restrictions clear. 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 (called ORION2), they can be searched at our web site.

RESEARCH AND STUDY

The Archive Research and Study Center organized a number of public events during 1997. As part of the "Hawks and the Modern Age" retrospective held from May 3-June 5, ARSC organized a series of speakers before some of the screenings, including: Peter Wollen (vice chair of the Critical Studies Program in UCLA's Film and Television Department); Jonathan Kuntz (UCLA Film and Television Department); Archive Preservation Officer Robert Gitt; Anne Friedberg (associate professor of Film Studies at UC Irvine); and author Joseph McBride ("Hawks on Hawks"). On May 10, in a collaborative effort with the UCLA Department of Film and Television, ARSC presented "Chips and Bits: A Digital Symposium" exploring the use of new media in film and television studies. On May 15, the Archive Research and Study Center sponsored a pre-release screening of *THE DESIGNATED MOURNER*, followed by a panel discussion. Several special research projects have also been brought to fruition in 1997. With funding from the John D. and Catherine T. MacArthur Foundation, the Archive produced a database of archival holdings containing depictions of minority communities. In conjunction with the Japanese American National Museum, the Archive produced an educational interactive CD-ROM, "Executive Order 9066: The Incarceration of Japanese Americans During World War II." This CD-ROM is the first in a series of three that the Archive is co-producing with Mitsui and Co., Inc. and will be distributed by Groliers. The next CD-ROM in the series, to be completed in early 1998, is devoted to Los Angeles architecture and history.

COMMERCIAL SERVICES

During 1997 the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News collection to approximately 500 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 such as *20/20*, *60 MINUTES*, *ACCESS HOLLYWOOD*, *BIOGRAPHY*, *DATELINE*, *ENTERTAINMENT TONIGHT*, *GOOD MORNING AMERICA*, *NIGHTLINE*, and PBS's *AMERICAN EXPERIENCE* and *NOVA*, among many others.

Archival footage has been incorporated into non-broadcast exhibitions at such venues as the Martin Luther King Center for Non-Violent Social Change and the Negro Leagues Baseball Museum. Our footage has been provided to production companies based in France, Germany, Great Britain and Japan.

PUBLIC PROGRAMMING

In 1997, the UCLA Film and Television Archive presented approximately 200 programs, screening about 400 films. The winter quarter featured major retrospectives of the master Japanese director Kenji Mizoguchi and of Rainer Werner Fassbinder. Contemporary Canadian cinema and Latin American cinema were also highlighted. The spring brought "CineArabic," a comprehensive collection of 21 films from the Arab world; "City of Lights, City of Angels," a small showcase dedicated to displaying the range of current French filmmaking; and a tribute to Hong Kong's prolific film industry. There were also retrospectives honoring Howard Hawks and the Italian filmmaker Francesco Rosi. After a programming hiatus in the early part of the summer while renovations were made to UCLA's James Bridges Theater, the schedule resumed in August with "Electric Shadows: A Pan-Asian Film Festival," a showcase of Asian international and Asian American work, and a retrospective of the Iranian director Mohsen Makmalbaf. The fall kicked off with a gala screening of "Faust" and an F.W. Murnau retrospective. Other fall programs included a program on the depiction of tabloid journalism in film, as well as series on the directors Jack Arnold and Albert Lewin, and the Italian actor Alberto Sordi. Continuing throughout the year were the Academy/Contemporary Documentaries, Archive Television Theatre and Archive Treasures. A new series launched in the fall was Desert Island Movies, in which prominent Angelenos introduce their favorite films; publisher Hugh Hefner and filmmaker Allison Anders were the series' first guests.

INTERNATIONAL RELATIONS

The year 1997 was full of international travel and activities for the Archive. Archive Director Robert Rosen and Head of Research and Study Steven Ricci attended the FIAF '97 Congress in Cartagena, Colombia, making presentations at the Symposium on amateur film; Ricci also attended meetings of the FIAF Executive Committee before the Congress. Robert Rosen made an extended visit to Australia in the spring, giving presentations in Sydney, Melbourne and other cities. Preservation Officer Robert Gitt attended the Sydney Film Festival and received "The Sydney Salute" for his work in film preservation. Gitt also presented "The Big Sleep" at the National Film and Sound Archive in Canberra. Donna Ross, assistant motion picture archivist, met with her counterparts at the British Film Institute (BFI) in August. Ross was treated to tours of the BFI's facilities both at South Bank and at the Stephen Street location. In September, Robert Rosen attended the international meeting of film and television schools known as CILECT near Copenhagen, Denmark. During the summer, Steven Ricci represented the Archive at the Taormina Film Festival in Italy. In October he visited the film archive in Hong and then went on to meetings of the FIAF Executive Committee at the China Film Archive in Beijing.



NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION
American Film Institute - Los Angeles and Washington, DC

1. ACQUISITIONS OF THE YEAR.

AFI Collection:

During 1997, 467 films were acquired by the National Center for inclusion in the AFI Collection; of these, 369 were on nitrate stock. This year's highlight was the acquisition of 250 reels of nitrate from Oregon. The collection includes a number of unique prints of silent films from the teens and the twenties, primarily cartoons, comedies, travelogues, and educational/instructional shorts.

Finnish Films Acquisition: The National Center's AFI Collection staff also finalized the acquisition of nitrate prints of 13 Finnish films made between 1932 and 1938, a project initiated back in 1987, when an individual from northern Michigan offered to donate the material to the Center. The collection, which includes three feature-length films previously considered "lost", will be transferred to the Finnish Film Archive in early 1998.

Other acquisitions of interest included:

- NATIVE LIFE IN NORTH BORNEO, a 1909 travelogue produced by Hepworth Mfg. Co.
- ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA, a 1909 short produced by Thomas A. Edison and featuring Charles J. Williams in the title role.
- RUY-BLAS, a 1909 adaptation of the play by Victor Hugo produced by the Vitagraph Co. of America and starring John G. Adolfi.
- LE ROI DES MENDIGOTS (U.S. title: THE KING OF THE BEGGARS), a 1910 one-reeler produced by the French company Eclair.
- MADGE OF THE MOUNTAINS, a 1911 Vitagraph release starring Helen Gardner and Charles Kent.
- THE STILL ALARM, a 1911 short produced by the Selig Polyscope Co.
- BUILDING THE GREATEST DAM IN THE WORLD, a 1912 documentary produced by Carl Laemmle's Imp Films Co., depicting the construction of the dam across the Mississippi at Keokuk, Iowa.
- A WELDED FRIENDSHIP, a 1913 Selig release featuring Kathlyn Williams ("The Selig Girl").
- THE CONDUCTOR'S CLASSY CHAMPION, a 1915 comedy released by the Thanhouser Film Corp. under their Falstaff Comedies brand.
- JUST WHAT BOBBY WANTED, a 1917 Vitagraph farce featuring child star Bobby Connelly.
- THE SMART ALEC, a 1921 comedy produced by Century Film Corp. and starring Harry Sweet.

- THE GOOSE GIRL, a straightforward (live-action) retelling of the Grimm brothers fairy tale released in 1927 by Artclass Film Corp.

2. PROGRESS IN THE FIELD OF PRESERVATION

AFI Film Preservation Challenge Grants:

In 1997, 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 Preservation Challenge supports the preservation work of film archives across the U.S. Information on all films preserved through the Challenge initiative is publicly accessible through the Center's National Moving Image Database.

1995 Challenge Projects: As part of the first cycle of Challenge funding, the National Center continued preservation work on a number of previously "lost" films received as part of the 1994 Australian repatriation. The films are being preserved under contract with the Library of Congress. Work has been completed on 13 of 18 titles. Fully preserved titles include: THE BLACK BORDERED LETTER (1911, Edison), AN INDIAN SUNBEAM (1912, Essanay), AMONG THE MOURNERS (1914, Keystone), DEAR LITTLE OLD TIME GIRL (1915, Universal), DAD'S MASTERPIECE (1916, David Horsley/Cub), RAILROAD RAIDERS - CHAPTER 1 (1917, Signal), APRIL FOOL (1926, Chadwick), TENTH AVENUE (1928, DeMille), CASPER'S NIGHT OUT (1929, Larry Darmour), and DISCARDED LOVERS (1932, Tower).

1997 Challenge Projects: A total of 16 applications were received for the second cycle of Challenge grants. Based on the recommendations of the 1997 independent advisory panel, a total of \$325,000 was awarded in October for preservation projects at the following 15 institutions:

- Academy Film Archive: \$15,210 to preserve two documentary films, the WW2-era THE FIGHTING LADY (1945), and Les Blank's DRY WOOD, on cajun culture.
- Anthology Film Archives: \$5,300 to preserve ANALYTICAL STUDIES I: THE FILM FRAME and II: UN-FRAMED LINES by Paul Sharits, made between 1971-1976.
- Film-makers' Cooperative: \$7,300 to preserve BLONDE COBRA, Ken Jacobs avant-garde masterpiece (1959-1963), and Gordon Ball's 8mm FARM DIARIES (1969).
- George Eastman House: \$40,000 to preserve a selection of silent comedies including Hal Roach and Harold Lloyd shorts, and Harry Langdon's TRAMP, TRAMP.
- Iowa State University Library: \$20,000 to preserve 16mm kinescopes of public affairs and children's programming produced in the early 1950s by WOI-TV.
- Museum of Fine Arts, Houston: \$5,000 to preserve ABOUT ME: A MUSICAL, directed by the internationally renowned photographer and filmmaker Robert Frank.
- Museum of Modern Art, New York: \$40,000 to preserve nitrate prints from a collection of early cinema released 1906-1928 by smaller independent companies.
- New York Public Library, Dance Collection: \$6,000 to continue preservation work on dance performance footage from the Jacob's Pillow Dance Festival (1940s-50s).
- New York Public Library, Donnell Media Center: \$6,000 to preserve PROMISED LANDS, shot by Susan Sontag in Israel during October and November 1973.
- Northeast Historic Film, Bucksport, ME: \$2,780 to preserve two shorts entitled THE MOVIE QUEEN, both shot on 16mm in 1936 by itinerant filmmaker Margaret Cram.
- Oregon Historical Society: \$20,000 to preserve unique regionally-produced newsreels, travelogues and Native American footage from the 1920s.
- UCLA Film and Television Archive: \$80,000 to preserve numerous selected nitrate films, including VANITY FAIR (1932) with Myrna Loy as Becky Sharp.

- University of South Carolina: \$30,000 to preserve endangered nitrate newsreel footage from the University's collection of silent-era Fox Movietone newsreels.
- Walker Art Center: \$2,410 to preserve Bruce Conner's *BREAKAWAY* (1966), featuring a dance and vocal performance by Toni Basil.

In addition to the above awards, the remaining \$45,000 in challenge funds are being utilized by the National Center to preserve a new list of endangered AFI Collection titles. The films include unique nitrate prints of 22 silent shorts and serials acquired from private collectors and U.S. and foreign archives. These previously lost titles, dating from the years 1907-1926, were released by Edison, Vitagraph, Lubin, Kalem, IMP, Selig, Mutual and other companies, and feature such performers as Mary Pickford, Thomas Ince, Wallace Reid, and Kathryn Williams. Lab work on this batch will begin in mid-1998.

Television News Curatorial Manual:

In June, the National Center, in collaboration with the Wolfson Media History Center in Miami, published a new preservation guidebook entitled *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual*. Edited by Gregory Lukow of the National Center and Steven Davidson of the Wolfson Center, the 250-page book includes 14 chapters, a detailed bibliography, and over 200 photographs illustrating all aspects of TV news archival practice. The first publication of its kind, the manual addresses the needs of one of the largest constituencies in the moving image preservation community, with a special emphasis on issues facing the many television archives operating at local and regional levels. The book also contains general information on the preservation, storage, cataloging and use of film and videotape materials that will be of interest to archivists responsible for other kinds of collections. Produced with a grant from the National Historical Publications and Records Commission, the manual facilitates relations between archives and television stations by giving a better understanding of the work and resources necessary to safeguard our news heritage.

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 1997 organizing the seventh annual AMIA conference held in Washington, DC in November. Over 480 individuals from around the world attended the conference, the most ever. Conference highlights included a number of sessions on digital archiving and restoration techniques, sessions on national preservation initiatives in the U.S. and Canada, and a laboratory technical symposium demonstrating advanced preservation techniques.

During the year, Gregory Lukow, serving in his fifth term as AMIA Secretary, participated in four meetings of the AMIA Board of Directors. The Center assisted AMIA in hiring its first-ever employee, and in setting up a new office. As a result of these changes, and in part due to AMIA's dramatic growth and increasing resource needs, on December 31, 1997, AMIA and the AFI ended their long-standing agreement governing the National Center's role as secretariat for the association. The Center had served in this capacity since AMIA's founding in 1991, and before that for nearly 20 years as secretariat for AMIA's predecessor organization, the Film & Television Archives Advisory Council (F/TAAC).

Sony Preservation Committee: In July, the Center participated in a meeting of the Sony Preservation Committee, held at the Library of Congress' motion picture conservation center in Dayton, Ohio.

AMC Film Preservation Festival: In March, the National Center received \$42,000 from The Film Foundation (headed by NCFVP co-chair Martin Scorsese), representing the Center's

one-fifth share of proceeds raised by the fourth annual American Movie Classics Film Preservation Festival in 1996. 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.

3. CATALOGING – DOCUMENTATION – RESEARCH.

AFI Catalog Project:

Ethnic American Catalog: In the summer of 1997, the National Center published a new volume in the AFI Catalog series entitled *Within Our Gates: Ethnicity in American Feature Films, 1911-1960*. Edited by Alan Gevinson, the 1,571-page book provides detailed information on 2,464 films. It documents the extraordinary cultural diversity of American film production, including the nearly 300 American features produced by and for immigrant populations in 18 foreign languages. Over 900 entries from the 1940s and 1950s, as well as a number of foreign language titles from the 1920s and 1930s, had never before been published. Many previously published entries, primarily from the 1920s, were upgraded with new information. The work is indexed by Chronology, Personal Name, Subject, Ethnic Category, and Foreign Language. Of particular interest is the Ethnic Category Index, which lists the films within more than 110 ethnic groupings, including every identifiable Native American tribe. Funding for the volume was provided by the National Endowment for the Arts (through the AFI Preservation Challenge grant), the National Endowment for the Humanities, and Bank of America. As with other AFI Catalog volumes, *Within Our Gates* is available through the University of California Press.

1940s and 1950s Volumes: Under the direction of Catalog Executive Editor Patricia Hanson, work continued on the 1940s and 1950s Catalog volumes. The 1940s Catalog, with over 4,200 entries, will be published by UC Press next summer. In May 1997, the National Endowment for the Humanities awarded the Catalog a grant totaling \$395,000 to fund research on the 1950s Catalog through December 1998. In July, a new grant proposal was submitted to NEH for continuation of funding through June 2000.

AFI Catalog CD-ROM and Online Access: In late 1997, negotiations neared completion with an outside vendor to produce a long-awaited CD-ROM and online version of the integrated AFI Catalog database. Details are being finalized, and the launch of the electronic versions of all Catalogs published to date – including information on nearly 40,000 American films – is expected in late-1998.

National Moving Image Database:

NAMID Data Entry and Conversion Projects: In 1997, with approximately \$20,000 in remaining conversion funds, NAMID funded projects at the Pacific Film Archive and the Peabody Awards Archives at the University of Georgia. In-house upgrade work was performed on several institution-based database projects completed in 1996-97, including the National Center for Jewish Film, Long Beach Museum of Art, Electronic Arts Intermix, University of Southern California, Experimental Television Center, and the Wisconsin Center for Film & Theater Research. In addition, several of NAMID's thematic database projects were upgraded, including the Warner Bros., Vitaphone, multicultural, independent, and animation databases. According to NAMID Director Henry Mattoon, by the end of 1997 NAMID held approximately 282,000 records, a significant portion of which were enhanced during the year.

Other Services: In addition to its ongoing commitment to servicing the cataloging needs of full, contributing participants, NAMID continues to offer its cataloging and documentation skills and resources to the moving image preservation field at large, providing in-depth assistance to an average of 5-7 additional archives or individuals per month. NAMID has continued to develop its FileMaker Pro MARC-compatible template (for Mac, Windows 3.1x and Windows 95), and is working with several participant archives to develop their own web presence using FileMaker. The cataloging templates remain freely available to anyone.

Shared Cataloging: NAMID continues to merge verified, full-level intellectual information (cast credits, summary, production history, etc.) with participant archives' physical holdings. The AFI Catalog (all published volumes with the exception of the new *Within Our Gates* volume) remains the chief source of this data. NAMID has also over the years secured rights to verified quality data from various publications (chiefly in the areas of independent film and video) as well as selected filmographies (especially concerning Warner Bros. and animation).

Access: Work continued to prepare NAMID holdings for Internet access over AFI's website. Testing of various web-capable software programs continued, and the most likely candidate for mounting NAMID's resources appears to be the NetServer software from Eloquent Systems, which integrates seamlessly with NAMID's GenCat cataloging software, also from Eloquent.

Other Activities: NAMID continued to be involved in several national- and international-level projects: the Library of Congress' new thesaurus for moving image genre terms; the revision of the *Archival Moving Image Materials: A Cataloging Manual* (AMIM); and reporting on cataloging practices for all NAMID participants (official and unofficial) for AMIA's *Compendium of Cataloging Practice*. In addition, NAMID Director Mattoon began co-chairing a Cataloging Task Force for AMIA's Committee on U.S. National Preservation Plans.

4. INTERNATIONAL RELATIONS (FIAF AND OTHERS).

In April, Lukow represented the National Center at the 1997 FIAF Congress in Cartagena. Along with our colleagues from the U.S., Canada and Mexico, he also participated in two meetings of the newly-formed Council of North American Film Archives (CNAFA). The inaugural meeting was held during the Cartagena FIAF Congress in April, and the second during the November AMIA conference in Washington, DC.

The Center's involvement with the FIAF CD-ROM project ended in the May 1997 when it returned the "Treasures" database to FIAF at a meeting of the Cataloging & Documentation Commission in Brussels.

5. PERSONNEL.

In June 1997, the National Center said farewell to Susan Dalton, who resigned her position as the Center's Archivist following ten years in the position. In the Center's Washington office, Assistant Archivist Zoran Sinobad assumed Dalton's responsibilities for overseeing the AFI Collection.



CINEMATHEQUE MUNICIPALE DE LUXEMBOURG

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1997

L'année 1997 ayant été marquée par l'entrée en fonction au mois de mars du nouveau conservateur, Claude Bertemes, cette nouvelle situation s'est reflétée d'un côté dans une pratique de continuité du travail d'archivage et de programmation dans la lignée du regretté Fred Junck, et d'un autre côté dans un processus de réflexions de fond sur les nécessités d'un développement des structures et fonctions de la Cinémathèque dans l'avenir.

1. Acquisitions de l'année

En 1997, les collections de la Cinémathèque Municipale se sont enrichies d'environ 800 copies de long métrage, tous formats nationalités confondus. Ces copies ont été l'objet soit de dépôts volontaires à durée non limitée, soit d'acquisitions.

Le département photos s'est surtout enrichie grâce à un dépôt d'une collection de 10.000 photos de films tous azimuts en provenance des archives d'un magazine luxembourgeois.

Au cours de la même année, 170 livres sur le cinéma ainsi que 350 périodiques ont été rajoutés à la bibliothèque spécialisée. Le département d'affiches de cinéma s'est vu ajouter quelque 250 pièces.

Toutes ces acquisitions ont été inventoriées et classées.

2. Progrès et problèmes dans le domaine de la préservation

Hormis les travaux de routine dans le domaine de la préservation et restauration de copies, le renfort du personnel du service d'archives a permis de procéder à l'inspection technique, la restauration et le catalogage d'un stock de 300 films qui sont en dépôt dans le blockhaus de la Cinémathèque depuis quelques années déjà.

En outre, l'année 1997 a été marquée par une attention plus systématique au problème du syndrome de vinaigre, ceci suite à quelques cas isolés de détérioration. En cette matière, le service technique a notamment démarré un programme de testage respectivement surveillance de copies par le biais d'un indicateur chimique récemment développé.

3. Catalogage, documentation et recherche

En 1997, la Cinémathèque a été dotée d'un nouvel équipement informatique performant comprenant trois workstations supplémentaires. En plus, l'année 1997 aura été l'année de la mise en réseau de notre outil bureautique, permettant de la sorte d'optimiser l'organisation interne du catalogage et de la gestion informatique dans les domaines «film» et «non-film».

La banque de données informatique relative à nos collections films a été mise à jour de manière à ce que tous les longs métrages réceptionnés jusqu'à fin 1996 y figurent avec les indications de base (catalogage de 327 longs métrages).

Mise à jour des banques de données relatives à la photothèque, à la bibliothèque et au département des affiches.

4. Programmation de films

En 1997, la politique de programmation de la Cinémathèque Municipale a été axée sur:

- ☐ des hommages à des réalisateurs et acteurs: Fred Zinneman, James Stewart, Robert Mitchum, Marcello Mastroianni, Humphrey Bogart: the Early Years
- ☐ des rétrospectives de l'histoire du cinéma: le cinéma autrichien, le nouveau cinéma britannique des années 80, le mélodrame (Douglas Sirk/Rainer Werner Fassbinder), les «Palms des Palms» (à l'occasion du cinquantième de Cannes), «Shakespeare goes Cinema»
- ☐ des réflexions thématiques de l'histoire du cinéma: «L'imaginaire mythique de l'Europe», «Modernisme architectural et cinéma d'avant-garde», «Reality Bites: le quotidien au cinéma», «Extase et agonie: la biographie à l'écran»,
- ☐ une programmation d'été: «Amour fou, etc. - l'abécédaire de l'amour au cinéma»
- ☐ des formules événementielles: Cinéma en Plein Air, Soirée «Paul Strand», Nuit contre le racisme, Journée Mondiale du Sida, Soirée «Inédits», World Visions (Portes ouvertes à l'occasion du Carnaval des Cultures)
- ☐ le «LIVE CINEMA» avec Carl Davis et l'Orchestre Philharmonique du Luxembourg: version restaurée de «The Phantom of the Opera» (Rupert Julian)
- ☐ des séances pour jeune public (avec animation et discussion)
- ☐ des séances spéciales pour classes scolaires

Total des séances: 484

Total des titres projetés: environ 300 (dont 90% en provenance de nos propres collections)

Total des spectateurs: 13.266 (progression de 20% par rapport à l'année précédente)

Publications:

Au cours de l'année 1997, la Cinémathèque Municipale a édité les publications suivantes:

Bochow, Jörg: Vom Gottmenschen zum neuen Menschen. Subjekt und Religiosität im russischen Film der zwanziger Jahre. (= Schriftenreihe der Cinémathèque Municipale, Bd. 3)

Jung, Uli: Dracula. Filmanalytische Studien zur funktionalisierung eines Motivs der viktorianischen Populär-Literatur. (= Schriftenreihe der Cinémathèque Municipale, Bd. 4)

Loiperdinger, Martin: Der Parteitagfilm «Triumph des Willens» von Leni Riefenstahl. Edition bilingue (= ciné-conférences 1)

Jung, Uli/ Scheffen, Jean-Louis: The Phantom of the Opera.

5. Administration et budget

Salaires inclus, nous avons disposé d'un budget annuel de US\$ 1.000.000,- (progression de 10% par rapport à l'année précédente).

En ce qui concerne l'effectif du personnel, nous avons pu engager un collaborateur supplémentaire pour les besoins de notre service technique (archivage et projections) ainsi qu'un collaborateur supplémentaire pour les besoins de notre service administratif.

6. Relations internationales

☐ rapports suivis (programmes d'échanges, de recherche, de prêts, etc.) avec les archives de la FIAF respectivement avec les archives de l'ACE, notamment avec le Cinémathèque Royale de Bruxelles, la Cinémathèque Suisse, la Cinémathèque Française, le Filmmuseum München, le Deutsches Filmmuseum Frankfurt et le Nederlands Filmmuseum

☐ suite aux nombreuses demandes d'autres archives affiliés, mise à disposition des films recherchés pour des rétrospectives, si toutefois le statut et l'état technique des copies le permettaient

☐ participation au Forum du Cinéma Européen (Strasbourg), au Festival du Film de San Sebastian, au festival du film de Venise et au Münchner Filmfest

☐ organisation, en collaboration avec le Centre National de l'Audiovisuel (C.N.A.), de l'Assemblée générale de l'Association européenne des inédits (AEI).

7. Divers

En organisant conjointement avec les archives du C.N.A. l'Assemblée générale de l'Association européenne des inédits ainsi qu'une soirée spéciale "Inédits", la Cinémathèque a contribué à régulariser les relations avec le C.N.A. dans l'esprit d'une complémentarité naturelle des deux archives luxembourgeoises (le C.N.A. focalisant sur le patrimoine audiovisuel luxembourgeois et la Cinémathèque sur le patrimoine cinématographique international en tant qu'élément essentiel de la mémoire collective cinématographique du Luxembourg).

Centre National de l'Audiovisuel Grand-Duché de Luxembourg

Rapport 1997

1. Acquisitions / Restaurations

En 1997, le CNA a terminé la restauration du film de promotion industrielle « Vu Feier an Eisen (de fer et de feu) ». Ce film sur la sidérurgie luxembourgeoise datant de 1921 a été réalisé par le Français Auguste Labruyère pour la Columeta (société de vente de l'Arbed). Après la restauration de la copie originale teintée, le film (composé de plusieurs bobines dont certaines semblent avoir été distribuées séparément) a été remonté et les panneaux (en plusieurs langues) ont été reconstitués en français. Une copie 35mm sonorisée (son dolby SR) a été tirée de la version restaurée.

Le CNA a récupéré et restauré plusieurs copies du film « Ardoises » de René Leclère, l'un des rares films réalisés dans les années 30 au Grand-Duché. Pendant longtemps, on avait cru que ce film avait été perdu et qu'il n'en existait plus de copies.

Le film d'animation d'Albert Mourlan « Une grande industrie dans un petit pays », tourné, comme « Vu Feier an Eisen (de fer et de feu) » dans les années 20 pour le compte de la Columeta, a été sonorisé par le CNA (musique de Jacques Neuen) pour être vendu en cassette avec « Vu Feier an Eisen ».

Le CNA continue de transférer progressivement dans ses locaux les archives de RTL. Une cinquantaine de documents (16mm) du journal télévisé faisant partie de ces archives ont été restaurés en 1997, ainsi que plusieurs anciennes publicités, dont certaines ont été gonflées en 35mm.

Dans le cadre du **dépôt légal**, le CNA a reçu dans ses archives les longs métrages luxembourgeois de fiction « Elles » (Luis Galvao Teles, prod. Samsa Film) et « Back in Trouble » (Andy Bausch, prod. Lynx Production) ainsi que plusieurs courts métrages luxembourgeois.

Le CNA continue de recueillir les films de famille qui lui sont confiés par les particuliers. Le transfert de ces films en format amateur vers Betacam SP continue à grande allure. Un millier de documents supplémentaires ont ainsi été archivés au CNA en 1997. Au total, le CNA conservait à la fin de l'année 1997 les inédits de quelque 380 particuliers.

2. Catalogage / documentation

Le système général d'archivage audiovisuel luxembourgeois (SYGAAL) élaboré en relation avec le Centre de Recherche Public Henri Tudor (Luxembourg) et le Centre Informatique de l'Etat est entré en 1997 dans sa phase 1 de réalisation. Il est actuellement opérationnel au CNA pour l'archivage de l'ensemble des collections déjà existantes (audio, vidéo, photos, cinéma et bibliothèque).

3. Recherche

Comme prévu, le CNA a commencé en 1997 des travaux de recherche pour une documentation, à partir des images d'archives conservées par le CNA, sur la vie et les activités des Luxembourgeois au Congo. Un historien a réalisé les recherches historiques et interviewé des personnes concernées. La production de la documentation proprement dite devrait commencer en 1998.

Le CNA a également entrepris des recherches concernant l'exploitation cinématographique au Luxembourg, commencé à établir des statistiques sur la fréquentation des salles au Luxembourg, et rassemblé tout le matériel encore existant dans le but de rédiger une documentation aussi complète que possible sur cet aspect jusqu'à présent totalement négligé du cinéma au Luxembourg.

Enfin, les préparations ont avancé pour un film sur le cinéaste luxembourgeois Philippe Schneider qui sera coproduit par le CNA.

Dans le cadre de ces trois recherches, le CNA a produit des spots pour appeler la population à déposer au Centre tous les documents et films privés concernés. Ces spots ont été régulièrement diffusés par la télévision luxembourgeoise et reçu un grand écho de la part du public.

4. Manifestations, projections, publications

Après restauration du film « Vu Feier an Eisen (de fer et de feu) », le compositeur luxembourgeois Luciano Pagliarini a écrit une musique originale qui a été jouée live avec un orchestre de 25 musiciens lors de quatre projections publiques organisées au Laminoir de l'Arbed à Dudelange. Cette manifestation a connu un énorme succès.

Le film sonorisé a ensuite été commercialisé sur vidéocassette.

Dans le cadre de la production d'oeuvres audiovisuelles relevant du patrimoine culturel national, le CNA a organisé, avant la sortie sur vidéocassette, une projection de ses productions documentaires « Iwwer an eriwwer » et « Call Her Madam ». « Iwwer an eriwwer » évoque l'histoire d'un village dans le Nord du Luxembourg coupé en deux par la frontière avec l'Allemagne. « Call Her Madame » est un portrait de Perle Mesta qui fut la première femme ambassadrice des Etats-Unis au Luxembourg. Personnage très populaire aussi bien à Washington qu'au Luxembourg, Perle Mesta a inspiré la comédie musicale d'Irving Berlin « Call Me Madam » (adapté pour le cinéma par Walter Lang avec Ethel Merman).

Lors de l'Assemblée générale de l'« Association européenne des Inédits » (cf. Relations internationales), le CNA a organisé, en collaboration avec la Cinémathèque municipale de Luxembourg, une séance publique de films amateurs luxembourgeois et étrangers qui a connu un grand succès. Parmi les inédits luxembourgeois, il faut citer « Hinzert », un document impressionnant d'une dizaine de minutes, filmé par un amateur, sur le rapatriement après la guerre des corps des Luxembourgeois morts dans un camp nazi.

5. Production / Diffusion

En collaboration avec le Fonds national de soutien à la production audiovisuelle, RTL Télé Lëtzebuerg et l'Union luxembourgeoise de la production audiovisuelle, le CNA a entrepris pour la première fois de diffuser des films luxembourgeois sur vidéocassette. Rassemblés sous le sigle « Films made in Luxembourg », ces films, dont le point commun est d'avoir été

soutenus par des fonds publics, ont été vendus dans les supermarchés, les vidéothèques, les librairies, les cinémas, etc.

Parmi ces cassettes, trois avaient été éditées par le CNA. L'une contenant la version restaurée par le CNA de « Vu Feier an Eisen (de fer et de feu) » et la version sonorisée de « Une grande industrie dans un petit pays » et les deux autres avec les courts métrages et documentaires de la cinéaste luxembourgeoise Geneviève Mersch, en partie produits par le CNA.

6. Administration et budget - relations avec les autorités nationales

En tant qu'institut culturel placé sous la tutelle du Ministère de la Culture, le CNA dispose chaque année de budgets suffisants pour remplir les missions qui lui ont été confiées. Ceci est particulièrement vrai en ce qui concerne les moyens mis à disposition du CNA pour la restauration du patrimoine cinématographique qui constitue l'une des priorités du Centre.

7. Relations internationales

Le CNA ne fait partie de la FIAF que depuis 1996. Les échanges avec les autres membres sont donc encore limités, d'autant plus que les archives du CNA, de par sa vocation, ne contiennent que très peu de films de fiction étrangers susceptibles d'intéresser les autres cinémathèques. En revanche, dans le domaine des films inédits, le CNA est représenté au Conseil d'Administration de l'Association européenne des Inédits et entretient avec les membres de cette association des relations intensives.

En 1997, un nombre important de festivals de cinéma, particulièrement parmi ceux consacrés au cinéma de l'Union européenne, ont présenté des films luxembourgeois. Le CNA s'est chargé de la coordination de ces différentes manifestations. « Elles » (Luis Galvao Teles) a ainsi été présenté à Singapour, Rabat, Los Angeles, Washington, Ottawa et au Liban ; « Black Dju » (Pol Cruchten) à Addis Abeba et Chicago.

Filmoteca Española

Activities Report for 1997

1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- ◆ 300 titles of Spanish features, of which:
 - 116 new 35mm prints, of which 71 through statutory deposit
 - 357 used 35mm prints deposited by 15 film societies or film companies
 - 27 positive prints and 4 dupe negatives manufactured in Spanish labs
- ◆ 20 interpositives and 20 sound negatives of Spanish features through statutory deposit (subsidies for special preservation)
- ◆ 200 titles of Spanish shorts, of which:
 - 134 new 35mm prints, of which 56 through statutory deposit
 - 18 positive prints through printing in labs
 - 96 35mm used prints and 43 used 16mm, deposited by 6 institutions
 - 36 Spanish home movies in 9,5 m. from a important politician of the II Spanish Republic
- ◆ 630 titles of foreign features, of which:
 - 850 used 35mm prints and 50 used 16mm prints, deposited by 8 distributors, mainly Time-Warner
 - 6 **Satyajit Ray**, 2 **Buñuel** and 2 **Arrabal** features in 35mm acquired with the sponsorship of Sogecable, Spanish film festivals and the Association Friends of the Opera
 - 4 **Mitchell Leisen** features on the occasion of the joint retrospective with the San Sebastián International Film Festival
- ◆ 125 titles of foreign shorts, acquired from private sources, mainly in 16mm

For preservation and reference purposes, we increased our video holdings with:

- ◆ 305 tapes in Beta SP and Digital and other professional formats, mainly NO-DO newsreels and EOC materials
- ◆ 800 VHS tapes

2. PRESERVATION

The following preservation works were achieved in 1997:

- 4,000 m. of nitrate film transferred onto safety stock
- 100,000 m. of acetate film produced in laboratories
- 386,000 m. of film transferred to video
- 12,000 m. of soundtrack were re-recorded

Recoveries-Reconstructions-Restorations

TE QUIERO PARA MÍ (Ladislao Vajda, 1944, 2,538 m.)

Preservation and restoration from the original badly damaged picture and sound negatives.

SIN UNIFORME (Ladislao Vajda, 1948)

In-house optical printer restoration and transfer to 35mm from a single surviving print in 16mm and production of a new digitalized sound negative.

Both Vajda films were restored on the occasion of the Valladolid Film Festival.

LA VENENOSA (Roger Lion, 1926, 450 m.)

Completion of the colour restoration undertaken nine years ago with the preservation of the missing fifth reel.

SIERRA DE TERUEL (André Malraux, 1939, 2006 m.)

Recovery of André Malraux's original montage, from Malraux's personal nitrate donated to the Library of Congress, which struck a new picture negative. The Filmoteca Española also produced a new optical sound negative. The famous final sequence is now 3 minutes longer than the known European version and has its original music. Presented at the San Sebastián Film Festival.

20 PRIMITIVE SILENTS (1897- 1910, various European origins, 1,800 m.)

Nitrates restored at L'Immagine Ritrovata in collaboration with the Cineteca del Comune di Bologna.

Video Department

This department supplied approximately 20,000 meters of No-Do newsreels in Betacam SP for TV use, and transferred 85 hours of 35mm film for preservation and reference purposes.

In addition to a Sony DAT, the Department acquired several video recorders (one digital Sony Betacam, two Sony Beta SP, an H8 VCR) and a Beta camera.

3. CATALOGUING

Besides the usual in-house viewing and cataloguing work, the four persons specially hired to catalogue and computerize our holdings checked and viewed approximately 3.5 million meters of safety films (1,250 films) over a six month period. At the end of December 1997, the total number of materials amounted to 52,327 items, of which 36,307 have already been catalogued. These data correspond to 18,600 titles, the 6,033 materials of NO-Do excluded.

Completion of the cataloguing and preservation of the EOC materials

The EOC (Spanish Official Film School) was founded in 1947 and closed in 1976. The Filmoteca Española undertook some time ago the identification and cataloguing of the materials corresponding to the practices of its pupils, many of whom became important professionals. It was necessary in many cases to identify, restore and reprint several hundred materials, or to transfer them to video. On the occasion of the 50th anniversary of the foundation of the School, we will finally present these films to the public.

4. MUSEUM COLLECTION

The Museum Collection acquired 1,135 artefacts for its collection. Among them were a double magic lantern, several optical toys, a portable organ for musical accompaniment and several projectors. Another 17 artefacts were donated.

The cataloguing and computerization of the holdings continued, as well as contacts with collectors, film companies and the future Cinema Museums of Gerona and the Castilla and León regional film archive.

Thirty-seven artefacts were loaned to the Spanish Cinematographers Association for the exhibition FROM LUMIÈRE TO THE DIGITAL ERA and another 2 to the La Caixa Foundation for the exhibition 1898. SPAIN AT THE END OF THE CENTURY.

5. DOCUMENTATION

Library Acquisitions

- 1,382 books (of which, 1,039 were donated)
- 540 periodicals (subscription)
- 1,222 periodicals (donation)
- 1,000 brochures
- 5,000 press cuttings
- 100 scripts and dialogue lists

Stills Department Acquisitions

- 4,500 stills (corresponding to 260 titles)
- 1,575 slides (corresponding to 220 titles)
- 1,500 negatives (corresponding to 162 titles)
- 550 lobby cards (corresponding to 40 titles)
- 5,500 posters (corresponding to 1,300 titles)
- 176 miniature posters
- 3,000 press-books (corresponding to 400 titles)

Public Access

The Reading Room received approximately 2,726 visitors that consulted more than 8,500 documents and the information service answered approximately 3,000 phone calls and 1,200 written enquiries.

The photography laboratory reproduced 475 black and white photographs and 3,414 slides, both for public and internal use.

6. ACCESS TO THE FILM COLLECTION (Cooperation Department)

- ◆ 265 researchers viewed approximately 1,351 films and 832 NO-DO newsreels in our premises, and more than several thousand telephone and written enquiries were answered.
- ◆ 570 copies were temporarily loaned in 1997:
 - 118 on request of the rightholders, for TV, video use, etc.
 - 18 to foreign film festivals (Amiens, Bologna, La Rochelle, Mar del Plata, Nantes, Paris, Strasbourg and Taormina).
 - 112 to FIAF archives abroad (Amsterdam, Bois d'Arcy CNC, Brussels, Budapest, Frankfurt Filmmuseum, Lisbon, Ljubliana, Montreal, New York MOMA, Paris CF, Prague, Stockholm, Toulouse, Turin, UCLA and the Vienna Filmarchiv.
 - 130 to national film festivals, (Alcalá de Henares, Almería, Cádiz, Elche, Gijón, Huelva, Huesca, Lérida, Madrid, Orense, Palencia, San Sebastián, Valencia, Valladolid) and other cultural institutions.
 - 193 to the film archives of the autonomous regions (84 to Valencia, 65 to Barcelona, 11 to Andalucía, 12 to Salamanca, 10 to La Coruña, 6 to San Sebastián, 3 to the Canary Islands and 3 to Zaragoza)
- ◆ 122 licence agreements for newsreel footage reuse, amounting to 19,689 m. of film, were signed with 72 Spanish and 11 foreign televisions, 4 cultural institutions, and 35 video or publicity companies.

7. PUBLIC SCREENINGS

The Cine Doré has two theatres that can sit 300 and 115 persons and an open air terrace with a seating capacity of 100, used from July 2 to September 13. The rate of occupation in the three theatres was 55%, 57% and 96%, respectively, with a slight increase in the average attendance.

We equipped Theatre 1 with Dolby Digital and Theatre 2 with Dolby and made improvements in the projectors of Theatre 1.

Number of screenings	1,316
Number of spectators	181,997
Average attendance per screening	138
Number of films	779
Number of cycles	45
Number of screenings with electronic subtitles	697
Number of screenings with piano accompaniment	10
Number of copies from the Filmoteca Española collection	175 (22.5%)

IN MEMORIAM 1997: Marcel Carné, María Casares, Tucho Rodríguez, Marcello Mastroianni, Julián Mateos, Sebastián Almeida, Vicente Parra, Antonio Pueche, Fred Zinnemann, Marco Ferreri, Giuseppe di Santis, James Stewart, Robert Mitchum, Ricardo Muñoz Suay, Pilar Miró, Samuel Fuller.

The following persons attended the presentations and round tables:

SPAIN: Ferrán Alberich, Daniel Aragó, Gustavo Domínguez, Héctor Faver, José Luis Guerin, Antonio Isasi Isasmendi, Eugenia Kleber, Juan Lucas, Augusto Martínez Torres, José María Otero, Jesús Palacios, Julio Pérez Perucha, Alberto Reig Tapia, Raquel Rodrigo, Gonzalo Suárez, José Luis Téllez, Fernando Trueba.

CZECH REPUBLIC: Jirí Menzel, Vera Cais

FINLAND: Peter von Bagh

FRANCE: Florence Delay, Marie-Hélène and Lawrence Leherissey-Méliès, Sophie Calle,

GERMANY: Peter Schamoni, Jeanine Meerapfel

GREAT BRITAIN: Bryony Dixon

HUNGARY: Gabor Tanner

LATIN AMERICA: Affonso Beato, Patricio Guzmán, Miguel Littin, Rigoberto López, Nelson Pereira dos Santos, Gabriel Retes, Orlando Rojas, Helena Salem

THE NETHERLANDS: Paolo Pistolesi

PORTUGAL: Paulo Branco

RUSSIA: Vladimir Malyshev, Vladimir Dmitriev

SWEDEN: Erik Gustavson

USA: David Chierichetti, Jon Jost

MAIN CYCLES - 1997

Month	Cycle	Screenings	Films	Spectators	Average
1	MAX OPHÜLS	40	20	5,378	134
1,2	MIGUEL LITTIN	16	8	1,455	91
1,12	GEORGES MÉLIÈS	9	7	2,695	300
1	FABIO BARRETO	6	3	385	72
2	JACQUES BECKER L	28	15	3,407	135
2	JEANINE MEERAPFEL	14	7	1,349	96
2,5,9	SPANISH ANTHOLOGY	36	35	2,573	71
3	ROBERT BRESSON	42	14	7,779	185
3	SPANISH CIVIL WAR	26	16	3,073	118
3	HUNGARIAN FILMS	28	14	1,257	45
4	SAMUEL FULLER	48	24	5,217	109
4	PATRICIO GUZMÁN	8	8	585	73
4	ORLANDO ROJAS	4	4	180	45

4	HIST. OF SP. SHORTS	19	19	1,403	74
4	GAY FILM FESTIVAL	19	17	4,227	222
4-5	EGYPTIAN CINEMA L	34	17	2,156	63
5	TRIB. TO S. MONTIEL	8	8	387	48
5	EUROP. AVANT-GARDE L	38	20	2,051	54
5,6,9	SHAKESPEARE IN FILMS	68	34	5,893	87
5	JUAN RULFO IN FILMS	10	9	1,141	114
6	DOVJENKO/SOLNTSEVA	28	14	1,725	62
6	ANTONIO ISASI	19	15	1,136	60
6-7	N. PEREIRA DOS SANTOS	30	14	2,193	73
7	VALERIO ZURLINI V	16	8	1,803	113
7,11	TRIB. TO E. HALFFTER	7	6	454	74
7-8	AFFONSO BEATO	12	6	1,218	102
7-8	BILLY WILDER	103	26	24,956	242
9-10	SATYAJIT RAY B	34	16	6,061	194
9-10	VENEZUELAN CINEMA	18	18	1,192	66
5,6,7,9,10	OPERA IN FILMS	29	14	8,229	284
10,11	POLISH 90'S FILMS	16	8	1,604	107
10,11	KNUT HAMSUN IN FILMS	16	8	1,611	101
10	ERNESTO "CHE" GUEVARA	3	2	345	115
11,12	B. HRABAL IN FILMS	16	8	2,005	125
10-12	MITCHELL LEISEN	75	37	10,241	137
10-12	GOYA PRIZES	36	36	7,620	227
11,12	ANDRE TÉCHINÉ V	24	12	5,515	230
12	RAFAEL GIL	12	12	930	78
12-1(98)	LADISLAV VAJDA	41	30	2,301	56
12-1(98)	JOAO C. MONTEIRO	14	7	1,151	82
12-1(98)	DON QUIXOTE	18	12	1,083	60
12	FINNISH CINEMA	17	10	2,330	137
1-10	PUBLIC'S CHOICE	34	18	7,244	213
1-12	SPANISH SHORTS	14	8	1,672	119

B = Also programmed in Barcelona / V = Also in Valencia / L = Also in Lisbon

8. PUBLICATIONS AND RESEARCH ON SPANISH CINEMA

In 1997, the Publications Department, besides the usual Monthly Programme and the information notes distributed to the public at the Cine Doré, published the following books, all in coedition with private companies or other public institutions:

◆ **Catálogo General del Cine de la Guerra Civil** (Catalogue of the Spanish Civil War Films), edited by Alfonso del Amo with the collaboration of M^a Luisa Ibáñez. This catalogue is the result of more than 10 years of research by these two specialists of the Filmoteca Española and includes 889 references of fiction and non-fiction films related to the Spanish Civil War. It was awarded the Ricardo Muñoz Suay Prize by the Spanish Academy of Motion Pictures Arts and Sciences.

◆ **Directores artísticos del cine español** (Art Directors in Spanish Cinema), by film historian and architect Jorge Gorostiza. It includes interviews with the most relevant professionals and comprehensive filmographies. The contacts established with art directors during the research were very profitable in order to obtain the deposit of private collections of designs and other documents.

◆ **Antología crítica del cine español** (Critical Anthology of Spanish Cinema), edited by Julio Pérez Perucha. Meant as a project to commemorate the First Centenary of Spanish Cinema, it is an anthology of 305 Spanish films produced between 1906 and 1995.

◆ Two more volumes were added to the collection on Latinamerican filmmakers: **Nelson Pereira dos Santos**, by Helena Salem, and **Arturo Ripstein**, by Paulo Antonio Paranaguá. All these volumes were published in coedition with Cátedra, an important publisher, in order to enlarge distribution.

◆ **Mitchell Leisen**, translation of David Chierichetti's book «Mitchell Leisen: Hollywood Director», was edited in coedition with the San Sebastián International Film Festival, on the occasion of the retrospective dedicated to this director.

◆ The research on **Scriptwriting in Spanish Films**, and on **No-Do** and the **Film School** are being completed and updated for publication.

◆ The Filmoteca Española also collaborated in the publication of the new Spanish translation of Robert Bresson's «Notes sur le cinématographe», **Notas sobre el cinematógrafo**, on the occasion of the retrospective, and in the book **Espejo de miradas (Interviews with New Directors of the Spanish Cinema of the 90s)**.

9. TRAINING

Seminar

Filmoteca Española organized on November 25, 26, 27 and 28 the **V Workshop on Film Archives**, coordinated by Alfonso del Amo, on the subject of the restoration of image and sound. Among the lecturers were Felipe Boavida, of Lisbon's ANIM, Noël Desmet, of the Cinémathèque Royale de Belgique, Paul Read (Soho Images) and Richard Billeaud, in addition to members of our staff, the Spanish Television (RTVE) and Spanish research centres. It was also attended by members of Latin American archives, who received a grant from our Ministry of Culture for a two week training course in our archive.

We trained twenty University students from the European SOCRATES project.

10. BUDGETARY MATTERS

Permanent staff: 80 full-time employees (of which 20 work at the Doré Cinema). Temporary part-time employees: 23 during five months. Although the budget increased by 9%, the given figures in dollars are lower than in 1996 due to the 16% increase in the US dollar exchange rate.

The expenditure in 1997 was (in U.S. dollars, \$1 = ESP 150 ptas.):

Construction and improvement works	\$ 145,000
Acquisition of films and Laboratory Costs	\$ 273,000
Technical Equipment	\$ 236,000
Research for Preservation	\$ 14,000
Computerization	\$ 127,000
Museum collection	\$ 55,500
Documentation	\$ 34,500
Screenings/Transportation/ External Relations	\$ 272,000
Publications and Research on Spanish Cinema	\$ 88,000
General Expenses	\$ 925,000
Staff Salaries	\$ 1,530,000
Total	\$ 3,700,000

11. INTERNATIONAL RELATIONS

In 1997, there were permanent loan exchanges with Lausanne, Bologna and London. We provided temporary loans to our colleagues of Lisbon (40), Amsterdam (6), Bois d'Arcy [CNC] (1) Bologna (1), Brussels (11), Budapest (10), Frankfurt [Filmmuseum] (6), Ljubliana (4), Montreal (8) New York [MOMA] (1), Paris [CF] (6), Prague (6), Stockholm (1), Toulouse (2), Turin (7), UCLA (1) and Vienna [Filmarchiv] (1). Special thanks to our colleagues in Amsterdam, Berlin (Bundesarchiv), Bois d'Arcy, Bologna, Brussels, Budapest, Frankfurt, Helsinki, Lausanne, Lima, Lisbon, London (NFTVA), Los Angeles (UCLA and the Academy Film Archive), Luxembourg, Mexico (UNAM), Moscow, New York (MOMA), Paris (CF), Prague, Pune, Rome, Toulouse, Turin, Stockholm, Washington (LOC), and Wiesbaden, whose kind cooperation allowed us to complete many retrospectives, such as Max Ophuls, Robert Bresson, Jacques Becker, Hungarian Cinema, Samuel Fuller, European Avant-Garde, Shakespeare in Films, Opera and Cinema, Alexandre Dovjenko/Yulia Solntseva, Billy Wilder, Satyajit Ray, Mitchell Leisen, Ladislao Vajda and Latin American cycles.

◆ José María Prado attended the Rotterdam, Berlin, Guadalajara, Cannes, Naples, Bologna, Venice, Taormina, Toronto and Shanghai festivals. He also attended the Cartagena de Indias Congress and the Beijing EC Meeting, and visited the Tokyo archive.

◆ Catherine Gautier attended the Cartagena de Indias Congress and the Bologna and Pordenone festivals. She participated in the ACE meetings in Brussels and Bologna and the meeting of the FIAF Programming Commission in Paris. She also attended the Cinémémoire Forum in Paris.

◆ Our preservation officer, Alfonso del Amo, and Ana Cristina Iriarte travelled to Bologna to meetings of the Gamma Group. Alfonso del Amo also visited the ANIM in Lisbon.

◆ María García and Josefina López, of the Cooperation and Cataloguing departments, respectively, attended the Archimedia seminar on Copyright in Lisbon.

◆ José María Prado and Valeria Ciompi organized the preliminary meetings with the working group for the preparation of the Madrid symposium for the 1999 FIAF Congress at San Sebastián, Bologna and Paris.

NEW SITE

The project for the reforms of our future site, the Palacio de Perales, was finally approved at the end of 1997 and we hope to complete the works by the end of 1998 or early 1999.

NORTH WEST FILM ARCHIVE (NWFA)
Manchester, England

Activities report covering the period 1 August 1996 to 31 July 1997

1. *Acquisitions of the year*

- The North West Film Archive accepted 1,091 reels of film (including nitrate based titles) for deposit assessment during the year. This represents a marked improvement on last year (437 titles) when the Archive prioritised work related to its new accommodation - the resulting acquisition backlog was cleared.
- This was the fourth year when a systematic off-air television recording programme was undertaken as the designated agent of the National Film and Television Archive (London). 323 broadcasts were recorded which represented a 65% increase in activity over last year.

2. *Progress and problems in the field of film preservation*

- The Archive's Technical Officer continued to work closely with colleagues at the Centre for Archival Polymeric Materials which is based within its parent university. Field trials were undertaken to test indicator detection on films affected by vinegar syndrome degradation, the results of which were published in the Imaging Science Journal (vol 45, 1997).
- The preservation programme on the Duke of Westminster's extensive film collection was completed which included the copying of reels affected by vinegar syndrome problems.
- Priority was given to ensuring that the newly commissioned suite of storage vaults functioned correctly. Special attention was paid to the implementation of a disaster control strategy, to health and safety matters, and to the acclimatisation needs of the collection.

3. *Cataloguing, documentation and research*

- 992 titles were added to the NWFA Moving Image Collection Database.
- Networking and database developments were implemented in the Archive's new home which improved both operational efficiency and information distribution.
- The NWFA World Wide Web pages were mounted for Internet access to NWFA information.
- Research was undertaken on the subject of transport footage held in preparation for the production of a new video merchandise line which responded to market demand.

4. *Film showings*

- Following the success of last year's touring public film show programme, the NWFA organised a second season of free presentations which attracted audiences of over 2,000 people across the region.
- The Archive was pleased to welcome visitors to its brand new home where special screenings were organised as part of the Heritage Open Day national initiative (September 1996).

5. *Budgetary matters*

- The NWFA's capital bid to the National Heritage Lottery Fund was successful and resulted in an award of £262,600 to install audio visual and computer equipment in the new premises. The Archive's parent body, the Manchester Metropolitan University, has generously agreed to invest in the improvement of the NWFA'S external site which will complete yhe ambitious accommodation scheme.
- In addition to maintaining revenue funding from eight bodies, the Archive attracted project funding from the Foundation for sport and the arts; the Grosvenor Estate; and the British Council.

6. *International relations*

- The Curator visited colleagues in Chile, Argentina and Brazil during her trip to South America in early 1997.

7. *Special events and other*

- The NWFA contributed to the International Newsfilm Conference held in London (October 1996).
- As 1 June 1997 marked the twentieth birthday of the NWFA, special celebrations were organised, including a film competition held in the region's public libraries.
- The NWFA continues to campaign for increases in grant aid as, while the demand on its public custodial and access services has risen sharply, its operation is principally funded by the university sector.

CINETECA NACIONAL DE MEXICO ACTIVITIES IN 1997.

NEW ACQUISITIONS

During 1997, 120 new titles, including short and animated films, were acquired. 95 of them are feature films

The embassy of Poland donated several films to us. It includes feature and documentary films in 35 and 16 mms.

PRESERVATION ACTIVITIES

The activities in this important field during 1997 includes the protection and copying in security material of 25% of the nitrate reels containing the "Garrido Canabal Collection", which is material of historical value of the 30's, and the mexican feature film "Rayando el sol" directed by main mexican director Roberto Gavaldón in 1945.

From our collection 1800 films were verified, 185 technical data were elaborated.

CATALOGUING - DOCUMENTATION - RESEARCH

This area includes the library, stills and posters collection, scripts and list of dialogues. 420 services were provided for local and foreign requests.

We acquired 1500 new materials including posters, books, journals, stills, pressbooks, CD-roms, etc.

ACQUISITIONS BY THE LIBRARY AND GRAPHIC COLLECTIONS

		Total in stock
56	books	11,270
200	periodical publications	6,757
140	posters	10,658
750	stills	17,593
100	files on national productions	5,700
220	files on foreign productions	9,168
30	files on personalities	5,612
25	files on press books	1,120

The documentation's department provided 25 services abroad, among them: Andre Siscot, Bruxelles. Mostra Cinematografica, Venecia. Festival du Film, Cannes. Festival de Huelva, Spain.

FILM SHOWINGS - EXHIBITIONS

We showed more than 1000 films, approximately 16 daily exhibitions (except Mondays).

In this period, the Cineteca Nacional presented several double features and retrospectives, dedicated to several personalities and countries, among them:

Marco Ferreri
Gabriel Figueroa
Israeli Cinema
New Italian films
Young French cinema
Student films
50 years Cannes Film Festival

The Cineteca organized as every year, the International Forum, as well as the XXX International Muestra (non competitive), both regarded by most critics and public as the main film events in Mexico City.

Among the films at the Forum were: "Bernie", "Moebius" and "Kolya", at the Muestra: "Jerusalem", - "The pillow book", "Western" and "Everyone says I love you".

MONTHLY PROGRAMME

12 monthly programmes were printed, including special dossiers, for Gabriel Figueroa, the Forum and the Muestra.

SPECIAL EVENTS

A yearly programme dedicated to the one hundred years of mexican cinema. In memorial film director Alfredo B. Crevenna. Hommage to mexican actor Ignacio López Tarso, Hommage to Mexican filmmaker Matilde Landeta.

As every year, in the Ariel Awards (for Mexican film productions), the Cineteca gave its annual award "Toscano medal" to film producer Gregorio Wallerstein in recognition for his work in mexican cinema. The art gallery presented exhibitions dedicated to: Luis Bunuel and his Mexican film "La ilusión viaja en tranvia". "Best posters of the Muestra". « Film posters by Josef Fenneker » (1895 - 1956).



FILMOTECA DE LA UNAM
Universidad Nacional Autónoma de México

I. ACQUISITIONS OF THE YEAR

We would like to emphasize the fact that our archive grew by 10% this year, which is really a remarkable feat, the majority of the acquisitions being Mexican full length films. As in previous years we received material from distributors who handed over to us films when the exploitation cycle with them had come to an end. These films, part of the production of the 1970s and 1980s, complement the few films we already had of that time, although films produced then were not generally notable for their artistic quality. In the same way, embassies donated to us films they no longer needed for public exhibition, permitting us to show them in our own movie theaters and to loan them out to film clubs throughout the country.

One of the great events of this year, was that for the first time ever we received a cash donation destined specifically for the purchase of film material. We are extremely grateful to our American colleague Robert Dickson for this donation which allowed us to acquire a collection of 20 reels of nitrate film including hitherto unknown Mexican films from the 1920s (both fiction and documentaries) as well as Pathé Frères production dated 1904 entitled Christophe Colomb (catalog number 1053) and four reels of pornographic film material ranging from 1910 to about 1940, of various nationalities: Mexican, American, Spanish (probably) and French. All in all, an extremely valuable collection.

II. PROGRESS IN THE FIELD OF FILM PRESERVATION

In last year's report we mentioned that the construction had begun of our new building, located in our University Campus. We announced then that by the end of 1997 building would be finished. Unfortunately however, financial difficulties prevented its completion but, by the time this report is in print the building should be finished and we would have moved in. The new building will accommodate the storage rooms for acetate films, the laboratory for printing and developing, the restoration workshop, the programming department and our

film production department. The immediate advantage is that for the first time in the history of our Archive the laboratory and the restoration department will be under one roof making for easy communication from one to the other. Since the laboratory's creation in 1985 it has always until now been an entity apart from the rest of the Archive.

Here I would like to mention the serious problem we are having in adapting an Oxberry liquid gate to our 35 mm. Research optic copier which being a relic from the 1950s has allowed us to make copies of almost any material however much shrinkage it may have suffered. Nevertheless the use of the liquid gate is indispensable and I hope by next year I will be able to report its successful adaptation.

III. CATALOGUING

Using funds provided specially by our University we invited Zoia Barash to visit us to help catalog a large collection of Soviet films donated to us by the Mexican Treasury Department. Madame Barash is an expert in Soviet cinema, Ukranian by birth and a 30-year resident of Cuba who as a result speaks perfectly both Russian and Spanish. This collection is made up of newsreels of the 1960s and full lenght fiction films dating from the 1960s and 1970s, all in original version Russian which until Madame Barash's visit we had been unable to catalog.

IV. SPECIAL ACTIVITIES

Funds provided by the AECI (Spanish Agency of Iberoamerican Cooperation) administered by the FIAF treasury for execution by the UNAM Film Archive, were used to acquire 25 sets of PTR roller, a Particle Transfer Roller and 50 cans of Kodak molecular sieve in order to deliver one set of rollers and two cans of molecular sieve to each of the Film Archives of Latin America, most of which are member of the FIAF.

In a tripartite agreement using from the same agency, we acquired here in Mexico City, virgin negative for 35 mm black and white copies, to be sent to the Uruguayan Cinematheque where the films **TRES TRISTES TIGRES** and **VALPARAISO MI AMOR**, property of the Chilean Cinematheque, were to be restored.

V. INTERNATIONAL RELATIONS

This year we contributed actively to the diffusion of Mexican cinema, focusing mostly on the so-called classics of the 40s and 50s. In this respect we provided films for two retrospective cycles, one for the Portuguese Cinematheque entitled **QUE VIVA MEXICO**, another in Turin, Italy at the Giovani International Film Festival: **THE GOLDEN AGE OF MEXICAN CINEMA**. We also provided film material for a cycle entitled **YOUNG MEXICAN FILM-MAKERS OF THE 90s** which was presented in the Uruguayan Cinematheque as well as at the Mexican Embassy of Uruguay.

During the last meeting of AMIA in Washington, DC we organized a session for the Film Archives of North America which since the FIAF-Cartagena meeting have formed the Council of North American Film Archives. The purpose was to consolidate the association and to invite these Film Archives to meetings in Mexico City and in Taxco, Guerrero, planned for March, 1998. These meetings, which will coincide with the inauguration of our new installations and make future plans for the Council to the benefit of all its members.

José Antonio Ramírez, chief of our Laboratory, was during two weeks in the Spanish Film Archive in Madrid, in order to know mainly, the facilities in the same field of his speciality but also in general aspects of the Archive, with AECI funds.



Introduction

1997 marked the 50th anniversary of the Cineteca Italiana, which became a foundation in 1996. To celebrate the occasion, a special event was organised in March in the Cineteca Italiana's cinema with the presentation of a programme of films devoted to Milan, from the origins of cinema to present. Films, shorts, news features and advertising spots, all produced in Milan, were projected on the screen of the Cineteca. Some rare documents on the bombardments of Milan in 1943 were kindly loaned to us by the Imperial War Museum in London. The week-long event was highly successful with the public, and the press devoted several articles with pictures to it. The Cineteca press office published an illustrative brochure on the most important activities from 1947 to 1997. The numerous photographs in the brochure included some of the directors and actors who have visited the Cineteca over the years: Luis Buñuel in 1969, Alfred Hitchcock in 1972, Frank Capra in 1977, Gina Lollobrigida in 1961 and Clint Eastwood in 1990.

1. Acquisitions, preservation, restoration

Identification work was completed during 1997 on the Donato Archive Fund, with the classification of 75 short and full-length films.

The new film acquisitions include works by directors Michelangelo Antonioni, Wim Wenders, Roman Polanski, Woody Allen, Bernardo Bertolucci, Paolo Virzì, Marco Risi, Bertrand Tavernier, Alan Parker, Ermanno Olmi, Tinto Brass and Samuel Fuller. Also completed in 1997 was an archiving project to better preserve nitrate material.

Regarding prints and restorations, the following work was achieved:

Films restored in 1997

Quo vadis?, E. Guazzoni (1913)

Teodora, L. Carluci (1922)

Napoli è una canzone, E. Perego (1927)

La compagnia dei matti, M. Almirante (1928)

La valigia dei sogni, L. Comencini (1953)

Films reprinted in 1997

"Cines" Review - special issue devoted to the Cines studios (1930)

La frenesia dell'avventura, H. Schwarz (1930)

L'agguato dei sottomarini, A. Rogell (1931)

I balenieri della Viking, W. Frissel (1931)

Le onoranze funebri a Pittaluga (1931)

I cinque del jazz band, E. Engel (1932)

Il figlio del disertore, W. Wyler (1932)

Il caso Valdemar, U. Magnaghi, G. Hoepli (1936)

I fratelli Rosselli, N. Risi (1959)

Milano o cara, P. Pillitteri (1963)

Metropolitana, L. Turolla (1964)

Il potere, A. Tretti (1974)

Il Fanfani rapito, D. Makris (1975)

Frate sole, U. Falena, M. Corsi (1918)

Other important films are being restored and will be terminated in 1998, in conjunction with the following film libraries: Cineteca del Comune di Bologna, Nederlands Filmmuseum (Amsterdam), Bundesarchiv-Filmarchiv (Berlin), Cinémathèque Française (Paris), F.W. Murnau Stiftung (Wiesbaden), Stiftung Deutsche Kinemathek (Berlin).

The Italian silent film *FRATE SOLE* by Ugo Falena and Mario Corsi (1918), a Tespi Film production, rediscovered in a rare copy of the period with original toning, was restored in conjunction with the Centro Ambrosiano di Documentazione e Studi Religiosi (Milan) and will be presented on a special day in spring 1998. This work is important not only for its artistic merits but also for its subject matter: it is the first major film devoted to the figure and life of St. Francis of Assisi.

The films were restored at the specialised laboratories L'Immagine Ritrovata (Bologna) and Haghefilm (Amsterdam).

2. Cataloguing, Documentation, Research

Our cataloguing activity continued in 1997 with the programme organised by Cineteca Italiana in 1996, which also included a reel-by-reel check and in many cases the identification of materials never examined before. Since thousands of films are involved, the project will require a long period of time, due in part to the small staff assigned to this delicate and important task.

Again in 1997 the photographic archives were made available to students and scholars of the cinema. The lack of sufficient space for the library, however, continues to place serious limitations on our assistance to researchers.

3. Film screenings, Publications

The programming for 1997 included : reviews (*Balkan Cinema, Cinema and memory, The American Comedy, Cuban Cinema, Classic Mexican Cinema*); tributes to individual directors (**Charlie Chaplin** on 25 December, on the 20th anniversary of his death, **Jacques Tati, Bernardo Bertolucci, Marcel Carné, Riccardo Freda, Mario Bava, C.T. Dreyer**, etc.), special events (tribute to **Marcello Mastroianni** in January with the screening of *LA DOLCE VITA*; an entire month was devoted to **Totò** on the 30th anniversary of his death, commemorated with 24 films, **Dario Fo** was celebrated with the presentation of a few of his films, before the announcement of his Nobel Prize for literature; along with wife Franca Rame he attended the opening night of the 1997-98 season, with great public success; in collaboration with the *Festival Internazionale Cinema Giovani di Torino*, over 20 works of young directors were presented, with the directors discussing their films with the public).

As every year, part of the programming took place at the Museo del Cinema, with the screening of 16-mm films and videos: patrons pay an admission price which also entitles them to visit the Museum. The reviews included *Masters of Soviet Cinema, Painting with Light and Images of the First World War*.

In addition to the 50th anniversary brochure, mentioned in the introduction, an annual report was published on 1997 cultural activity, including a press survey.

The new series of "*Quaderni della Cineteca Italiana*" was inaugurated with publication of the volume *LA VALIGIA DEI SOGNI - Restauro di un ricordo*, i.e. the original screenplay of Luigi Comencini's 1953 film, discovered in the Cineteca, with photographs and essays. The film, which tells the story of a cinema enthusiast who attempts to save the most precious

films from destruction and create a cinema museum, was restored jointly by Cineteca Italiana, Cineteca del Comune di Bologna and Cinémathèque Française.

4. Administration and Budget

Again in 1997 the Fondazione Cineteca Italiana received funding appropriated by the Department of Entertainment in Rome.

A special fund of L. 200 million was obtained from the Lombardy Region, which permitted the start of an archive restructuring programme with a view to upgrading the equipment. In fact, one of the vaults containing nitrate films was endowed with an air-conditioner and humidifier, new insulating metal doors and mobile track-mounted shelves. A new film viewing table with digital footage counter was purchased, and necessary improvements were made in the heating system. 1997 also marked the first real step toward a restructuring of the archive.

Regarding staff, a full-time assistant archivist was hired and an internist for the Cinema Museum ticket office was engaged on a term contract basis.

5. Special Activities - International Relations

Four seminars were held at the **Museo del Cinema** in November-December on a comparative analysis of the comic techniques of Charlie Chaplin and Totò, conducted by an expert with the support of rare film clips.

As the result of promotional activity in the schools of Milan and province, there was a significant increase in guided visits of students to the Museo del Cinema.

Thanks to the financial support of the Lombardy Region (Cultural Department), the Foundation completed production of an audiovisual programme entitled **IL SILLABARIO DEL CINEMA MUTO**, devoted to the language of silent cinema. With a close comparison between the cinema of today and the past, it includes a montage of "historical" sequences alternated with images never published (hand-coloured films, *pochoir*, rare works) preserved in the archive. The programme is intended primarily for the upper secondary schools and is designed to serve as a small pocket video encyclopaedia for the young people of today.

The restoration of **LA VALIGIA DEI SOGNI** is discussed in point 3 above. The film was presented for the first time on 14 September in Strasbourg, during the Forum of European Film Archives. Then it was screened in Paris on 17 December, organised by the director of the Cinémathèque Française Dominique Païni in the new theatre on Boulevard Bonne Nouvelle, at the close of the Cinémémoire festival. The film, with French subtitles, was presented by Foundation president Gianni Comencini. The evening was held under the patronage of French cultural minister Catherine Trautmann, in conjunction with the general manager of the Centre National de la Cinématographie, Marc Tessier, and the président of the French Film Library, Jean Saint-Geours. Both evenings were extremely successful.

In 1997 the foundations were laid for a tripartite agreement with the Cinémathèque Française and the Cineteca del Comune di Bologna, with a view to future restorations of vintage films of which the Cineteca Italiana preserves the nitrate material. A detailed report on this will be provided in next year's report.

Co-operative agreements for film restoration are still in force with the Nederlands Filmmuseum of Amsterdam, the F.W. Murnau Stiftung of Wiesbaden and the Bundesarchiv-Filmarchiv of Berlin.

In April the Cineteca press agent Mr. Marzio Castagnedi was welcomed at the Cinemateca Cubana in Havana, which lent some rare documentaries on Che Guevara, in November

the Foundation président Mr. Gianni Comencini, the head archivist Matteo Pavesi and the general secretary and responsible of the documentation services Luisa Comencini paid a visit to the Cinémathèque Suisse in Lausanne and the Penthaz archive. They also participated in the Annual Congress of the FIAF in Cartagena.

Gianni Comencini participated in "Cinema Ritrovato" at Bologna in June and the "Giornate del Cinema Muto" at Pordenone in October.

cinemateca uruguaya

MEMORANDO

Desde hace 16 años, Cinemateca Uruguay, utilizando su propia estructura y contactos, y la gestión de sus encargados de programación, ha venido organizando con creciente repercusión el denominado **FESTIVAL CINEMATOGRAFICO INTERNACIONAL DEL URUGUAY**. Este Festival ha el reconocimiento nacional e internacional y actualmente se visualiza como uno de los festivales latinoamericanos de mayor interés y es tomado en cuenta por los cineastas, críticos y cinéfilos de todo el mundo. Tal reconocimiento surge de las políticas de programación y de su permanencia por más de tres lustros, lo cual, entendemos, es un capital de prestigio a tener en cuenta.

I. CARACTERISTICAS.

- **Una total apertura internacional:** Consiste en la presencia en el de una diversidad de países y filmes regionales, en particular latinoamericanos, pero también por la presentación de obras autorales y creativas de los países de la Unión Europea, U.S.A. y Canadá. El Festival es una ocasión casi única para los espectadores y también una oportunidad de presentación en América y en particular en el MERCOSUR, de las obras de artistas y cineastas de todo el mundo. Por esta vía numerosos filmes de esas características han obtenido la posibilidad de estreno en la región, para beneficio del público y los cineastas. De este modo el Festival es un referente de calidades estéticas y críticas y un punto de encuentro en la región y en el MERCOSUR.

- **Un apoyo al cine latinoamericano:** A partir de la quinta edición Festival, se han diferenciado premios para el cine latinoamericano. Cada año el Festival ha seleccionado sistemáticamente los filmes de la producción última. Esta política ha hecho del Festival uruguayo uno de los pocos lugares de encuentro del cine más valioso del continente. Han visitado al Festival los cineastas más reconocidos con su obra. Desde Paul Leduc (México) hasta Fernando Solanas, Lautaro Murúa o Adolfo Aristarain (Argentina), Lourdes Portillo (U.S.A.) hasta Eduardo Coutinho o Pereira Dos Santos (Brasil).

-**Secciones:** El Festival consta de varias secciones permanentes, premios y jurados independientes:

Sección Internacional (a concurso e informativa), Una Monográfica de Autor, Una Monográfica de País.

Espacio Latinoamericano, Espacio Uruguay, Cortometrajes (Documental, Experimental, Ficción y Animación).

A estas secciones, el Festival añade premios especiales a:

Mejor Film Iberoamericano (Premio I.C.I.), Calidad Artística (Fundación Banco de Boston), Opera Prima (Montevideo Refrescos S.A.).

- **Organización.** La base organizativa es aportada por Cinemateca , que realiza las diversas tareas:

Selección y programación ; Contactos y gestiones con realizadores y productores ; Transportes internacionales ; Invitaciones, pasajes y estadías a invitados ; Relaciones públicas y con los medios de prensa nacionales e in- ; Publicaciones y catálogo ; Infraestructura de exhibición en cinco salas de Cinemateca ; Gestiones y relaciones con entidades oficiales y privadas uruguayas ; Gestiones con institutos de cine y audiovisuales del exterior.

Cooperan con el Festival y lo auspician:

Ministerios de Relaciones Exteriores, Educación y Cultura y Turismo;
Dirección de Cultura de la Intendencia Municipal de Montevideo;
Fundación Banco de Boston;
Agencia Española de Cooperación Internacional;
Montevideo Refrescos S.A.

Y apoyan de diversas maneras:

Institutos y organismos de cinematografía de países participantes;
Embajadas y sus Institutos Culturales de los países participantes;
Entidades profesionales de varios países latinoamericanos;
Productores y distribuidores nacionales y del exterior.

II. ESTADISTICA

1992 - 61 largometrajes - 19 países - 160 títulos - 28.800 espect.				
1993 - 68 " - 32 " - 173 " - 32.000 "				
1994 - 66 " - 36 " - 227 " - 32.500 "				
1995 - 42 " - 27 " - 134 " - 29.200 "				
1996 - 71 " - 30 " - 142 " - 34.000 "				
1997 - 87 " - 43 " - 223 " - 36.000 "				

III. VISITANTES

Cada año el Festival recibe un promedio de cuarenta personalidades en calidad de invitados. Entre ellos, cineastas, realizadores, productores, técnicos, actores, críticos y periodistas, difusores y directores de festivales e institutos cinematográficos.

Algunos de los visitantes de anteriores ediciones:

Paul Leduc, Luis García Berlanga, Lautaro Murúa, Sancho Gracia, Paolo y Vittorio Taviani, Axel Harding, Fernando Birri, Settimo Presutto, Jaime Cháviri, Gian María Volonté, Paul Bardwell, Silvio Caiozzi, Ana María Picchio, Robert Rosen, Robert Daudelin, Annalena Wibom, Jeannine Meerapfel, Norman Briski, Marie-Henri Wajnberg, Aner Preminger, Libertad Leblanc, Jorge Polaco, Adolfo Aristarain, Nitza Kakoseos, Carlos Cruz, Shawn Atkins, Miguel Littin, Nelson Pereira Dos Santos, Sylvio Back, Miguel Angel Solá, Ilka Teichmuller, Roberto Carnaghi, Gianni Amelio, Mika Kaurismaki, Nicolás Sarkís, Javier Torre, (etcétera).

Películas

Gran parte de los mejores filmes de cada año se han exhibido sistemáticamente en el Festival. De ellos una cantidad apreciable no ha tenido luego estreno en Montevideo. Esta

particularidad hace que el público se interese especialmente por nuestra programación. Creadores fundamentales del cine contemporáneo son conocidos casi exclusivamente por el Festival, como Angelopoulos, Kiarostami, Amelio, , Kaurismaki, Cisse Paradjanov, Erice, Ouédraogo, Rohmer, , Sembene, etc.

IV. PERFIL DEL FESTIVAL

Al igual que otros festivales (Londres, New York, México, Rotterdam, Sao Paulo, Valladolid), en el Festival de Montevideo se ha descartado el carácter puramente comercial o el simple despliegue mundano (propio de Cannes, Venecia, San Sebastián), optando en cambio por la de calidades artísticas del cine internacional. Ello determina un interés prioritario en una franja de público más precisa. En el exterior la repercusión del Festival uruguayo se produce a través de publicaciones cinematográficas, además de informaciones periodísticas.

V. PREVISION PARA 1998

De las secciones especiales, hasta el momento confirmadas:

Monografica iberoamericana,
Monografica europea (personalidades),
Descubrimiento: A. Pelechian (Armenia).

Algunos visitantes invitados ya están siendo contactados. En estos momentos el Festival está comenzando a cursar invitaciones, en la medida de nuestras posibilidades. Parte de la repercusión local e internacional del Festival dependerá de esta operación.

Manuel Martínez Carril
Director.



MINISTERIO DE EDUCACIÓN Y CULTURA
SERVICIO OFICIAL DE DIFUSIÓN RÁDIO-TELEVISIÓN Y ESPECTÁCULOS

SODRE

1997 ACTIVITIES REPORT

1. Acquisitions of the year

2. Progress and problems in the field of preservation

During 1997 we received as donation a collection of 8 documentaries of a famous Uruguayan painter, and 9 restored prints from Cineteca di Bologna as part of the agreement made to restore and preserve 54 nitrate films from the "Pereda Collection" that are already in Italy. We do have problems to find funding to save a collection of uruguayan nitrates documentaries, that unfortunately are still without proper restoration and duplication, although all this material are being copied in video.

3. Cataloguing Documentation. Research

We continue entering data on our program from the photo collection, in a slowly way due to lack of personnel. The amount of information of more than 100.000 photos makes this work difficult and we need funds also to contract the qualified personnel.

A new volume of the serie « Historia del Uruguay en Imagen » appeared during 1997, a selection of historical photos from our collection. A serie of videos using national production from our archive is being under work to appear during 1998, it will show our films to a broader audience.

4. Film, showings

A very active Serie of exhibitions were made during 1997 in our new cinema. Four different programs (and days of exhibitions) were the main activities in this area. On Mondays and Wednesdays , dance and opera in video on Fridays Hollywood classics, and on Saturdays films for children and adolescents.

A media of 70% occupancy during the year make it quite successful. An important regular TV Program in Channel 5 (Sodre) on Fridays nights, allow us to show the richness of our film collection, and to reach audiences larger than ever. Besides it made possible to copy in professional videotapes already more than 48 feature films This program will continue during 1998 on regular basis, under the name of "Cine Arte del SODRE"

5. Budgetary matters. Relations with governmental authorities

Although we have support for our activities in general we still have serious problems to find financial solutions for urgent problems such as the preservation of the remaining nitrate collection. Also, as mentioned above, to hire qualified personnel to index and enter data in our PC Program due the amount of information involved.

6. International relations (FIAF and others)

It was an important year in this aspect, I could participate at the FIAF Congress in Cartagena, and also accept an invitation of Cineteca di Bologna to attend the Festival of Restored Films in that city. During that Festival were shown several of our classics restored in Bologna and Brussels in beautiful new prints.

7. Special events

A new legislation allows us now to the legal deposit of videos in our archive, we expect to create an important video collection as a result of this new reglementation.

The construction of the new SODRE's complex is under way, is expected to open in 1999, we are going to move all our staff and facilities to that new complex with two theatres, and modern installations.

Juan José Mugni
Director

Archivo Nacional de la Imagen
Montevideo - Uruguay



CINÉMATHEQUE QUÉBÉCOISE

1997, année charnière à la Cinémathèque : inauguration de nos nouvelles installations au centre ville qui comprennent désormais, en plus de notre salle cinéma entièrement rénovée, une salle vidéo-télévision et deux salles d'expositions de qualité muséale. L'inauguration officielle de cette « nouvelle » cinémathèque a eu lieu le 25 février en présence des représentants gouvernementaux et de nombreux cinéastes et amis de la Cinémathèque.

1. ACQUISITIONS DE L'ANNÉE

Films: 1371 titres (longs métrages et courts métrages)

Éléments de tirage: 484 titres (courts métrages et longs métrages de production québécoise récente)

Vidéos: 775 titres (bandes-maîtresses et copies)

Des copies de conservation ont été tirées pour plusieurs films québécois de production indépendante, notamment LES MARCHÉS DE LONDRES et LA DAME AUX POUPÉES. « Arrêt sur images », le cycle inaugural de nos nouvelles installations, a été l'occasion d'acquérir plusieurs films classiques, notamment grâce à la collaboration de nos collègues de la FIAF : HUMORESQUE, SUR LA BARRICADE, MALOMBRA, THE THIRD MAN, LA PASSION DE JEANNE D'ARC, WAVELENGTH, etc.

La visite du cinéaste hollandais Johan van der Keuken a été l'occasion d'acquérir trois de ses films récents : HEXAGON : ON ANIMAL LOCOMOTION, LUCEBERT : TIME AND FAREWELL, SARAJEVO FILM FESTIVAL FILM.

Parmi les films acquis par voie d'achat, mentionnons : I WANT TO LIVE (Wise), THE OXBOW INCIDENT (Wellman), WHILE THE CITY SLEEPS (Lang), STRAND UNDER THE DARD CLOTH (Walker), plusieurs films d'animation et quelques titres liés à l'histoire du jazz.

Enfin, nous avons fait tirer de nouvelles copies de projection de trois films québécois : HISTOIRE GRISE (Hébert), LA MAUDITE GALETTE (Arcand) et REQUIEM POUR UN BEAU SANS CŒUR (Morin)

Collections afférentes au film:

La majorité des collections se sont enrichies à des degrés divers. Les donations les plus importantes concernent le travail de deux photographes montréalais, Daniel Kieffer et Bertrand Carrière, qui nous ont remis les négatifs de leurs photos de plateau et d'exposition. Le cinéaste Jean Pierre Lefebvre a aussi versé plusieurs caisses de scénarios, affiches, photos et documents divers se rapportant à son travail. L'avocat Joseph Beaubien nous a donné huit boîtes de documents administratifs se rapportant à la production, la fiscalité et la télédiffusion.

Outre ces dons plus substantiels, nous avons reçu une trentaine d'appareils, une centaine de disques, des scénarimages et des cahiers de continuité de costumes, toutes les versions du scénario de *La Conciergerie*, de Benoît Dutrizac, des photos du Festival international du film de Montréal de 1965 et des accessoires ayant appartenu à Geneviève Bujold. Il faut

préciser que sur une base régulière nous recevons toujours des affiches et des photos courantes.

Il convient de signaler qu'en septembre 1997, la Cinémathèque a adopté, pour ses collections afférentes, une politique d'acquisition qui précise les critères et procédures d'acquisition de l'institution. On y retrouve pour chaque type de collections des objectifs précis qui tous concourent à renforcer la présence du cinéma, de la télévision et de la vidéo québécoise, de l'animation en général et de la vie cinématographique et télévisuelle au Québec. L'adoption de cette politique signifie également que la Cinémathèque s'engage dorénavant dans un processus d'élégage qui vise à renforcer la cohérence et la signification des collections afférentes au film.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

L'impossibilité d'élargir l'équipe des techniciens aux entrepôts de conservation, plus l'augmentation du volume de projections (qui provoque une surcharge de travail pour les techniciens), nous imposent de retarder le traitement de nombreux dépôts et à nous satisfaire très souvent d'un inventaire succinct.

Le fichier des collections québécoises, malgré l'urgence maintes fois proclamée, n'a toujours pas été saisi, faute du personnel nécessaire.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Fermée depuis plus de 15 mois, la Médiathèque Guy-L.-Côté a repris ses activités publiques en mars 1997. Les heures d'ouverture sont désormais du mardi au vendredi de 13h à 21h. Nous avons conservé la politique passée d'ouvrir pendant cinq samedis à l'occasion des fins de sessions scolaires.

2 935 chercheurs ont fréquenté nos locaux, dont 823 en soirée. Une trentaine de personnes ont consulté les nouveaux outils technologiques que sont les cédéroms et l'INTERNET.

Le service de recherche assumé par quatre techniciennes a répondu à quelque 1 100 demandes téléphoniques et effectué plus de 450 recherches pour des chercheurs locaux ou de l'extérieur du pays.

Les acquisitions pour l'année 1997 se présentent ainsi :

- 155 livres (dons ou achats)
- 1 nouvel abonnement
- 1 113 nouveaux dossiers de coupures de journaux

Nous avons également reçu 151 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les multiples. Pour la première fois cette année nous avons organisé une vente de ces multiples afin d'augmenter le budget d'acquisition des monographies.

Aucune monographie n'a été cataloguée en 1997 parce que le nouveau système informatique n'est toujours pas en fonction. Nous avons tout de même indexé plus de 280 numéros de périodiques sans en faire la saisie ; de ce nombre nous avons acheminé au PIP les bordereaux d'une centaine de revues. Finalement, 1 384 dossiers de coupures de journaux ont été numérisés.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Les travaux d'aménagement ont été l'occasion de rénover entièrement la salle Claude-Jutra : nouveau système sonore, nouvelle disposition des fauteuils, piano de concert pour les séances de cinéma muet, etc.

Les projections – désormais 20 séances par semaine et relâche le lundi – ont repris le 9 mars : au total, 796 séances ont été présentées dans le cadre de ce nouvel horaire; 41,367

spectateurs y étaient présents. Le tableau statistique ci-dessous résume ces premiers mois dans notre nouvelle salle.

<i>Mois</i>	<i>Cycle principal</i>	<i>Séances</i>	<i>Spectateurs</i>	<i>Occ. moyenne</i>
mars	Taiwan	63	2712	43
avril	Nouvelle Europe	68	4230	62
mai	Jacques Godbout	86	3947	46
juin	Documentaires nordiques	59	2228	38
juillet	Magnum	93	4220	45
août	Carné/Kobayashi	91	3998	44
septembre	Restaurations françaises	83	5895	71
octobre	Ken Loach	88	4730	54
novembre	Lubitsch	88	4620	53
décembre	Polars français	77	4787	62
Sous-total		796	41367	52

Le cycle inaugural, « Arrêt sur images », proposait une histoire du cinéma, de 1895 à 1996, à raison d'un titre par année choisi par le Conservateur de la Cinémathèque.

La Cinémathèque a fait relâche pour accueillir les Rendez-vous du cinéma québécois (février), les Journées du cinéma africain et créole (avril) et le Festival international de jazz de Montréal (juin-juillet).

Désormais dotée de deux salles d'expositions dûment équipées et répondant aux standards muséaux, la Cinémathèque a un programme régulier d'expositions qui se présentait comme suit en 1997 :

- LUMIÈRE SUR LA PROJECTION (De la lanterne magique à Imax) : l'histoire de la projection des images lumineuses, à travers les appareils, les techniques et les lieux. (Cette exposition, s'alimentant largement à même nos collections, a un caractère plus permanent et sera présentée jusqu'en février 1999).
- ARRET SUR IMAGES (mars à juin) : L'histoire du cinéma en 102 films. Un itinéraire provocateur où textes et photos proposent, en forme de clin-d'œil, de faire « votre » histoire du cinéma.
- MAGNUM CINEMA : (juin-septembre) : première nord-américaine de la grande exposition cinéma préparée à même ses archives par la célèbre agence. Inauguration en présence du photographe Bruce Davidson.
- VISAGES DU PETIT ÉCRAN (septembre-décembre) : l'histoire de la télévision québécoise, de 1954 à 1988, à travers 120 clichés du photographe André Le Coz. Ces photos, sélectionnées par le photographe lui-même, font partie d'un fonds de plus de 200 000 négatifs qu'il a légués à la Cinémathèque en 1996.

Les foyers de la Cinémathèque peuvent au besoin se transformer également en salle d'expositions; en 1997, on a pu y voir :

- JACQUES GODBOUT : la carrière du cinéaste québécois à travers les affiches de ses films.
- CITYTV : l'histoire de la première station indépendante de télévision au Canada.
- CINEPHAGES : portraits par le photographe montréalais Daniel Kieffer des derniers spectateurs de la Cinémathèque, au printemps de 1995, à la veille de la fermeture pour les travaux de restauration.

La revue de la Cinémathèque a publié sept numéros en 1997, avec un tirage variant de 40 000 à 60 000.

En collaboration avec la maison d'édition les 400 Coups, nous avons publié VISAGES DU PETIT ÉCRAN, florilège photographique d'André LeCoz, constituant un prolongement de l'exposition déjà mentionnée.

La Cinémathèque a collaboré à la création du site Internet de l'Association québécoise des producteurs de films, site qui propose une vaste information sur la production récente.

5. ADMINISTRATION

Le budget de la Cinémathèque québécoise pour le dernier exercice complet (avril 1997-mars 1998) était de 2,335,000 US dollars (taux 1,32). Quelque 50 % de ce montant constitue la masse salariale; 21% est consacré à la conservation.

Depuis la réouverture de la Cinémathèque, en février 1997, l'équipe comprend 37 permanents et 21 employés à temps partiel.

La mise en marche de nos nouvelles installations suppose un certain nombre d'ajustements dans la gestion de la Cinémathèque. Un comité de restructuration, créé par le Conseil d'administration de la Cinémathèque et qui comprenait également le Directeur à la gestion et le Directeur à la conservation, s'est réuni tout au long de l'été pour examiner des approches nouvelles à la question de la gestion d'une institution comme la nôtre.

Le rapport de ce comité a été déposé au conseil d'administration en septembre et, le 20 octobre, le conseil décidait d'abolir la direction bicéphale (gestion/conservation) instituée en 1987 et de la remplacer par une direction générale unique qui sera mise en place dès le 1^{er} avril 1998.

Entre-temps, la direction actuelle a préparé un plan de redressement financier qui devrait également entrer en force en avril prochain.

La nomination d'un Directeur général suppose par ailleurs une analyse des tâches et une restructuration du travail, donc de l'organigramme de la Cinémathèque – toutes choses qui devraient être faites au cours de 1998.

Outre les apports financiers extraordinaires obtenus pour le projet de restauration et d'agrandissement des édifices du centre-ville, la Cinémathèque a reçu les subventions de fonctionnement suivantes :

- Ministère de la Culture et des Communications du Québec : 1,008,000 US dollars;
- Conseil des Arts du Canada : 28,000 US dollars;
- Conseil des Arts de la Communauté urbaine de Montréal : 53,030 US dollars.

6. RELATIONS INTERNATIONALES

Le conservateur, Robert Daudelin, a participé au congrès de Cartagena et a été l'invité du festival de San Sebastian.

Au mois de juin, Pierre Véronneau est intervenu au colloque Edison qui se tenait au Edison National Historical Site, Newark N.J. Sa communication portait sur « Edison in Quebec film history prior to World War I ».

Grâce à l'Accord de coopération Canada-France dans le domaine des musées, Alain Gauthier, coordonnateur des expositions et Pierre Véronneau, conservateur des collections afférentes au film, ont effectué un séjour qui les a amenés dans plusieurs villes qui hébergent des musées de cinéma ou de photographie, ou des archives du même ordre (Paris, Lyon, Toulouse, Chalon sur Saône, Perpignan). Ils se sont intéressés à la gestion des collections, à leur conservation, à leur mise en exposition et à leur accessibilité publique.

Une exposition Norman McLaren, initialement préparée par la Cinémathèque et l'Office national du film du Canada, a été présentée durant plusieurs mois au George Eastman House de Rochester; l'exposition était complétée par une rétrospective exhaustive du cinéaste.

La Cinémathèque a également collaboré à la rétrospective Fleischer de l'American Museum of the Moving Image (New York) et du Los Angeles County Museum.

La Cinémathèque poursuit son étroite collaboration avec Cinematheque Ontario (Toronto et Pacific Cinematheque (Vancouver).

En décembre, le conservateur du cinéma québécois, Pierre Jutras, s'est rendu à Hanoi y présenter un cycle de cinéma québécois préparé par la Cinémathèque dans le prolongement du sommet de la francophonie.



Gosfilmofond of Russia

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 modernisation 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 - 738 films among them feature - 243, animation -24, science-popular - 237, documentaries - 234.

Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 50925 m of the material.

7 294 100 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 6 947 400 m .
818 900 m of sound tracks were re-recorded.

Through the 1997 Gosfilmofond staff together with the director Oleg Kovalov has finished working on the film «Sergei Eisenstein. Mexican Symphony» and together with the director Boris Blank on the film «Mystery of a Wife and a Beast». Material from the collection of Gosfilmofond have been used in these films. Gosfilmofond continued 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.

During 1997 the restoration of the original versions of soviet color films was completed : "Ivan Nikulin a Russian Sailor" by Igor Savtchenko and "Konek-Gorbunok" by Aleksandr Rou.

Gosfilmofond participated in a number of events dedicated to the 850th Anniversary of Moscow.

Like in previous years Gosfilmofond provided practical assistance to film shooting groups of cinema and television .

Gosfilmofond organized and hosted the first festival of archival films "Belye Stolby-97" which was recognized as one of the best film festivals in Russia.

Many films from Gosfilmofond collection were shown as special retrospectives at the XXth International Film Festival in Moscow.

Gosfilmofond of Russia actively participated with films from its collection in a number of film festivals in Russia and abroad.

During 1997 archival cinema theaters of Gosfilmofond ("Illusion" in Moscow and "Spartak" in St. Petersburg) continued screening of films from the collection of the archive.

Gosfilmofond continued publishing activity. Two next volumes of the "Annotated Catalogue of Soviet Featurefilms"(1974-75 and 1976-77) were issued. The following volumes are in different stages of production. Gosfilmofond published a guide on history of world cinema « 1000 Films for 100 Years ».

Paper archive of Gosfilmofond in 1997 obtained 500 units to be preserved among them 170 film files on Russian and foreign films ; 49 sets of photo stills to foreign and Russian films, 265 personal files to Russian film makers and 16 - to foreign.

The Library of Gosfilmofond received 171 books among them 68 - foreign, 247 magazines among them 186 - foreign.

Work on computer databases of films preserved by Gosfilmofond was continued.

A new machine for film developing on the process ECP-2 was obtained by Gosfilmofond.

INTERNATIONAL ACTIVITY

In 1997 Gosfilmofond maintained active contacts with 48 FIAF film archives. As an exchange to foreign film archives were sent for permanent use 62 films and for temporary use 61 films; received from foreign film archives for permanent use 22 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, Portugal, Spain, Finland, Switzerland, Hungary, Japan and Ukraine.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Italy, Germany, France, Japan, Portugal, Slovakia, Great Britain, Hungary, Poland and Ukraine.

Gosfilmofond received delegations and representatives from archives and cinema organizations of Japan, Germany, Belgium, France.



Münchner Stadtmuseum

MÜNCHER STADTMUSEUM - FILMUSEUM

FIAF Activities Report 1997

The year 1997 brought with it some negative changes, but also many positive developments for the Munich Filmmuseum. On the one hand, we lost a staff librarian who had been on a two year contract, but whose work contract was not renewed. As a result, our efforts to organize and catalogue the film book library and film periodicals have suffered a set-back. It is at this point not known, when a new librarian can be hired, since there is a general hiring freeze in effect throughout the city government. On the other hand, we were able to expand our student internship program and have used these volunteers with good effect. Even more positive was the organization and very successful opening of a major exhibition in the Stadtmuseum, the first such exhibition by the Filmmuseum in over twenty-five years.

1. Acquisitions:

In 1997 the Filmmuseum had a budget of DM 130.000,-- for acquisitions. The following films were purchased with these funds:

In an effort to expand our Dr. Arnold Fanck collection, as part of our organization of the Arnold Fanck exhibition, the following prints were purchased from Gosfilmofond and Bundesarchiv:

DAS WEISSE STADION (1928)
 DIE WEISSE KUNST (1924)
 DER BERG DES SCHICKSALS (1924)
 DAS WUNDER DES SCHNEESCHUHS I (1920) (ital. Nitro)
 DAS WUNDER DES SCHNEESCHUHS II (1923)
 ARNO BREKER (1943)
 JOSEPH THORAK (1944)

Other new purchases included:

PICASSO IN MÜNCHEN (1997, Achternbusch)
 VON HEUTE AUF MORGEN (1997, Straub/Huillet)
 THE MEN (1950, Fred Zinnemann)
 CAUGHT (1948, Max Ophüls)
 A SCANDAL IN PARIS (1944, Douglas Sirk)
 A TIME TO LOVE AND A TIME TO DIE (1958, Douglas Sirk) THE TARNISHED
 ANGELS (1955, Douglas Sirk)
 THE RETURN OF THE SCARLET PIMPERNEL (1938, Hanns Schwarz)
 MY LOVE CAME BACK (1940)
 THE DEVIL BATS DAUGHTER (1944, Frank Wysbar) LILAC DOMINO (1937,
 Frederick Zelnik)

Received as a deposit, permanent loan or gift were the following collections:

- 1) TRIUMPH DER GERECHTEN (1995, Joseph Bierbichler)
- 2) 35mm prints of films by the German director Roland Klick: WEINACHTEN (1963), ZWEI (1965), BÜBCHEN (1968), DEADLOCK (1970), SUPERMARKT (1973), LIEB VATER MAGST RUHIG SEIN (1975), WHITE STAR (1983)
- 3) 35mm Films by German director Vadim Glowna: DESPARADO CITY (1981), DIES RIGOROSE LEBEN (1982), DER TEUFELS PARADIES (1985)
- 4) Films by the German director Eckhardt Schmidt: ATLANTIS - EIN SOMMERMÄRCHEN (1969/70), DER FAN (1982), DAS GOLD DER LIEBE (1983), DAS WUNDER (1985), UNDINE (1992), E.T.A. HOFFMANN'S DER SANDMANN (1993), DER PRINZ VON HOMBURG (1994), NACH HOLLYWOOD DOUGLAS SIRK ERZÄHLT (1991), FREIHEIT IN HOLLYWOOD RUDOLF S. JOSEPH (1997)
- 5) One hundred 35mm prints in original versions, donated by Concorde Filmverleih (distribution company), including:
ABSOLUTE POWER, BARTON FINK, BLACK ROBE, BLUE STEEL, BLUE VELVET, BOB ROBERTS, CHINA GIRL, CINEMA PARADISO, THREE MEN AND A BABY, DESORDRE, UN DIMANCHE A LA CAMPAGNE, FORGET PARIS, FREE JACK, HUDSUCKER PROXY, JESUS DE MONTREAL, JULES ET JIM, KALIFORNIA, LAST OF THE MOHICANS, LOVE OF SWAN, MELO, UN MONDE SANS PITIE, PASSION FISH, PERIL EN LA DENEURE, POSSE, LA PROVINCALE, RED ROCK WEST, REISE DER HOFFNUNG, ROBIN HOOD, ROSA LUXEMBURG, RUBY, SALOME'S LAST DANCE, STAY TUNED, TEXASVILLE, TWELVE MONKEYS, TWO WORLDS, WATERLAND, WHITE SANDS.
- 6) 35mm prints from International distributors:
SOMMERGÄSTE (Peter Stein, 1977), ALLE JAHRE WIEDER (Peter Schamoni, 1967), TROTTA (Johannes Schaaf, 1971)
- 7) Estate film collection of the German film director/ cameraman, Carl Junghans, including negatives and 35mm and 16mm prints:
SO IST DAS LEBEN (1929)
MOMUMENTS OF THE PAST (1946)
NAVAJOS (1946)

With a budget of approximately DM 8.000,-- the Filmmuseum purchased or received as gifts 163 film books, maintained subscriptions to over forty film periodicals and purchased several cd-roms. Funds were also used to purchase a software program for cataloguing the library.

2. Preservation:

Die freudlose Gasse (1924) Director: G.W. Pabst. Producer: Sofar-Filmproduktion, Berlin. After the premiere of the black & white work print of the new three hour reconstruction of *The Joyless Street* (see last year's report), work continued on producing a tinted and toned

version, which was premiered at the Cinema del retrovata in Bologna in June 1997. Using two different tinted prints, a color scheme was developed and color tests were done, according to the Desmet method in Bologna. Some corrections were also made in the editing, since a renewed look at our work revealed certain inconsistencies. A full report (English/Italian) on the reconstruction was published in Cinegrafie (Bologna), No. 10 (1997).

Wunder des Schneeschuhs (1920) Director: Arnold Fanck. Producer: Freiburger Berg und Sportfilm GmbH.

In preparation for the Arnold Fanck exhibition and retrospective (see below), a world wide search for Arnold Fanck's first, lost film was undertaken. Thanks to the organizers of a mountain film festival in Trient, a nitrate print of the Italian version of this film was located in Summer 1997. After making a dupe negative and work print of this copy, the Filmmuseum used censorship records and several reels of outtakes in the estate of Fanck to reconstruct the film with German intertitles. Unfortunately, the original nitrate was very short, so that only ca. three-quarters of the film could be reconstructed. However, this new version (essentially missing the 3rd act) allows scholars insight into this first German mountain film.

Veritas vincit (1919) Director: Joe May. Producer: May-Film GmbH., Berlin.

This film has been preserved with flash titles in the Bundesarchiv and in Prague. The Filmmuseum has now begun a restoration of the incomplete, original flash titles, as well as redoing preservation on the original nitrate negative. This work will continue well into 1998.

Anders als die Anderen (1919) Director: Richard Oswald. Producer: Richard Oswald Film GmbH.

Because of its gay themes, this film was seriously maltreated by the censorship authorities. As a result, only fragments survive. Utilising footage from Gosfilmofond and other sources, an attempt is underway to reconstruct the German intertitles (only Ukrainian language titles survive), and produce a study version, which will include film stills to illustrate scenes missing from the film.

Lola Montes (1956) Director: Max Ophüls. Producer: Gamma Film GmbH., Munich

After a year's work, the research phase of this complicated restoration project has been completed. The Filmmuseum owns the only surviving four channel stereo (magnetic) prints of the German version of this film, which Ophüls shot in Munich in at least two different versions (German/French): different negatives, different editors, different cuts. While the French version survives in Paris, neither the negative, nor any pre-print of the German version is known to exist. Indeed, most prints in circulation are 35mm sound aperture prints, rather than the full aperture prints with magnetic sound.

Unfortunately, the surviving print was screened for many years, leading to splices, missing footage, and serious color fading. Tests now indicate that much of the material can be protected chemically, but that approximately 300 to 400 meters will have to be restored via digital technology. Work will continue on this feature well into 1998.

3. Cataloguing - Documentation - Research

In 1997 the Filmmuseum continued its reorganization of the film archives, according to standard archival principles. New material was integrated into the archives, adding inventory and location numbers. The Orson Welles Estate Collection was catalogued and analysed, as well as moved to new archival housing. The Filmmuseum's negatives and pre-print materials were moved to a new, high tech facility, where they will for the first time be stored under proper archival conditions. A computer program was set-up, in order to begin proper full cataloguing of the Filmmuseum's film holdings. Cataloguing was also begun, utilising this new program.

Unfortunately, efforts to catalogue the film book library have been thwarted, due to the loss of a library position. While the Munich city bureaucracy finally approved a computer software program for cataloguing of film library materials, and a software program was successfully installed in March 1997, the librarians was only able to catalogue several hundred titles, before her contract expired. All cataloguing has since ceased, except for basic inventory control of new books and periodicals. It is not known, when a new librarian will be hired, since a hiring freeze is now in effect.

While continuing publication of off as a bi-monthly film program magazine, the Filmmuseum's monograph series was expanded by several titles:

off- Texte, edited by Robert Fischer-Ettel, Jan-Christopher Horak:

Nr. 4. Olaf Müller, Hans Schifferle, Sascha Westphal (ed), *Ritual und Romantik. Das Kino des Eckhardt Schmidt* (München: Belleville, 1997)

Nr. 5. Jan-Christopher Horak (ed), Berge, *Licht und Traum. Dr. Arnold Fanck und der deutsche Bergfilm* (München: Bruckmann Verlag, 1997)

Nr. 6. Klaus Volkmer, Klaus Kalchschmid, Patrick Primavesi (ed): *Von heute auf morgen. Opern / Musik / Film* (Berlin: Vorwerk 8, 1997)

Furthermore, the Filmmuseum published the following monographs:

Petra Meier-Schoen (ed), *Der italienische Film Zwischen Faschismus und Nachkriegszeit* (München: Münchner Filmmuseum, 1997)

Klaus Volkmer, Olaf Müller (ed), *Ricerca für Donald Ritchie* (Köln: Japanisches Kulturinstitut, 1997)

4. Film screenings - Publications

In 1997 the Filmmuseum had 39,584 visitors in its 738 cinema programs, which means an average of 48 viewers per screening. These figures are virtually to our attendance last year. Our earned income at the box office increased marginally to DM 264,741.74 for the fiscal year 1997.

As noted, the film program is published in the magazine off, as well as on-line at <http://www.dimos.de/artehock/off>.

The year's screenings broke down into the following series:

Werner Schroeter	Wong Kar-Wai
David Lamelas	Karel Reiz
Christine Pascal	Andrej Tarkowski
Robert Wiene	Zen & Chaos
Filme aus Skandinavien	Stummfilme mit Musik
Italienischer Film und Faschismus	Douglas Sirk
Nouvelle Vague / Agnes Varda	Yoko Ono
Verbrechen der Wehrmacht	Eckhardt Schmidt
Thomas Strittmatter	Wilhelm Gaube
Acht Stunden Sind Kein Tag	Oskar Maria Graf
Truffauts Lieblingsfilme	Quentin Tarantino
100 Jahre Schwulenbewegung	Tomas Gutierrez Alea
Expressionismus und Film	Straub/Huillet
Deutschland im Herbst	Peter Nestler
Roland Klick	Kristina Söderbaum
Arnold Fanck und der deutsche Bergfilm	Rassismus im Film
50. Unabhängigkeitstag Indien	Godard in den 90ern
Polnische Filme der 90er Jahre	Cobra-Filme
Max Mohr	Jüdische Filme
Wie wir leben Filmfest	Münchner Filmfest
Internationales Dokumentarfilmfest	

The following filmmakers, critics and film historians were guests and/or speakers at the Filmmuseum in 1997:

Ute Aurand, Kristin Thompson, Donald Ritchie, David Lamelas, Karel Reiz, Wilhelm Hein, Friderik Thor Fridericksson, Einar Karason, Carlo Lizzani, Ernesto Laura, Eckhardt Schmidt, Jan Schütte, Wilhelm Gaube, Ann Hui, John Milius, Herbert Achternbusch, Straub/Huillet, Peter Nestler, Roland Klick, Kristina Söderbaum, Walter Reuter, Frieda Grafe, Michael Bock, John Woo ' Barbara Sass, Günther Dyhrenfurth, Stephan Dwoskin, Nicolas Humbert, Guzzi Lantschner, Jürgen Panitz, Winnie Markus.

Berge, Licht und Traum: Dr. Arnold Fanck und der deutsche Bergfilm

A major event was the opening of our exhibition, "Berge, Licht und Traum: Dr. Arnold Fanck und der deutsche Bergfilm" (Mountains, Light and Dreams: Dr. Arnold Fanck and the German Mountain Film) which opened on 20 November 1997 in the temporary exhibition spaces of the Munich Stadtmuseum. In April 1996 Mathias Fanck, the grandson of the pioneer of the German mountain film, had donated the estate papers of his grandfather to the Filmmuseum. His only request was the organisation of an exhibition. Since the Filmmuseum's founding director ' Rudolph S. Joseph, had consistently organized exhibitions in the Stadtmuseum in the 1960s, we thought it only proper to continue this tradition. After almost two years of preparation, the exhibition opened, accompanied by a major film retrospective (Nov. 1997 - February 1998), and the publication of a catalogue, which gathered together film historical essays and published many of Fanck's own writings from the 1920s and 1930s. Both the exhibition and the retrospective have been a great success in terms of visitors.

5. Budgetary Matters / Governmental Relations

The budget for 1997 remained essentially the same over 1996, however, income from over sources increased significantly, so that the overall real expenditures rose to **DM 748,000.--** (not including salaries and overhead) with an allotted budget from the city of **DM 602,000.--**. An increase in the city budget of DM 33,000.-- over fiscal year 1996 was due to funds made available by the Stadtmuseum for the organisation of the exhibition on Arnold Fanck. Fund-raising for this exhibition proved relatively successful (DM 40,000.--), as well as for other film programming. Indeed, the budget for film programming (DM 180,000.--) was increased by almost another DM 40,000.--, thanks to co-operation with various other sponsoring organisations.

In terms of income (which flows directly into the coffers of the City of Munich), the Filmmuseum was able to increase its earned income from **DM 343.299.--** in fiscal year 1996 to **DM 371,936.--** in 1997, which represents an increase of **DM 28.637.--** over 1996, and a DM 61,000.-- increase over 1995 levels.

6. International Relations

As last year, 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 organisations Hungarian Filminstitute, Budapest, Goethe Institut Athens, Nederlands Filmmuseum, Amsterdam, National Film Theatre, London, Filmoteca Espagnol, Madrid, Österreichisches Filmmuseum, Wien, Goethe Institut Nancy, Finnish Film Archive, Helsinki, Cinemateca Portuguesa, Lisboa, Cineteca del Friuli, Gemona, Anthology Film Archives, New York, Cinematheque Ontario, UCLA Film & TV Archives, Cinematheque Quebecoise, Cineteca di Bologna, Il Giornate del Cinema Muto, Pordenone, Cinematheque Francaise, Paris, Museo Nazionale del Cinema, Torino, Goethe Institut Moskau, Filmpodium Zürich, Cinematheque Lausanne, Videotheque de Paris, Goethe House, New York, Stadtkino Wien, New Zealand Filmfestival, Musee d'Orsay, Paris, Cinema Mediteranee, Montpellier, Goethe Institut Canberra, Goethe Institut Milano, Goethe Institut Peking, Louvre, Paris, Goethe Institut Amsterdam, Goethe Institut Paris, Goethe Institut Marseilles, Goethe Institut Bordeaux, Goethe Institut Lyon, George Eastman House, Rochester, Chicago Gay and Lesbian Filmfestival, University Library Ghent, La Cappella Underground, Trieste, Festival du Musique, Straßburg, Mysfest Cattolica (I), Slovenische Kinemathek, Ljubliana, Krasner Library Boston, Goethe Institut Boston, Steven Spielberg Archive, Jerusalem, Tel Aviv cinematheque, Tiroler Landestheater, Innsbruck, Museum of Modern Art, New York.

Preservation projects were accomplished with the help of Stiftung Deutsche Kinemathek e.V., Bundesarchiv-Filmarchiv, Cineteca del Commune di Bologna, George Eastman House, Cineteca Italiana Milano, Cinematheque Suisse, Lausanne, and Gosfilmofond.

In 1997 Jan-Christopher Horak travelled to the FIAF Conference in Cartagne, Columbia. He was also a guest of the Steven Spielberg Archive and the Tel Aviv Cinematheque in Israel, as well as the Ontario Cinematheque, Toronto, the Cinematheque Quebecoise, Montreal, the Berlin Film Festival, the Pordenone Silent Film Festival, the Goethe Institute, Lille, the Goethe Institute, Paris, the University of Utrecht, Dartmouth University in Hanover, N.H.(USA), and Boston University. Robert Fischer travelled to the Cannes Film Festival.

Dr. Jan-Christopher Horak

The Museum of Modern Art

THE DEPARTMENT OF FILM AND VIDEO

Founded 1935; Founding Member of FIAF

ACQUISITIONS

Nearly 1700 films and videos were added to the collections in 1997. Of this number, 117 were feature-length films, 1055 were short films, approximately 525 were videos, and more than fifty percent were of national (U.S.) origin.

Significant new acquisitions included: The Andy Warhol Film Collection, the donation of which was finalized and announced in October; The Woody Allen Collection of seventeen feature films, among them *BROADWAY DANNY ROSE* (1984), *INTERIORS* (1978) and *MIGHTY APHRODITE* (1995); *A MIDNIGHT CLEAR* (Keith Gordon, 1992); *LOOKING FOR RICHARD* (Al Pacino, 1996); *LAWS OF GRAVITY* (Nick Gomez, 1991); *MURDER AND MURDER* (Yvonne Rainer, 1996); *MOTION PAINTING #1* (Oskar Fischinger, 1947); *THE HUDSUCKER PROXY* (Joel and Ethan Coen, 1994), a new addition to the Coen Brothers Collection; *LE MÉPRIS* (Jean-Luc Godard, 1963); *MY FAIR LADY* (George Cukor, 1964); *GOLDENEYE* (Martin Campbell, 1995); *AROUND THE WORLD IN EIGHTY DAYS* (Michael Anderson, 1956); *DAUGHTERS OF THE DUST* (Julie Dash, 1991); the *CENTURY OF CINEMA* series (BFI TV, 1996); the John and Faith Hubley Collection of animated films; and the deposit of the first 200 titles in the Charles Samu Collection of animated films, an ongoing gift established in honor of the late animation scholar which, when completed, will total nearly 2000 titles.

PRESERVATION

The Department of Film and Video received generous support of its preservation activities from a variety of sources in 1997 (see «Budgetary Matters» below), allowing us to transfer approximately 30,000 feet of nitrate film and 26,000 feet of endangered acetate film to safety stock. Notable titles in the program included: *ORPHANS OF THE STORM* (D.W. Griffith, 1922), which had its «premiere» in October at the New York Film Festival, accompanied by the Brooklyn Philharmonic (Gillian Anderson, cond.) performing the original Gottschalk and Peters score; *SALT OF THE EARTH* (Herbert Biberman, 1953); *EL DESASTRE EN OAXACA*, an unreleased 1931 newsreel directed by Sergei Eisenstein; *THE BIG TRAIL* (Raoul Walsh, 1930); *BRUTE FORCE* (Jules Dassin, 1947); *THE FLOORWALKER* (Charles Chaplin, 1916); *THE MYSTERY OF THE LEAPING FISH* (John Emerson, 1916); *GRANDMA'S BOY* (Fred Newmeyer, 1922); *THE SHAMROCK HANDICAP* (John Ford, 1924); *WILD BILL HICKOCK* (William S. Hart and Clifford Smith, 1923); *THE FATE OF A FLIRT* (Frank L. Strayer, 1926); *PRIDE AND THE MAN* (Edward Sloman, 1917); *SELL 'EM COWBOY* (Ward Hayes, 1924); *CLEOPATRA* (Charles L. Gaskill, 1912, excerpt); *LOVE, HATE AND A WOMAN* (Charles Horan, 1921); *CUPID'S PRANKS* (1907) and *RESCUED FROM AN EAGLE'S NEST* (1908), both directed by J. Searle Dawley for the Edison Company and featuring D.W. Griffith; and the following 1908 Biograph Company productions: *AT THE CROSSROADS OF LIFE*, *HER FIRST ADVENTURE*, *LONESOME JUNCTION*, *PROFESSIONAL JEALOUSY*, *THE SNOWMAN*.

For more information about the preservation program, or to learn about the Celeste Bartos Film Preservation Center, the museum's new state-of-the-art storage facility, visit the museum's website at <http://www.moma.org/filmpres/index.html>.

CATALOGING – DOCUMENTATION – RESEARCH

- 1) **Cataloging:** In 1997, the Department of Film and Video created over 4300 new catalog records in its databases, as well as editing numerous others. In addition, work was begun on the implementation of an automated shipping system and a long-term project was undertaken with an independent computer consultant to refine and strengthen our catalog's existing authority functions. Finally, and perhaps most importantly, responsibility for the day-to-day maintenance of our computer hardware was transferred in the early autumn to the museum's Department of Information Systems, a long-awaited by-product of the museum's successful completion of its new internal network.
- 2) **Documentation:** In addition to books and periodicals, important primary sources were added to the Film Study Center in 1997. Notable among our new acquisitions were: animation art, posters and supporting documentation related to the work of John, Faith and Emily Hubley; 48 one-page bulletins of Lubin Company releases (April-December 1912); continuing deposits in the Hal Hartley Collection, covering AMATEUR, FLIRT and HENRY FOOL; and an original program for Koster and Bial's Music Hall, dated the week of November 30, 1896, announcing a series of films produced by the American Mutoscope and Biograph Company.
- 3) **Researchers:** Over 1500 researchers viewed films and videos in either the Film Study Center or the Video Study Center, with over 6300 researchers using documentation in those centers, as well as in the Film Stills Archive.

FILM AND VIDEO SHOWINGS

The Roy and Niuta Titus Theaters 1 and 2 held, on average, four daily screenings, six days a week, with an average daily attendance of 750. In addition, video installations and single channel video programs were available in the Garden Hall Video Gallery. The following series were highlights of 1997:

Film:

All the Boys and Girls of Their Age (January)
Rainer Werner Fassbinder (January-March)
BORN YESTERDAY: The Films of Judy Holliday (January)
The Century of Cinema (January)
Left, Right and Center: American Non-Fiction (January)
Fassbinder's Favorites: From the Archives (February)
A Tribute to Esther Williams (February)
New Directors/New Films (March-April)
Gila Almagor: Israel's First Lady of Cinema (April)
CinemaDracula (April-May)
Women Make Movies: Celebrating 25 Years of Women's Media (April-June)
Within Our Gates: American Race Films, 1918-1949 (May-June)
Lest We Forget: John Wayne Remembered (May)
Howard Hawks Restored (May-June)

Remembering Robert Riskin (May)
 Salaam Cinema! The Films of Mohsen Makhmalbaf (June)
 Frances Marion and Her Circle, Part One (June-July)
 «The Play's the Thing...»: Shakespeare from the Film Archives (June)
 DCTV 25th Anniversary (June)
 The AICP Show, 1997: The Art & Technique of the American Television Commercial (June)
 Remembering Roberto Rossellini (June)
 Transformations: A Celebration of Movie Makeup (June)
 Written and Directed By... (July-September)
 Cavalcade: From British Stage to Screen (September-October)
 Family Truths/Family Lies (September)
 Agnès Varda (October)
 Disney's Unknown Treasures (October)
 BABA '97 – Award-Winning British Commercials (October)
 Who the Devil Made It: Conversations with Peter Bogdanovich (October-June 1998)
 The Speed of Sound (October)
 Luchino Visconti (November-December)
 Recent Films From Germany (November)
 American Films, 1926 (November)
 A Tribute to Richard Widmark (November)
 The Exploding Eye (November)
 The Newswomen's Club of New York (November)
 FilmFest (December)
 The Billy Rose Tribute to Ingrid Bergman (December-January)
 Two Hubley Premieres (December)

Video:

Projects: Bul Lee/Chie Matsui (January-March)
 Young and Restless (February-March)
 Seoungho Cho: «...in the midst of...» (April-June)
 The Digital Video Wall (May-ongoing)
 Selections From the Video Collection (June-September)
 Mexican Video: Thorn of the Mountain (October-December)
 New China/New Vision (November-December)
 Projects: Steve McQueen (November-January)
 New Video from Great Britain (December-February)

The following were continuing film and video series: Cineprobe; Video Viewpoints; New Documentaries; Video Premieres; From the Archives; N.B.: Nota Bene,

GALLERY SHOWS:

Brought to Light: Black Cinema, 1921-1959: Selections from the James A. Wheeler Collection (May-September)
 The Hubley Studio: A Home for Animation (December-January)

BUDGETARY MATTERS

The Department of Film and Video was awarded a matching grant from the National Endowment for the Arts for the preservation of a wide array of American films, silent and sound, color and black-and-white, spanning the decades from the 1890's through the 1970's; in addition, the department was awarded a challenge grant from the American Film Institute to preserve similar material. The Lillian Gish Trust enabled the department to continue its restoration of Gish and Griffith titles, and the Andy Warhol Foundation continued to fund the restoration of that artist's work. The Film Foundation once again dispersed monies raised by American Movie Classics, through their annual Film Preservation Festival, for the unrestricted use of archives in their efforts to preserve American cinema. Finally, the Louis B. Mayer Foundation provided funding for the preservation of Janet Gaynor titles in the Fox Collection.

INTERNATIONAL RELATIONS

A total of 187 films were lent from the collections to institutions or festivals, here and abroad. This total included loans to the following FIAF affiliates outside the United States: Cinemateket-Svenska Filminstitutet; La Cinematheque Quebecoise; The New Zealand Film Archive; Cineteca del Friuli; The National Film and Television Archive; Filmmuseum/Muenchner Stadtmuseum; Deutsches Filmmuseum.

Non-FIAF activities abroad included lending films to the Berlin Film Festival; Cineteca del Rimini; Bang Films (Spain); Consulate of Colombia; the Brisbane International Film Festival; Taorima Arte; La Biennale di Venezia; Pompidou Centre; Le Giornate del Cinema Muto (Pordenone); the London Film Festival; Louvre.

Submitted: February 1998
By: Steven Higgins
Curator



**Norwegian Film Institute
Departement of Museum and Film Archives**

Membre de la Fédération Internationale des Archives du Film

ANNUAL REPORT 1997

The Department of Archives and Museum pursues the Norwegian Film Institute's traditional tasks of collecting and preserving film and film equipment which is of historic interest. The department also includes a specialist library and an archive of documents, posters and stills. The department will compile a historical register of Norwegians films, and publish a periodical. The archive material will be made more readily available for research and audiovisual use.

1. ACQUISITIONS OF THE YEAR

The Norwegian Film Institute has acquired 187 prints (261 copies) of foreign feature films in voluntary deposit during 1997, while Norwegian producers have deposited, 11 prints (21 copies) of feature films. Total number of foreign deposits are now 5381 titles. 362 short films, documentaries and other categories of films have been received from different depositors and donors.

This number does not include the most significant addition to the archive during the year, the so-called "Berge collection", acquired in cooperation with national broadcaster NRK. The collection contains some 600 titles of all lengths, all made by the photographer and producer Hans Berge between 1905 and his demise in 1937. As much as 40% of the collection may have been irreparably damaged or totally destroyed due to poor storage for 60 years, but the remainder contains unique footage of several significant Norwegian historical events, along with footage from North America.

2. PROGRESS IN THE FIELD OF PRESERVATION

A total of 124 different titles have been restored during 1996 - 22.403 meters short film and documentary material, and 26.334 metres feature film material. (incl. 18.000 metres colour film) Foremost among the documentary material is the Berge collection, of which 10% have been restored during the year.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The Archive still operates the FILIOKUS data base for Norwegian titles, using SIFT (Search In Free Text) technology. The base is coordinated with the SIFT base still being maintained by the National Library Dept. at Rana, which has recently acquired the MAVIS data base. Conversion to MAVIS is currently under study in the NFI. The number of film titles currently listed in the FILIOKUS base stands at about 8.500 at year's end, of which some 716 are feature films.

Library cataloguing is done through the BIBSYS network, a joint data cataloguing system for Norwegian scientific and research institutions. The BIBSYS network is available on Internet. A manual index card catalogue is still maintained for older books. Lending is automated, using the BIBSYS lending module and bar code registration. The library now holds 18.000 volumes and 200 titles of periodicals, 80 currently running.

The stills, posters and document archive has some 20.000 files. Due to a cumbersome manual catalogue and lack of resources for registration, the number of stills cannot be determined with any precision. It is hoped that a project for stills preservation through photographic reproduction and the introduction of an electronic cataloguing system may rectify this situation, but both projects have a horizon well into the next century.

Demands for assistance in research - both academic and production-driven - has increased considerably over the last years. The new premises affords the possibility for researchers to book themselves into screening facilities, either for video or editing table projection. A project office is at the disposal for visiting academic researchers upon application.

4. FILM SCREENINGS - EXHIBITION - PUBLICATIONS

The inclusion of two cinemas (198 and 68 seats) in the Film House has afforded the Cinematheque the opportunity to expand its screening programmes. Four screenings are now carried out, five days a week. In 1997 the cinematheque had 37.000 admissions. 350 titles were projected. A number of special events, partly in cooperation with outside partners like the *Ultima* festival of modern music, *Oslo Animation Film Festival* and the *Oslo Film Festival*, further enhances the traditional programming of film classics. The cinemas are also used for day-time press and pre-release screenings and for a series of films directed towards schools and kindergartens in the Oslo area, under the auspices of the Departement of Acquisitions and Distribution of the NFI.

Following a 1996-budget USD 350.000 grant from the government to establish a small national film museum in the Film House, a post for a film history officer was made available from fiscal 1997. A screenplay version exists of the museum, which is planned for opening in 1998. Current work is centered on reviewing the inventory of collected items and on acquiring missing pieces.

Through an arrangement of "exploitation contracts" with producers and other rights holders of previously deposited films and other film-related material, the NFI has been able to acquire the right to non-commercial use of such items as posters, stills and films for publication and exhibition purposes.

5. BUDGET AND FINANCIAL MATTERS

Working from an 8.6 million budget (USD 1.3 million) excluding housing and investments, the Departement of Museum and Film Archives' 1997 budget was divided between wages NOK 4.8 million (USD 740.000), operations/running costs NOK 1.9 million (USD 290.000) and restoration NOK 2.4 million (USD 370.000). The restoration budget still leaves much to be desired when seen in relation to the need for preservation, in particular of early colour film, and investment in archive equipment is also sorely needed. However, the library has been refurnished as part of the relocation to the Film House, and it is hoped that other sectors of the Departement's activities will be the subject of similar upgrading in the future, although prospects for 1998 appear fairly bleak.

6. INTERNATIONAL RELATIONS

The NFI was represented at the 1996 FIAF Congress in Cartagena by Erling Dale. NFI hosted 1997 Nordic Film Archive's meeting in Oslo.



National Archives
of Canada

Archives nationales
du Canada

Archives Development and
Preservation Branch

Direction du développement et
de la préservation des archives

AUDIO-VISUAL SECTOR VISUAL AND SOUND ARCHIVE

1997 Acquisitions:

Acquisition statistics: 635 hours of film; 3231 hours of video recordings

On-going acquisitions include transfers from federal government departments and agencies, such as the Canadian Broadcasting Corporation, the National Film Board, the Supreme Court, the House of Commons and Telefilm Canada, as part of ongoing agreements.

The National Archives of Canada continued to acquire Canadian feature films, in the form of preservation prints and / or pre-print elements. Among the titles acquired were *Cosmos*, *Hard Core Logo*, *Hurt Penguins*, *Shoemaker*, *The Inner Voice*, *Long Day's Journey Into Night*, *Panic*, and *Highway of Heartache*. Also noteworthy is the acquisition of works by Quebec actor, director and producer Gratién Gélinas, including amateur films, a fiction short and the feature film *Tit-Coq*. Among other significant film acquisitions for the year are a selection of award-winning Canadian student films, 500 figure skating training films, films about Arctic testing of military equipment, some experimental films, television news and television documentary film from both government and private television networks, and amateur film. Subjects include: news, current affairs and reports on cultural events of the 1960s and 1970s, the Trotskyite movement in Canada, aerial views of a hydroelectricity generating station in Quebec, Canadian parliamentarians, yachting on the Great Lakes and justice issues such as child abuse, human rights and gun control.

The Archives de Bois d'Arcy in France returned to the National Archives its collection of Lumière films, along with copies of additional titles it gave to the National Archives in exchange for the copies it made from National Archives of Canada holdings that were not already in its own collection.

The National Archives purchased seven reels of 35mm film from the Imperial War Museum of Canadian-related titles, including *With the Flying Corps*, *Canadians East of Arras*, *Scenes in Cambrai*, *Our Heroic Canadian Brothers*, *Canadian Victory at Courcelette*, and the 1924 Olympic Games at Chamonix.

Acquisition of film-related still photographs:

Robert Ragsdale collection (accn.no. 1997-123). Photographs taken by Ragsdale of actors, sets, productions, etc. at the CBC Toronto, 1955-1970. Estimated 50,000 items.

Henry Fox collection: Photographs taken 1958-1965 by free-lance photographer Henry Fox of a variety of subjects relating to Canadian television programming at the CBC. Approximately, 7,000 b&w negatives.

Preservation

The focus of the preservation efforts during 1997 was the move of the laboratories and all holdings to the new Gatineau Preservation Centre. The lab moves began in February, and the collection moves for film, video and audio material began in March and lasted until July. The new facilities include a small quality control projection facility with seating for 14, and in-house processing of motion picture film. Some copying and processing was undertaken late in the year, but most efforts during 1997 were with regard to the moves and commissioning issues in the new labs. The main film restoration project undertaken in this year was BUSH PILOT (1946). The funding source is a grant to the National Archives by the MOVIEPIX speciality television channel. Copyright having been clarified, and with the assistance of a grant from the Geoffrey H. Wood Foundation in Toronto, a videocassette may be available in late 1998.

In the audio labs, work began towards the implementation of compact disc recordable (CD-R), as a mastering and access format for that medium.

Cataloguing - Access

The National Archives created 117 item-level descriptions for a number of its 1997 film acquisitions and undertook a number of other projects to enhance the descriptions of previously-acquired film holdings. It continued its work to prepare more detailed descriptions of television news and documentary footage of the 1960s and 1970s and for industrial sponsored documentaries and short films produced from the 1920s to the 1950s by the Canadian film company Associated Screen News. Following an extensive staff training program, an integrated system for accessioning and describing records of all media was implemented.

Reference and consultation services are provided on-site at our headquarters building in downtown Ottawa. As well, inquiries may be made by telephone, fax, mail, or through our website. Decentralized access sites (in Halifax, Montreal, Winnipeg, Saskatoon and Vancouver) are another link to our holdings and services.

Screenings

VIOLETTE NOZIÈRE, ÉTIENNE BRULÉ and LE MILLION were loaned to the Cinémathèque québécoise in Montreal.

On August 9, 1997, the National Archives' restored print of BACK TO GOD'S COUNTRY was shown on the Bravo! Channel with a piano accompaniment by Gabriel Thibaudeau. The film was preceded by an interview with archivist D. J. Turner.

Budgetary matters

Employing a lengthy consultation process, the Archives Development and Preservation Branch of the National Archives developed a restructuring plan which will be implemented in the spring of 1998.

International relations

In addition to our membership in FIAF and FIAT, individual archivists are playing an active role in organizations such as AMIA. During the year, three rolls of British content nitrate film were transferred to the National Film and Television Archive in London. The National Archives hosted three professionals from the Republic of Latvia in a two-month practicum. Two of the participants were from the Latvian State Archives (kinofotofonodokumentu arhīvs) and the third from the International Centre of Cinema in Riga. The International Centre, which also organizes the well-known film festival «Arsenāls», is a FIAF Associate member.



FESTIVAL PANAFRICAIN DU CINEMA
ET DE LA TELEVISION DE OUAGADOUGOU

PANAFRICAN FILM & T.V. FESTIVAL

RAPPORT D'ACTIVITES DE LA CINEMATHEQUE DE OUAGADOUGOU ANNEE 1997

Le développement de la Cinémathèque Africaine de Ouagadougou s'est poursuivi en 1997 par la collecte des copies de films, l'inventaire des stocks et le catalogage. L'année 1997 a été marquée également par la relance du projet de construction d'une salle de projection.

I - ACQUISITION DE COPIES DE FILMS

Au cours de l'année 1997 la Cinémathèque Africaine de Ouagadougou a acquis un total de 79 copies de films dont 60 longs métrages et 19 courts métrages de format 16 mm (18 copies) et 35 mm (61 copies).

Pour la première fois la Cinémathèque Africaine de Ouagadougou a enregistré un dépôt (50 copies de films) effectué par un distributeur. Plus de cinq cent boîtes de films d'actualités des années 60 ont été récupérées à la télévision nationale du Burkina.

Les oeuvres collectées proviennent de l'Afrique de l'Ouest, de l'Afrique de l'Est, de l'Afrique Australe et la Diaspora noire américaine.

En 1997 plusieurs cinéastes d'Afrique ont autorisé la Cinémathèque Africaine à acquérir des copies de leurs films par commandes directes auprès des laboratoires. Pour des raisons budgétaires seulement une partie des films a pu être commandée.

II - ACTIVITES DE PRESERVATION

Un Centre de conservation inauguré en 1995 permet de stocker les copies de films dans des conditions climatiques adéquates.

La Cinémathèque Africaine ne dispose pas de laboratoire. Les tâches de restauration ont consisté en 1997 aux réparations des copies défectueuses et au nettoyage. La restauration du négatif d'un long métrage, "**PAWEOGO**" de SANOU Kollo du Burkina, a été entreprise en collaboration avec le laboratoire Telcipro basé en France.

III - CATALOGAGE, DOCUMENTATION ET RECHERCHE

Plus de 150 films ont déjà été catalogué, un travail important reste encore à faire à ce niveau pour plus de 300 autres titres.

La documentation est en cours d'organisation. Néanmoins de nombreux étudiants ont consulté les archives non film. La documentation a été enrichie cette année par de nombreux périodiques que nous avons régulièrement reçu de la Fédération Internationale des Archives du Film et des archives membres.

IV- PROGRAMMATION DES FILMS

La Cinémathèque Africaine de Ouagadougou ne possède pas encore une salle de projection. La diffusion se fait grâce au cinéma mobile. Plus de 50 sorties de projection ont été organisées cette année dans les villes et villages du Burkina.

V-RELATIONS INTERNATIONALES

Les relations de coopération avec les archives membres de la FIAF se sont poursuivies et ont permis de réfléchir sur des projets et avec Bois d'Arcy. Nous avons été reçus durant l'été à la Cinémathèque de Stockholm pour un stage de quatre semaines. Par ailleurs nous avons participé à la programmation de Festivals du film hors du Burkina.



Rapport d'activités 1997

PROGRAMMATION

En 1997, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- Des hommages à des cinéastes : Eduardo de Gregorio, Jean-Marie Straub et Danièle Huillet, Robert Bresson, José Bénazeraf, Tsui Hark, Valério Zurlini, Gregory La Cava, Don Siegel, Jean Epstein, Georges Franju, Alfo Arrieta.
- Une approche de l'histoire du cinéma faite d'échos stylistiques ou thématiques : Années trente : chansons larmes et ... crises, Conspirations, Les Comiques Oubliés, Fétichismes, Révisons nos Classiques, Autour de Vertigo.
- Un hommage à une grande actrice française : Edwige Fenech
- Un hommage et une carte Blanche à une jeune comédienne française : Fabienne Babe
- Une carte Blanche à Gilles Jacob délégué Général du Festival de Films de Cannes
- Un hommage à un producteur : Robert Dorfmann

Des Séances Spéciales régulières :

- La persistance des images (présentation des copies restaurées par la Cinémathèque française ou les Archives du Film du CNC)
- Le Cinéma Bis (présentation bimensuelle de films de séries B)
- Le Cinéma Expérimental

- * A la suite de l'incendie du 22 juillet 1997 qui a eu lieu au Palais de Chaillot et après la fermeture de la salle " République " le 3 novembre, la Cinémathèque française a renové un ancien cinéma de 200 places sur les Grands Boulevards qui est, pour l'instant son seul lieu d'expression à Paris.

Résultats des salles (Chaillot/République/Grands Boulevards):

Chaillot du 1er janvier au 21 juillet 1997 :	38528 spectateurs
République du 1er janvier au 2 novembre 1997 :	48556
Grands Boulevards du 7 novembre au 31 décembre 1997 :	11873
total spectateurs :	98.957
nombre de séances :	998
nombres de films projetés :	1050

CINÉMÉMOIRE (du 7 au 17 novembre 1997)

Festival international du patrimoine cinématographique, organisée par la Cinémathèque française avec le concours des Archives du Film - Centre National de la Cinématographie, avec le soutien du ministère de la Culture, et qui s'est déroulé pour la première fois cette année simultanément à la Cinémathèque Royale de Bruxelles.

Trente et une villes, en France, ont participé au week-end national les 14, 15 et 16 novembre avec le Groupement des Salles de Recherches, les Cinémathèque régionales et les Scènes Nationales.

Fréquentation totale :	14 244	spectateurs
Paris :	6 700	spectateurs
Régions :	5 592	spectateurs
Bruxelles :	1 952	spectateurs

Contenu de la manifestation :

Hommage à Paul Muni : un programme de 13 films conçu autour de *Un homme à détruire* (Encounter/Stranger on the prowl/Imbarco a mezzanotte) premier film tourné par Josef Losey en Europe, en 1952, et considéré comme perdu (Cinémathèque française).

Actualité de la restauration : notamment *Le Chateau sous le vent et les nuages* (Fuun-jo shi), de Toko Yamazaki, 1928 (Cinémathèque Royale de Belgique). *La Grande Illusion*, de Jean Renoir, 1937 (Archives du Film / CNC), *Nosferatu, le Vampire* (Nosferatu eine Symphonie des Grauens), de F.W. Murnau, 1921 (Filmmuseum de Munich, Cineteca del Comune di Bologna). *Mademoiselle Docteur ou Salonique, nid d'espions*, de G.W. Pabst, 1936 (Archives du Film du CNC).

Amsterdam, un siècle d'images : une vision de la ville d'Amsterdam à travers des documentaires et des fictions (Filmmuseum d'Amsterdam).

Sessue Hayakawa, un acteur Japonais dans le cinéma français notamment *J'ai tué*, de Roger Lion, 1924 (Cinémathèque française) et *La Bataille* d'Edouard-Emile Violet, 1923 (Archives du Film du CNC).

LE FORUM DU PATRIMOINE CINEMATOGRAPHIQUE :

Crée en 1997 par la Cinémathèque française, dans le cadre de CinéMémoire, du 8 au 11 novembre, cette manifestation a réuni de nombreux professionnels tant archivistes que programmeurs de salles ou de télévisions autour d'une programmation rendant compte du travail de préservation du patrimoine cinématographique réalisé par les archives françaises dans le cadre du "plan nitrate" ainsi que par les cinémathèques d'Europe.

Les films étaient regroupés en thématiques :

- 1940-1944 / Résistance et Collaboration (Archives du Film du CNC)
- Images de l'indien dans le western américain des années 10 (Cinémathèque française)
- La Camargue et le western français des années 10 (Cinémathèque Gaumont)
- Documentaires institutionnels et films d'entreprises (Archives du film du CNC)
- Images d'Afrique : 1908/1968 (Cinémathèque Royale de Belgique)
- Paris /Paris 1937 (Archives du Film du CNC et Cinémathèque française).
- Aspects méconnus de l'avant-garde française (Cinémathèque française)
- Cinéma et Publicité (Archives du Film du CNC)
- Les élégantes des années 20 (Pathé)
- Images du Maghreb et du Moyen-Orient (Pathé)

CinéMémoire à la Cinémathèque Royale de Belgique (du 7 au 16 novembre)

- Restaurations et films retrouvés
- Ivan Mosjoukine
- Comédies françaises des années 30

- Sélection de 20 films issus des collections de la Cinémathèque française et de la Cinémathèque Royale de Belgique.

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 (coproduction de l'hommage à la Cinémathèque française, avec une programmation d'environ 100 films), Bastia, Bobigny., Cahors (coproduction 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 ...)

Collections Films

1. Inventaire, sauvegardes, restaurations

Inventaire :

5694 boîtes pour l'année 1997 ;

Travaux de sauvegarde :

Métrage originel : 59470

Métrage tiré : 161659

Restaurations :

travaux de sauvegarde et de restauration :

Un cycle de Westerns des années 1910/1914 - 14 titres (découverte d'un cycle d'un cinéma totalement méconnu ou inconnu produit dans les années 1910. Ces films tournés sur la côte Est des Etats-Unis ont été l'un des événements de CinéMémoire 1997)

Tirage de sauvegarde d'un film considéré comme inaccessible de Joseph Losey : *Stranger on the Prowl*

En accord avec la Cineteca de Milan et la Cineteca de Bologne, tirage d'un film de Luigi Comencini consacré au cinéma muet italien : *La Valigia dei Sogni*.

Le travail de sauvegarde et restauration des chronophotographies de E.J. Marey s'est poursuivi en 1997.

2. Dépôts

La cadence des dépôts volontaires à la Cinémathèque française se poursuit à un bon rythme. Le dépôt 1997 se monte à 948 copies inventoriées représentant 771 titres différents.

Les principaux déposants professionnels ont été :

le Festival des Trois Continents, l'Association des amis de Pierre Zucca, Columbia, MGM-UA, le cinéma Accatone, le Festival Internacional de Cine de Mar del Plata, la Médiathèque des Trois Mondes, Kodak-Pathé, Laura Productions, FFCM, l'Institut slovaque du Film, AMLF, Renn Productions, Pricel, Hollywood Classics...

Les déposants à titre personnel :

Alain Fleischer, Robert Kramer, Madame Barsanti, Lucas Belvaux, Madame Ortega, Daniel Kamwa, Eric Duvivier, Paul Paviot, André-Paul Ricci, Bertrand Violette, Jean Roy, Gilberte Lecuru, Alfo Arrieta, Hélène Cuny, Patrick Bokanowski, Véronique Goël, Bernard Eisenschitz.

Departement pédagogique.

Une action en milieu scolaire :

Le département pédagogique propose chaque année de nouveaux ateliers de sensibilisation au cinéma, à partir de ses collections (appareils, films, etc...), destinés aux classes élémentaires, collèges, lycées (formations pour les enseignants). Parallèlement à ces ateliers d'initiation, il développe des actions sur de longues durées (ateliers de pratique artistique, classes culturelles).

Les ateliers expérimentaux du Cinéma, *Cent ans de jeunesse* ont été reconduits, pour la troisième année consécutive, à un niveau national (Académie de Paris, Aix-Marseille et Rouen) ; avec l'aide de professionnels du cinéma, les classes élémentaires, collèges et lycées ont réalisé des court-métrages sur la question du hors-champ sonore.

Une programmation de films jeune public :

Depuis l'ouverture de la nouvelle salle des Grands Boulevards, les séances Jeune Public proposées aux individuels et aux centres de loisirs ont lieu tous les mercredis et samedis (certaines séances sont doublées les dimanches). En 1997 se sont succédés les cycles : *le Cinéma raconte son histoire*, *Festival burlesque*, *Un autre monde*. Certains ateliers (Lanternes magiques, Aux origines du cinéma) ont également été proposés pendant les vacances scolaires aux individuels, en complément des programmations.

Editions :

Parution du livre " India, Rossellini et les animaux ", premier ouvrage d'une collection initiée par le Département pédagogique en direction des enseignants. A cette occasion, des projections, formations pour les enseignants, ateliers pour les élémentaires autour du film *India* ont été mis en place, à l'échelle nationale.

Activités d'enseignement de l'histoire de l'art cinématographique

Sous la responsabilité de Jacques Aumont, directeur des études, et sous la présidence de Jean Douchet la sixième année de cet enseignement a débuté le 10 octobre 1996 et s'est déroulée en 1997.

Un cycle de vingt-cinq conférences a été donné autour du thème: " **La mise en scène** ". Des extraits de films illustraient les conférences, et la programmation de la Cinémathèque française a, par la suite, repris dans leur intégralité une sélection des films choisis par les conférenciers.

En avril 1997, a été organisé également un colloque de deux journées, consacré à l'oeuvre poétique, cinématographique et littéraire de Jean Epstein. Une douzaine d'intervenants ont abordé tous les aspects de cette oeuvre, et un important programme de films de ce cinéaste a été, à cette occasion, projeté dans la salle du Palais de Chaillot.

La septième année du Collège a débuté en novembre 1997, et comportera 20 conférences, selon le même format, jusqu'à mai 1998. Le thème retenu est, pour cette année encore, celui de la mise en scène - cette fois, du point de vue de la pratique (une majorité des intervenants sont des cinéastes).

Conformément à la tradition du Collège, les actes du colloque Epstein, ainsi que le recueil des conférences consacrées, durant les deux années, à la mise en scène, seront publiés à l'automne 1998.

Musée du Cinéma Henri Langlois et collections muséographiques

Musée du cinéma Henri Langlois

La fréquentation du musée est de 15 000 personnes pour les six premiers mois de l'année. Le sinistre survenu dans la nuit du 22 au 23 juillet 1997 a privé la Cinémathèque française de son musée qui devrait trouver bientôt un autre emplacement dans Paris.

Les 3000 objets et documents qui s'y trouvaient ont été sauvés, inventoriés et stockés dans différents lieux : la collection des appareils à la Bibliothèque Nationale de France, les archives "papier" à la Bibliothèque du Film, les objets, les costumes aux Archives du film de Bois d'Arcy et une partie de la collection d'art plastique, pour les tableaux les plus importants, au Musée d'Art Moderne de la Ville de Paris.

Collections muséographiques

1. Inventaire et catalogage

En raison du déménagement des collections et de leur éclatement dans différents lieux, de leur inventaire pour les assurances et pour l'expertise, certaines tâches de catalogage ont dû être repoussées à 1998.

- Les 2100 pièces de costumes sont cataloguées et l'inventaire est informatisé. Tous les costumes ont été conditionnés dans des boîtes neutres.
- L'inventaire des objets est en cours et il représente plus de 1300 pièces à cataloguer, informatiser et à conditionner dans des boîtes neutres.
- La collection d'art plastique représentant 80 pièces de très grande valeur est en cours d'inventaire.
- Un important don représentant plus de 10 cartons d'archives sur les événements de "l'affaire Henri Langlois" en 1968 est en cours d'inventaire.
- La retranscription de plus 10 cahiers (sur 1 00) des écrits d'Henri Langlois a été réalisée en 1997 et continue en 1998.

2. Expositions

- Forties Fashion and the New Look, Imperial War Museum, Londres, du 21 janvier au 31 août 1997

- Costumes en trois actes, Bibliothèque Nationale, Paris, du 12 mai au 15 septembre 1997 - Greta Garbo, Svenska Filminstitutet, musée de la technologie, Stockholm du 25 avril 1996 au 3 mai 1997
- Austria im Rosennetz, Kunsthau Zürich, Zürich du 6 décembre au 2 mars 1997 - Salon mondial de la maquette et du modèle réduit, Parc des expositions de la porte de Versailles, Paris, mai 1997.
- Christian Dior, Musée Christian Dior, Granville du 20 juin au 19 octobre 1997.

3.Acquisitions

- Archives de François Truffaut sur "l'affaire Langlois",
- Scénarios, découpages
- Matériel publicitaire
- Affiches
- 100 programmes de salles de cinéma
- Photographies originales de Simone Genevoix
- costumes et accessoires du film Le Festin de Babette de Gabriel Axel
- costumes de L'Histoire d'O du film de Just Jaeckin
- costume du film Lucie Aubrac du film de Claude Berri
- sculptures : Charles Chaplin, Jean-Paul Belmondo, Michel Simon, Falconetti, Alfred Hitchcock.
- Photographies de films scientifiques, celluloïds gouachés pour films scientifiques et 3 affiches
- Affiche originale de Lo Sceicco bianco de Fellini
- Buste en bronze de Georges Méliès
- 2 chaises ayant appartenu à Nadar
- 427 dessins et décors de cinéma
- 3 tirages originaux de Bernard Plossu
- Une sérigraphie de Jean-Michel Alberola

Enrichissement du service « collection des appareils.

Acquisitions :

- Triple lanterne de projection Riley Brothers, c. 1890.
- Stéréoscope Napoléon III avec 177 plaques de verre stéréoscopiques.
- 165 brevets d'invention des années 1900-1910.

Dépôts :

- Dépôt de 158 pièces par Kodak-Pathé (mars 1997).

Dons :

- Don Paul Demeny(janvier 1997) :
4 plaques de verre photographiques de Georges Demeny.
- Don Gérard Bouhot (mars 1997)
Documentation sur la technique cinématographique : cinq cartons et onze boîtes d'archive.
20 appareils dont une caméra grande vitesse Kodak.
- Don M..Taton (avril 1997)
18 appareils divers pour amateurs.
- Don A. Vogel (avril 1997):

Projecteur Pathé type ABR, c. 1920.

- Don Eric Vivié (collections de l'historien Jean Vivié)
37 plaques de verre originales de Lucien Bull et Etienne-Jules Marey,
69 photographies papier de Lucien Bull et Etienne-Jules Marey ,
archives sur Lucien Bull, les frères Lumière, l'exploitation, le son, la photographie, le
CinemaScope, les brevets d'invention,
manuscrits et correspondance de Jean Vivié.

Mise à disposition :

Archives du CNC :

- 882 appareils (fin XIXe siècle à nos jours)
- 190 Objectifs
- 26 trépieds
- 677 boîtes anciennes de film = 1775 pièces.

Total de l'année 1997 : 2082 pièces (sans compter les archives et documents divers qui ont été déposés ou donnés au service "collection des appareils").

Activités d'édition

2 ouvrages :

Robert Bresson. Éloge, 100 p., 120 F

Recueil d'articles, souvent introuvables et jamais rassemblés, d'écrivains, de cinéastes, d'historiens, consacrés à l'oeuvre de Bresson; contient également un long entretien inédit avec François Truffaut réalisé en 1977 et inédit jusque-là. Illustré de photogrammes réalisés spécialement pour cet ouvrage.

Éditions Mazzotta/Cinémathèque française. Diffusion Hazan.

India. Rossellini et les animaux, 200 p., illustrations couleur, 95 F.

Sous la direction de Nathalie Bourgeois et Bernard Benoliel.

Ensemble de textes inédits sur le film de Rossellini, à partir de la restauration de la version française de *INDIA*.

Édition: Cinémathèque française, avec le cinéma Jean Renoir à Martigues et La Coursive/Scène nationale, La Rochelle. Diffusion Hazan.

Revue Cinémathèque :

Revue semestrielle d'esthétique et d'histoire du cinéma : deux livraisons (n° 11 et 12, printemps et automne 1997).

Tirage:2000 exemplaires

prix au n°: 135 F.

Cinémathèque de la danse

La Cinémathèque de la Danse, département de la Cinémathèque française, vient de fêter ses quinze ans d'existence.

En 1997, la Cinémathèque de la Danse :

- a agrandi sa collection de films de et autour de la danse

- a diffusé ses images au cours d'une soixantaine de manifestations au Palais de Chaillot et dans la nouvelle salle de la Cinémathèque française Grands Boulevards, en France et à l'étranger;
- a présenté des programmes culturels à l'Opéra National de Paris pour la huitième année ;
- a démarré une collaboration suivie avec une chaîne de télévision câblée et sur satellite : MUZZIK en présentant pour une diffusion vers un public plus large les programmes qu'elle a initiés à la Cinémathèque française ou dans d'autres institutions depuis 15 années.
- a collaboré à des émissions de télévision.

Nombre de spectateurs en 1997 : 18 000

Parallèlement, l'activité de visionnage d'archives s'est poursuivie.

Le salon du Livre du Cinéma (17,18,19 octobre 1997)

La Sixième édition du salon du livre de cinéma a réuni 125 éditeurs et revues de cinéma, dont 25 revues indépendantes, et accueilli 8000 visiteurs. 4500 livres et revues ont été vendus sur les différents stands.

La fréquentation a doublé par rapport à 1996 (4 000 visiteurs) particulièrement dûe au nouveau lieu d'implantation du Salon accueilli cette année par L'Ecole Nationale Supérieure des Beaux-Arts à Paris.

La venue de personnalités telles que Jonas Mekas et Catherine Breillat et le succès des conférences et des débats proposés pendant le salon, attestent de l'importance de cette manifestation créée par la Cinémathèque française.

Assemblée générale

L'assemblée générale annuelle de la Cinémathèque française a eu lieu au Palais de Chaillot le 24 juin 1997.

Président : Jean Saint-Geours

Directeur : Dominique Païni

BILAN DES PRINCIPALES MANIFESTATIONS DE LA VIDEOTHEQUE DE PARIS EN 1997

I. ACQUISITIONS

La VIDEOTHEQUE DE PARIS a acquis plus de 500 documents en 1997, soit environ 300 H de programmes.

II. PRINCIPALES PROGRAMMATIONS

- ***A NOUS DEUX, LA VILLE!***
A la conquête de la ville en 100 films
Programme du 29 Octobre 1997 au 7 Janvier 1998
- ***ELLES!***
100 films sur l'émancipation des femmes
Programme du 6 Janvier au 11 Mars 1997
- ***FESTIVAL INTERNATIONAL DES PROGRAMMES AUDIOVISUELS (FIPA)***
Du 22 au 28 Janvier 1997
- ***VILLES BLESSEES***
Par la folie des hommes ou la colère des dieux
Programme du 12 Mars au 6 Mai 1997
- ***REGARDS PRISONNIERS***
Les 21-22-23 Mars 1997
- ***PROMENADE DANS LES HALLES***
Les 19-20 Avril 1997
- ***QUINZAINE DES REALISATEURS***
Cinéma en France
Du 21 au 27 Mai 1997
- ***MAITRES ET VALETS***
Programme du 7 Mai au 8 Juillet 1997
- ***LA NUIT***
Programme du 9 Juillet au 5 Octobre 1997
- ***RENCONTRES INTERNATIONALES DE CINEMA A PARIS***
Du 8 au 19 Octobre 1997

- ***EN FAMILLE***

Du 21 Octobre 1997 au 6 Janvier 1998

- ***MEMOIRES***

Du 7 Janvier au 10 Mars 1998

- ***FESTIVAL INTERNATIONAL DES PROGRAMMES AUDIOVISUELS (FIPA)***

Du 21 Janvier au 03 Février 1998

Rapport d'activités, année 1997

1. Activités régulières aux centres Michelet et Censier

La cinémathèque universitaire qui réunit les activités de deux UFR, celles d'Art et archéologie de Paris 1, et de cinéma et audiovisuel de Paris 3, poursuit ses présentations de cycles hebdomadaires. Elle permet ainsi aux étudiants de ces deux UFR, tous cycles confondus, de découvrir et de revoir plus de 350 films par an sur écran. La fréquentation des séances est en nette amélioration bien qu'elle décline après le premier semestre, et au moment des sessions d'examen.

Une stagiaire du programme Archimédia a étudié dans un rapport détaillé la programmation du centre Censier et en a souligné la richesse et l'intérêt pédagogique évident pour les étudiants qui connaissent dans l'ensemble assez mal l'histoire du cinéma, du moins de manière très lacunaire (document en annexe).

Les abonnements des étudiants sont en légère augmentation, surtout au centre Michelet qui avait vu l'an passé ceux-ci diminuer.

Les cycles présentent des programmes de films du patrimoine, très liés aux activités pédagogiques : cycle de films russes, cycle de cinéma d'avant-garde, classiques du muet pour les étudiants de DEUG, oeuvres de grands cinéastes, etc.

2. Séances exceptionnelles

De nombreuses avant-premières ont permis aux étudiants de rencontrer de jeunes cinéastes français (Laurent Bouhnic pour *Select Hôtel*, Agnès Obadia pour *Romaine*, Marie Vermillard pour *Eau Douce*, etc) et de découvrir un film kazakh (*Kardiogramma*) ou africain (*Macadam Tribu*).

De plus, la cinémathèque s'est efforcée d'inviter certains cinéastes ou personnalités. Ainsi Henri Colpi pour son livre sur le montage, Luc Moullet, Francesco Rosi, les géorgiens Mikhaïl Kabakhidze et Engar Chenguelaya, Madeleine Malthête Méliès.

La Cinémathèque a présenté deux séances exceptionnelles de films de Georges Méliès pour accompagner la publication des actes du colloque "Georges Méliès, l'illusionniste fin-de-siècle" (décembre 1997).

Une semaine "Nouvelle Vague" est prévue début février pour la sortie du livre de Michel Marie (collection 128).

La cinémathèque programmera des oeuvres de Jerzy Kawalerowicz à l'occasion de la remise du titre de Docteur Honoris Causa au cinéaste polonais par l'université de la Sorbonne nouvelle (cérémonie du 23 mars 1998).

3. Rapport à la Fédération des Cinémathèques et Archives du film de France

Geneviève Le Baut et Laure Gaudenzi ont participé au conseil d'administration de Marseille en septembre 97 et Geneviève Le Baut et Michel Marie au bureau élargi de Grenoble (décembre).

Les journées du patrimoine organisées par la cinémathèque avec la FCAFF dans la cadre de Cinémémoire les 17-18 novembre ont soulevé de nombreux problèmes: accès aux copies, coûts prohibitifs demandés par certains ayants droit pour présentation dans une salle de recherche, l'Epée de Bois. De plus la fréquentation a été très faible.

Dans le même ordre d'idée, la rétrospective Grémillon s'est limitée à la présentation d'un film au centre Michelet et de trois films à Censier : *Maldone* restauré par les Archives du film du CNC (présentation par Geneviève Sellier qui a coordonné le numéro spécial "Jean Grémillon" de 1895) et deux longs métrages espagnols en version originale non sous titrés (*Centinella alerta*, *La Dolorosa*).

Il apparaît que les structures et les finalités des cinémathèques spécialisées et régionales réunies dans la Fédération sont très hétérogènes. Elles sont donc difficilement harmonisables.

Un numéro spécial de 1895, revue de l'AFRHC, portant sur les cinémathèques en France et en Europe est en préparation. Il sera coordonné par Jean Pierre Mattéi, Michel Marie et Thierry Lefebvre.

La Cinémathèque universitaire participera aux rétrospectives et au colloque René Clair à l'automne 1998 à partir de ses collections. La présentation des oeuvres dans une salle de recherche semble aujourd'hui très difficile.

4. Rapport avec Archimédia

Michel Marie est intervenu dans le module d'Amsterdam sur le thème "histoire du cinéma et fonds d'archives du film". Il a montré comment plusieurs chantiers de l'histoire du cinéma dans un cadre universitaire ont été influencés par les fonds de la cinémathèque universitaire : cinéma des premiers temps, cinéma français des années 30, notamment.

Laure Gaudenzi, programmatrice, a suivi la formation continue sur le "Droit des archives" organisé à Lisbonne.

La cinémathèque a accueilli deux stagiaires, l'une en juin-juillet pour la session 1997, l'autre au printemps pour la session 1998.

5. Nouveaux dépôts

Films de l'Atalante, fonds ancien d'une Fédération de ciné-club, films 16mm de collection.

L'inventaire des courts métrages déposés par le CNDP a été mené jusqu'à son terme en juillet 1997 (plus de 300 titres).

Rapport rédigé en janvier 1998.

CINEMATHEQUE DE CORSE

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LA CORSE ET LE CINÉMA

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1997

L'année 1997 a été à nouveau une année charnière. Pour des raisons techniques nous n'avons pu déménager, comme prévu, dans les locaux construits pour la cinémathèque par la Collectivité Territoriale de Corse et de ce fait notre activité générale a été ralentie.

- Le volume de notre programme d'acquisition a été réduit (quelques films, une cinquantaine d'affiches, quelques photos et des livres). Par contre, la construction du bâtiment a sensibilisé le public au patrimoine cinématographique et a permis des dépôts plus importants de films amateurs spécifiques à la Corse (8 mm, super 8 et 9,5 mm). Grâce à l'accord des ayants droit, nous avons pu éditer une dizaine de copies de films concernant la Corse (fiction, documentaire, film amateur).
- Un problème important se pose dans la conservation des films ; c'est celui du syndrome du vinaigre qui a atteint une vingtaine de copies. Nous aimerions avoir plus de documentation dans ce domaine, et savoir si une solution est envisageable.
- L'inventaire et le catalogage de nos archives ont été notre préoccupation essentielle et seront le fer de lance des années à venir grâce à une charte culturelle signée entre l'Etat et la Collectivité de Corse à laquelle notre association est partie prenante.
- Notre programmation s'est orientée vers la présentation des films de nos archives, films du patrimoine ; la fréquentation stable, laisse entrevoir un public fidélisé.
L'action conjointe de notre association avec celle du Rectorat de la Corse et de l'Université s'est développée autour du cinéma italien sur le thème cinéma italien et société.
Les restaurations de la cinémathèque corse, comme *Romanetti* de Gennaro Dini, ont été présentées dans diverses villes du continent français.
La convention CNC/ Education Nationale/ Association permet de faire découvrir chaque semaine aux élèves des classes cinéma du lycée de Porto-Vecchio des films du patrimoine, souvent en présence de techniciens, réalisateurs ou historiens.
- La convention qui nous lie à la Collectivité Territoriale de Corse, arrivée à terme en 1997, doit être renégociée pour 1998 en fonction des nouveaux locaux construits. Le service de la cinémathèque régionale semble s'engager vers une délégation de service public .
- Dans le cadre de la Fédération Européenne des Réseaux (FER) la cinémathèque corse souhaite développer un lien plus étroit entre les cinémathèques d'Amérique latine et Euroméditerranéennes rattachées à la F.I.A.F.

Si l'intérêt d'une cinémathèque est de mettre en valeur son patrimoine, elle doit aussi diffuser le patrimoine international ; or la raréfaction des copies ne permet pas de stimuler cette mise en valeur. Il serait souhaitable que chaque cinémathèque propose une série de films disponibles aux cinémathèques rattachées à la F.I.A.F. afin de mieux les faire connaître et valoriser ainsi leur patrimoine cinématographique.

1997 a donc été une année de transition. L'installation dans des locaux plus adaptés permettra le développement des activités de la cinémathèque corse.



The National Film Archive fulfilled in accord with the law of archival purposes the basic tasks i.e. collecting, preservation, scientific elaboration and utilization audiovisual and written records.

In the year 1997 took over in its archival care the film materials of Czech Army Film, Film Studio Zlín, Trade Unions, Home Office, Theater Institute and further organisations.

It has been elaborated and deposited 2244 new film materials, 705 videocassettes, of which on the strenght of the compulsory duty /legal depot/ NFA acquired 55 feature prints and 3 short prints /157 920 m/. It has been reprinted 280 704 m of film materials, demoulding 329 186 m of film materials mostly on nitrate base. Entering into computer has been kept on continuing /basic record of 3767 titles, complete record 688 titles/ The reconstruction works on film materials continued. Filmographic work *ČESKÝ HRANÝ FILM II, 1930-1945* /CZECH FEATURE FILM II, 1930-1945/ has been completed.

NFA made documentary records of the present.

The department of written documents acquised 7976 stills from Czech films, 1850 stills from foreign films, 963 posters and 2244 promotion materials. 3164 old diapositives of various sizes has been cleaned a saved by the producting of negatives. NFA restored 193 posters. NFA brought into working the workplace for digitalisation of archive materials /stills, posters, promotion materials/.

NFA published: *Filmová ročenka 1996* /Film Year-book 1996, Czech – English/, the book *V a W neznámí 1, Faustovy skleněné hodiny* (V & W Unknown /I.Volume/, Faust's Glass Clock).

The film quarterly *Iluminace* has published four numbers 1., 2, 3, 4 /1997, *Filmový přehled* /Monthly review in film and video/ brought numbers 1-12/1997.

The archive cinema PONREPO organized the show of China cinematography of ninetieth years, Corean cinematography, Indian cinematography, with the cooperation of the Slovenija the show of Slovenian cinematography and collective project of European archives – the European avantgarda. The following cycles were screened: M.Jancso, L.Bunuel, R.Rosellini, R.Bresson, V.Zurlini, R.Schneider, T.Abuladze, J.Tati, I.Szabo, S.Raj.

NFA gave the permanent attention to the publicity and extending of Czech film culture at home and in foreign countries.

In Montevideo finished the show of Czech Films of eightieth years which was presented in most of the countries of Latin America.

NFA took part in the show of European avantgarda in the cooperation with some of European archives. In the cooperation with the Slovenian Cinemateca organised the show of Ita Rina's films.

NFA prepared the programme for IFF Karlovy Vary, lent the Czech films for IFF Venice, prepared the programme of Czech publicity films for IFF Krakow, the programme of animation films for IFF Laon, completed programme for Karel Zeman's retrospective on IFF Sitges, lent the Czech films for IFF in Istanbul. NFA provided the film copies for the retrospective shows in Berlin, Wien, Udine, La Rochelle, Taormina, Bratislava, Atheny, Thessaloniki, Creteil, Festival de Premiers Film, Paris.

In the cooperation with the Czech Centers realised the shows of Czech films in Sofia, Berlin, Warszawa, New York, London. In the cooperation with the Ministry of Foreign Affairs realised the shows of Czech films in Cuba and in Moscow on the festival Film and Opera in Moscow.

1. New acquisition

New films were processed, classified and deposited, of which

- 642 prints of full-length feature films,
- 85 negatives of full-length feature films,
- 845 prints of short films and
- 515 negatives of short films,
- 152 prints of 16 mm films

5 negatives of 16 mm films, of which as legal deposit

- 55 prints of full length feature films,
- 3 prints of short Czech films (157.920 m)
- 705 videocassettes were classified and deposited, of which
- 173 videocassettes BETA SP of which as legal deposit
- 55 videocassettes BETA SP
- 78 videocassettes VHS

2. Preservation and conservation of films

- a) The transfer of nitrate films to acetate of polyester film stock and their preservation was continued.

Film labs made :

- 47 prints of full-length feature films
- 6 masters of full-length feature films
- 19 negatives of full-length feature film
- 117 prints of short films
- 63 masters of short films
- 79 negatives of short film
- 49 prints of news-reels
- 15 masters of news-reels
- 28 negatives of news-reels

132685 m of nitrate film was transferred to safety stock

148019 m of safety film was proceeded.

- b) Mould was removed from 329 186 m film material

- c) Some prints were tinted 8387,8 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) 1815 positive films and 605 negatives were identified in detail and catalogued.
- d) Filmographic data of 4455 feature and short films were entered into computer format.

4. The use of films

- a) In the archive cinema 354 feature and 162 short films were shown.
- b) NFA worked with Czech TV during which 60 ancient Czech films were broadcast in the programme « Films for Old-timers».

5. Foreign relations

- a) Old Czech films were shown at many foreign film festival at their request.
- b) NFA sent 6 feature films and 1 short film to foreign archives, as indefinite loans. NFA sent 22 prints of feature films and 27 prints of short films to foreign archives as temporary loans and received 62 prints of short films from them as temporary loans.

Documentation department

Acquisitions:

Stills	9826 items
Posters (AO, AI and special formats)	963 items
Slides of posters (9x12cm)	420 items
Promotion materials	2244 items
Books	863 items
Scripts	118 items
Periodicals	70 items

Preservation:

Restoration of posters	193 items
Restoration of old slides (special formats)	3164 items

1. Acquisitions of the year

During the year 118 new titles (23 shorts and 95 features) and 44 intermediate or duplicate prints (8 shorts and 36 features) were acquired. The Archive also received significant deposits of the negatives of several classic Bengali, Malayalam and Hindi films from various producers and rights owners.

Some of the major Indian films acquired during 1997 are: **Ramayana** (Hindi/1934), **Daku Ka Ladka** (Hindi/1935), **Shasinath** (Bengali/1937), **Matwali Meera** (Punjabi/1940), **En Manaivi** (aka My Wife) (Tamil/1942), **Bhakta Dhruba** (Bengali/1949), **Newspaper Boy** (Malayalam/1955), **Paisa** (Hindi/1957), **Athyey Kangal** (Tamil/1967), **Anbe Vaa** (Tamil/1967), **Ave Kallu** (Telugu/1967), **Jai Santoshi Maa** (Hindi/1975).

The second batch of preservation elements of Government sponsored newsreels and documentaries produced by Films Division, Mumbai was transferred to the Archive. As mentioned in our last Report, these constitute an invaluable document of the first decades of post-independence Indian political and social history.

Among the important foreign films acquired by the Archive during 1997 is a selection of 21 early American, French and Italian titles from the erstwhile Joye Film Archive, Rome. Consisting of some of the earliest films by Griffith, Feuillade, Ince, Linder, Pastrone and others this acquisition helps fill a major gap in our collection, i.e., between the years 1903 to 1913.

2. Progress and problems in the field of préservation

Significant progress was made in finalizing the site and architectural designs of our new nitrate film vaults, and we now hope that these will be commissioned by early 1999.

A further 48 reels of nitrate base films (11,832 mtrs) were transferred to safety base. These include a number of rare newsreels pertaining to the National Movement from the 40s produced by the pioneering newsreel concern, Motwani Motion Pictures and Eastern Movies.

The restoration of four silent films by the great pioneer director Baburao Painter has been completed and the Archive will present these with live music accompaniment during 1998.

Detailed checking of 1263 reels in 35mm and 28 spools in 16mm was carried out in addition to the inspection of almost all the preservation elements to identify the material to be copied or repaired.

3. Cataloguing, documentation and research

During 1997 more progress was made on the computerized data base of our Indian Cinema collection (of more than 4000 titles) and the total nitrate holdings.

The NFAI sponsored research programme was reviewed by our Advisory Committee during the year to encourage noted film scholars and historians to undertake new projects on our behalf. The terms are now financially more attractive; and with the excellent response we have received, several new research projects on Indian film pioneers and various aspects of Indian cinema will be commissioned in 1998.

In the meanwhile a research fellowship project on the theme of adaptation from Malayalam literature was completed.

4. Film showings, exhibitions and publications

Once again, the presentation of silent films with specially commissioned music scores was one of the highlights of this year's screening programme. The Indo-German masterpiece **Shiraz** (Franz Osten/1928) was presented with music composed and performed by the Munich based musician, Pierre Oser. The other film was the French comedy classic **The Italian Straw Hat** (Rene Clair/1927), for which music was composed by Kedar Awati, Professor of Music, FTII, Pune.

The main retrospective organized during the year was a special season of films commemorating the 50th Anniversary of India's Independence. A comprehensive selection with films on patriotic themes, bio-pics and works which reflect the changing realities of India over the last five decades was screened at the Archive's theatre and in other centers. Important retrospectives were also devoted to Alfred Hitchcock, Francois Truffaut, Nagisa Oshima, Krzysztof Zannusi and Indian masters such as K.A. Abbas, Ritwik Ghatak and Bimal Roy.

As a part of the important activity of disseminating film culture in India, the Archive's distribution library loaned 16mm prints of film classics to members throughout the country. The Archive also loaned 35mm prints to film societies and other educational and cultural organisations for special events, festivals and retrospectives.

Under the film teaching programme, the Archive organized its annual four week Summer Course in Film Appreciation in Pune, and conducted several short courses in other centers.

5. Budgetary matters

Our budget was virtually the same as last year and we could sustain the Archive's core film acquisition and preservation activities.

6. International relations

NFAI has entered into an agreement with the Imperial War Museum Film and Video Archive, London, to send nitrate copies of British war documentaries in exchange for safety copies or equivalent footage of material of Indian interest from their collection. The first title covered by the agreement was **The New Lot** (Carol Reed/1943) which has long been listed as a « lost » film.

The Archive sent several Indian classics for major international events during 1997. Raj Kapoor's **Awara** (1951) and Satyajit Ray's **Jalsaghar** (1958) were screened at the Moscow International Film Festival. Kishore Sahu's **Hamlet** (1954) was sent to Filmoteca Espanola, Madrid, for their retrospective entitled 'Shakespeare on Film'. A selection of Indian silent films was screened at the IInd Pusan International Film Festival, Korea and the Prabhat Film Company classic **Sant Tukaram** (1936) was shown at the Indian Film Festival held at the University of Pennsylvania to commemorate 50 years of Independence. The Archive also sent V. Shantaram's **Shejari** (1941) to the 'Indo-European Symposium : Cinematographic Views of India's Multiculturalism, 1947-1997' organized by Indisches Kulturinstitut, Frankfurt, held during December, 1997.

Some of the eminent foreign visitors to the Archive during 1997 include Raoul Coutard (France), Istvan Gaal (Hungary), Krzysztof Zanussi (Poland), Fr. Gaston Roberge, S. J. (Canada) and Jacob Wong (Hong Kong).



조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the
Democratic People's Republic of Korea*

ACTIVITIES REPORT FOR 1997

The wise guidance of Comrade Kim Jong Il, the great Leader of the Korean People, and the positive support from the Government of the Republic were the driving force behind the Korean National Film Archive's carrying out of the projects for the year 1997.

1. Acquisition

The Archive acquired 142 titles, of which feature films accounted for 43 and short films for 99. Among them there were also 16 foreign productions acquired through exchanges with China Film Archive and other member film archives.

2. Preservation

The Archive continued to exert great efforts to the long-term conservation of archival materials.

Provided with a set of refrigeration installations and polyurethane thermo-isolator to meet the conditions for the long-term preservation of colour films by the Government of the Republic which had spent \$100,000 for their purchase, we completed the expansion of storages. And colour films were rearranged and came to be preserved at -5 degree c. and RH 30% without fail.

B & W film storages were maintained at 9 degree c. and RH 55%. 1,500 titles (16,000 reels) were checked for any symptom of base disintegration, and 52 reels found symptomatic of it were rewashed. Three digital film length measuring apparatus were made.

3. Cataloguing-Documentation

142 titles acquired during the year were catalogued and entered into a computer system. 12 main film periodicals in the world were studied and indexed systematically.

4. Film Showings

Last year we arranged 500 film showings with 250 titles of national and foreign productions in our cinemas.

Their attendants numbered 70,000. And 300 titles were loaned out to film people and university students to help them with their creative work and studies.

5. Budget

The Government provided us with all the money appropriated for the 1997 budget. 60% of the allocated 900,000won(about 450,000 dollars) went to préservation work, and 20% to salary of the staff.

6. International Relations

The Archive conducted activities to develop friendship and exchange with member archives. We sent our delegation to 47th Berlin International Film Festival and received in July a five-man delegation from China Film Archive.



REPORTE ACTIVIDADES CINEMATECA NACIONAL DEL ECUADOR

ENERO - DICIEMBRE 1997

La Cinemateca Nacional de la Casa de la Cultura Ecuatoriana, a través de su Centro de Documentación e Investigación, su Archivo Fílmico y su área de Divulgación, ha cubierto actividades puntuales y estratégicas que consolidan procesos que afirman la memoria histórica de las imágenes en movimiento nacionales. Se han afinado así nuevas perspectivas en el conocimiento del pasado que reordenan con certeza, ciertas hipótesis sobre la historia y la vida cotidiana, en búsqueda de una identidad que nunca será completa sino se integran a nuestra conciencia los medios audiovisuales como factor predominante de educación y circulación de ideas. Y, en el ámbito de la programación de cine internacional, Cinemateca ha propuesto alternativas distintas a lo comercial, planteando conceptos y estéticas que el público valora como un espacio de discernimiento, reflexión y lectura de imágenes. Asunto que ha sido profusamente reconocido a nivel de la prensa escrita, radial y televisiva del país.

NUEVAS ADQUISICIONES

En 1997, han ingresado a Cinemateca en calidad de custodia doscientos ochenta rollos de filmes en 35, 16 y 8mm., de los cuales, veinte y un rollos corresponden al cine nacional de décadas pasadas. Además, han ingresado ciento cuatro títulos de vídeo nacional y mil quinientos títulos de vídeo internacional. Un total aproximado de 2.500 horas de imágenes filmadas. Gran parte de este material será usado en el vídeo club permanente que la Casa de la Cultura y Cinemateca Nacional organizará a partir de Febrero de 1998 en el Auditorio Benjamín Carrión de la CCE.

Hemos recibido también, en calidad de donación, ocho equipos antiguos de filmación que se incluyen a los veinte existentes y nos permitirá instalar el museo del cine nacional en los vestíbulos de la Sala Alfredo Pareja Diezcanseco, a partir de 1998.

ACTIVIDADES DE PRESERVACION

El Archivo Fílmico de CN produjo un video documental sobre la ciudad de Guaranda, Provincia de Bolívar, en base a la transcripción y edición de imágenes de cine filmadas en 1958 por Agustín Cuesta Ordóñez. Este acto público se llevó a cabo en el Núcleo de la Casa de la Cultura de la Provincia de Bolívar.

Se ha sistematizado documentación, fotografías, slides, vídeos y películas filmadas por Edgar Ramírez, durante 1960 y 1970, en la ciudad de Cayambe, Ibarra, que contienen diversas manifestaciones culturales de los indígenas otavaleños y los mestizos de tal ciudad.

Se ha transcrito a video imágenes filmadas en la década del cincuenta por aficionados (Pierrotet y N.N.) que conservan nociones de la vida cotidiana de las ciudades de Cañar, Guayaquil y Quito, en la década del cincuenta.

ACTIVIDADES DE CATALOGACION DE FILMES

El Centro de Investigación y documentación del Cine Ecuatoriano, instancia principal de Cinemateca, registra en su acervo: dos mil noventa rollos de películas, correspondiendo 649 de ellas al cine ecuatoriano.

La catalogación de filmes que estuvo cubierta apenas en un 25%, del total de filmes recibidos en 1996, en este año se ha cubierto completamente, incluso con la catalogación de los nuevos títulos recibidos en este año. La organización de nuestro Centro de Documentación y su planificación de actividades para el año 1998, nos permitirá cubrir una de las mayores carencias de nuestro archivo que es la producción de documentos públicos o catálogos del material que custodiamos. Un catálogo de filmes, videos, y otro de documentación con los títulos que no tenemos en soporte físico pero sí como registro documental será publicado en 1998 para iniciar y apoyar un sistema de consulta pública del material filmico y documental de Cinemateca Nacional abierto a investigadores y al público en general.

Por otra parte, en este mismo espacio de apertura, pretendemos en 1998, publicar una Cronologia de la Cultura Cinematografica del país desde 1935 hasta 1997.

En definitiva, la Catalogación en 1997 ha encausado el establecimiento, a partir de 1998, del sistema de consulta pública.

PROGRAMACION Y ACCESO A LA COLECCION DE FILMES

Se firmó un convenio con la Facultad de Ciencias de la Universidad de Cuenca por el cual Cinemateca Nacional colabora en la creación de la primera cátedra de cine en el país. Los archivos e investigación de CN sustentarán el pensum de estudios.

Para tales propósitos se cuenta con la siguiente infraestructura:

Archivo de Películas en 70, 35, 16, 9.5, super 8, 8mm.

Archivo de Video Umatic 3/4, VHS, Betamax, Video 8

Archivo de Documentos guiones, recortes de prensa, folletos, afiches, fotos de los filmes, testimonios.

Area de Catalogación.

Museo del cine (proyectores, filmadoras, visionadoras, empalmadoras, rebobinadoras).

Sala de Visionamiento en 35mm. 410 asientos.

Sala de Visionamiento en 16 mm. y video todos formato. 120 asientos.

RELACIONES INTERNACIONALES Y PRESUPUESTO

Asistimos al 53 Congreso de la Federación Internacional de Archivos de Filmes en Cartagena. Con este motivo se participó en la Muestra Cinematográfica Regional con nuestras películas restauradas: "El terror de la Frontera" (1929) , " Invencibles Shuaras del Alto Amazonas" (1926) , "Ecuador, Noticiero Ocaña Film" (1929) y fragmentas de la obra de Miguel Angel Alvarez, sobre la ciudad de Quito (1922-1935).

Colaboramos con el Ministerio de Relaciones Exteriores para la realización de la Muestra Itinerante de Cine Nacional en Europa, con "La Tigra", "Sensaciones" y "La Tia Nora". Además colaboramos para que Ecuador participe con Viviana Cordero y su película "Sensaciones" en el Festival "Mujer y Cine Latinoamericano" realizado en Brasil. Igualmente se estrenó y mantuvo en cartelera la última película ecuatoriana Entre Marx y una mujer desnuda, que ha merecido gran publicidad nacional e internacional. Así como, hemos colaborado para su participación en eventos internacionales.

AREA DE DIVULGACION

En el área de divulgación del cine internacional, se ha programado en la Sala de Cine Alfredo Pareja Diez Canseco, siete 7 muestras, tres ciclos, tres festivales y diecisiete estrenos. Es decir, de Enero a Diciembre del 97, se han proyectado un total de 103 películas para un número aproximado de ciento dieciocho mil asistentes. Entre los Directores que merecen destacarse esta François Truffaut, René Clair, Claude Lelouch (Francia), Nelson Pereira Dos Santos (Brasil), Werner Herzog (Alemania), Orson Welles (Estados Unidos) , Carlos Saura (España) , Francisco Lombardi (Perú) , Marcos Loayza (Bolivia), Camilo Luzuriaga, Viviana Cordero (Ecuador).

Se visionaron películas de España, Alemania, Austria, Bélgica, Holanda y Suecia en el Festival de Eurocine. En el Festival de Cine Iberoamericano, se proyectaron filmes de España, Panama, Uruguay, Ecuador, Perú, Chile, Brasil, Argentina, México, Venezuela y Bolivia. Además se han realizado muestras de Cine Chino, Español, Hindú, Ecuatoriano y Latinoamericano.

Varias realizaciones en video nacional se han estrenado en la Sala de Cine Alfredo Pareja: "Flores Secas" del realizador Jaime Cuesta, y los cortometrajes: "Chagruna" de Miguel Alvear, "Ofertorio" y "M3" de Juan Esteban Cordero y "Take it" de León Felipe Troya.

El Archivo Fílmico ha colaborado con cineastas nacionales e instituciones que han precisado imágenes e información del patrimonio filmico nacional para la realización de videos culturales. Aparte de ofrecer un servicio permanente de información de sus archivos documentales y videográficos para el uso de investigadores y estudiantes de Colegios y Universidades.

Se han realizado Seminarios y Talleres de percepción cinematográfica con estudiantes e investigadores

NECESIDADES DEL ARCHIVO FILMICO PATRIMONIAL DE CINEMATECA

Los recursos materiales, técnicos y económicos, además de la capacitación del personal, para el funcionamiento eficiente del archivo filmico patrimonial requiere urgentes recursos. Para el año 1998, hemos presentado al Gobierno del Japón un proyecto de infraestructura técnica que permita el copiado y duplicación del material cinematográfico a video, a fin de implementar la consulta pública de ese material. Incluso se ha previsto discernir, en acuerdo con medidas administrativo-financieras y políticas generales de la nueva Administración de la Casa, sistemas de autogestión del archivo. Es decir, cobrando una cuota simbólica por el uso de maquinaria y material copiado en esa consulta pública. Este es, además, uno de los requisitos planteados por el financiamiento japonés: la perspectiva de autofinanciamiento del archivo.

Sin embargo, para la consulta pública de la documentación, requerimos, con urgencia, se nos dote de una computadora multimedia de 2 gigas bytes y 16 megas ram, tres terminales, 2 impresoras de tinta y una de laser, 1 scanner, 1 fax modem, 1 servidor, 1 cámara fotográfica digital, para sistematizar la documentación del archivo filmico. Además, para instalar la consulta pública se requiere 5 televisores 17", 5 VHS, 1000 cassettes VHS, 1000 cassetes UMATIC, una reproductora de documentos. Aproximadamente, se precisaría un monto de US\$ 40.000.

Por otro lado, tenemos material cinematográfico, como el de Karl Gartelman que filmó en la década del setenta a los indígenas del Oriente Ecuatoriano y donó su material en 1989, sin editar, a Cinemateca. Karl Gartelman está dispuesto a colaborar personalmente para editar este material valioso que recupera costumbres y situaciones cotidianas perdidas ya en esas comunidades. Para el efecto, viajó especialmente a Alemania a traer sus originales y poder duplicarlos. Este proyecto requiere, al menos, US\$20.000 dólares para editar en cine estas imágenes documentales. No existe laboratorio en el país y la totalidad del costo es para cubrir el copiado de la película en el extranjero.

1 - ACQUISITIONS DE L'ANNÉE

a. Films

Durant l'année 1997, la Cinémathèque Marocaine a acquis de nouveaux films de tout genre : fiction, documentaire, soit auprès des ayants droits locaux, soit auprès de sociétés à l'étranger. Ainsi, le dépôt est actuellement riche de quelques 300 titres, tout métrage confondu. En plus, la Cinémathèque procède à la récupération progressive des films détenus par le département Archives du Centre Cinématographique Marocain.

b. Bibliothèque

La bibliothèque compte aujourd'hui 430 titres environs dont 170 ont été acquis au cours de l'année 1997. Ces ouvrages existent en différentes langues : arabe, français et anglais.

La bibliothèque reçoit également une dizaine de revues par mois, éditées aussi bien au Maroc qu'à l'étranger (Cahiers du cinéma, Première, Studio, ...)

c. Documentation générale :

L'acquisition concerne également les coupures de presse, brochures, dépliants et autres documents dans un souci d'archivage et de conservation. Les journaux reçus sont découpés puis classés selon les dossiers ouverts à cette fin.

Cette documentation est destinée aussi bien aux activités propres de la Cinémathèque qu'aux chercheurs, étudiants et cinéphiles.

d. Photothèque

Une méthode inédite a été élaborée par l'équipe de la Cinémathèque consistant à relever des photogrammes sur les films visionnés.

Cette façon d'opérer a permis de constituer un stock important de photos sur les films.

e. Musée

Un lot comprenant quelques 32 anciens appareils a été remis à la Cinémathèque Marocaine sous forme de don par l'Ambassade de France à Rabat. Parmi ces appareils, on retrouve des modèles de proxinoscope et de zootrope.

Aujourd'hui, le musée est riche de pièces muséologiques de différents genres : caméras, projecteurs, visionneuses, tables de montages, magnétophones...

2- PROGRES ET PROBLÈMES DANS LE DOMAINE DE LA PRESERVATION

Le dépôt de la Cinémathèque permet de conserver les films dans les meilleures conditions. Construit en sous-sol, le dépôt est en plus climatisé et déshumidifié.

Quant aux négatifs et archives du film, ils sont conservés dans les locaux appropriés relevant du C.C.M.

Les films acquis arrivent souvent dans des bobines usées et de mauvaise qualité. On procède sitôt à leur changement dans des bobines neuves, métalliques ou en polyester.

3- CATALOGAGE, DOCUMENTATION, RECHERCHE

Les films acquis font l'objet d'un visionnage et d'un contrôle rigoureux. Cette opération permet également d'établir des fiches techniques exhaustives en vue de faciliter le catalogage, l'archivage et la consultation des films.

En ce qui concerne la consultation et le ressourcement documentaire, de nombreux étudiants et chercheurs ont pu trouver auprès de la Cinémathèque un espace innovant et favorable, soit pour préparer et enrichir leurs thèses et mémoires, soit pour initier des projets propres à la Cinémathèque.

Ainsi, la Cinémathèque est sollicitée par différentes institutions aussi bien du Maroc que de l'étranger.

4- PROGRAMMATION DES FILMS EXPOSITIONS PROGRAMMATIONS

L'année 1997 a connu des aménagements au niveau de la programmation des films, qui s'effectue alternativement par thème ou par cycle. Cette formule, fort appréciée, a nécessité des efforts de conception et de recherche tant au niveau des films qu'au niveau de la documentation. En plus elle permet d'améliorer sensiblement le taux de fréquentation.

La programmation des films est accompagnée d'une publication mensuelle sous forme de catalogue contenant les informations sur les films : fiche technique, synopsis, biographie, filmographie, commentaire, ...

Cette publication est diffusée à grande échelle (environs 200 destinataires) et est destinée aussi bien aux médias qu'aux professionnels.

5- BUDGET - RELATIONS AVEC LES AUTORITES GOUVERNEMENTALES

Dès sa création en 1995, la Cinémathèque Marocaine devait être érigée en établissement public autonome, mais la conjoncture politico - économique n'a pas permis cette réalisation.

Toutefois, les autorités de tutelle (Ministère de la Communication, Centre Cinématographique Marocain, ...), conscientes de l'importance de cette autonomie, recherchent une formule plus souple (Association publique, fondation, ...).

S'agissant du budget, la partie « fonctionnement » est prélevée sur le budget général du C.C.M. avec une gestion autonome. En ce qui concerne les acquisitions de films, des dotations spéciales sont octroyées directement par le ministère de tutelle mais de façon irrégulière.

Après deux ans de fonctionnement, les principaux concernés ont acquis la certitude de l'autonomie de la Cinémathèque Marocaine.

6- RELATIONS INTERNATIONALES

Actuellement, les principales relations entretenues par la Cinémathèque Marocaine concernent soit la FIAF et quelques uns de ses membres, soit des organismes publics ou privés (échanges d'informations, participation à l'acquisition de films ...).

Par ailleurs, la Cinémathèque Marocaine est de plus en plus sollicitée par des chercheurs, organisateurs de festivals et de concepteurs de catalogues pour leur fournir de la documentation relative au cinéma marocain.

7- DIVERS

A la veille de l'ouverture de la Cinémathèque Marocaine, les promoteurs débordaient d'enthousiasme devant les attentes des médias et des cinéphiles. Toutefois, on s'est rendu compte que toute cinémathèque ne pouvait avoir un public régulier et nombreux qu'après de longues années de pratique et de persévérance.

Entre temps, l'équipe de la Cinémathèque s'attelle à sa tâche avec abnégation et régularité pour se doter d'autant de moyens que possible en diversifiant les activités et les acquisitions.



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ANNUAL ACTIVITIES REPORT FORM 1997

PRELIMINARY REMARKS -

1997 was a very difficult year for the institution. Financial problems of MAM result in budget decrease, as well as jeopardy in project development. The number of staff members diminished and the replacement of office supplies and raw materials was reached its lower level. However the Cinemateca do MAM maintained its normal activities.

The film restoration works and projects continued, as well as the receiving of donations. Among others, two important donations were made - the productions of "R. F. Farias Produções Cinematográficas" and "Herbert Richers Produções Cinematográficas".

1 - ACQUISITIONS OF THE YEAR

The shortage of funds does not allowed the archive to acquire new titles this year, however several donations of films, videos and documents were given to the archive.

Silvio Back, Brazilian filmmaker donated his entire collection of magazines, newspaper clipping, as well as some of his personal film prints.

UIP donated its collection of documents and several 16mm film prints, and U-Matic video masters.

Eduardo Escorel, brazilian filmmaker, donated Beta and U-Matic masters of all his TV programs, as well as screenplays, storyboards, posters, etc.

Roberto Carvalho, owner of Rob films, a post production facility based in Rio de Janeiro, donated his collection of newspaper clipping, from the seventies and eighties.

Art Films, brazilian release film company, donated several 35mm film prints, whose highlights were "The Dead" by John Huston, "La Armata Brancaleone" by Mario Monicelli, "Sex, Lies and Videotape" by Steven Soderbergh, and many others.

2 - PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Through a partnership with Funarte (National Art Foundation), the archive set up a liquid gate 35mm step optical printer.

It consists on a 35mm Century projection head, a 35mm Arriflex 2c and a Cooke 105mm lens. A video assist, digital frame counter and a lamp voltage stabilizator were also incorporated. Three windshield stepmotors give reliability and resistance needed for the operation of the equipment.

The first film that was restored using this equipment was "Ópera Sidéria" (1912). From a 2 minutes surviving shrunken nitrate print, a dupe negative was stricken and a black and white print was made. A Beta digital master tape was also recorded.

Two films are scheduled, this year, to be printed, a newsreel dealing with the first abroad trip of the then newly elected Presidente Juscelino Kubistchek, dated from 1956, and a feature film "Estrela da Manhã" (The Morning Star) 1950, featuring the first appearance of Dorival Caymmi, famous Brazilian singer. The only surviving prints of both films are severely shrunken and only can be copied on this optical printer.

Sound restoration was also one of the archive priorities. Counting again on the Funarte partnership, the archive restored "Tudo Azul" (Everything is blue), a carnival film dated from 1952. This film survived only through its picture negative and a worn 16mm print.

Using Funarte facilities, the soundtrack from the 16mm print was transferred to 16mm magnetic perforated. All the sound artifacts (clicks, hisses and blobs) were filtered. After remixing, a new optical sound negative was printed. A new 35mm print using the original picture negative plus the new optical track was made. "O Padre e a Moça", classic film directed by one of the best "cinema novo" director, Joaquim Pedro de Andrade, and "Balança mas não cai", a comedy film based on a popular radio program from the fifties, were scheduled to have their sound restored.

It is important to say that Funarte partnership is of the utmost importance for MAM archive. The expertise and technical ability of their technical staff, as well as the warm welcome of the restoration project proposed by the archive also become instantly their priority.

In the near future, with the support of Funarte the archive will develop a 35/16mm optical sound reader, for optical shrunken negative and a new liquid gate step optical printer for 16mm.

The new vault is now completed and the first air conditioning tests are on the way. "Fundação Vitae", a Brazilian Cultural Foundation, assured us the donation of the moving shelves. We hope by the end of this year, the new vault will be fully operative.

3 - CATALOGUING, DOCUMENTATION AND RESEARCH

The research and documentation department was the more affected by the financial crisis of the MAM institution. The film cataloging work continued slowly and the film checking were done only by two technicians. In spite of this situation the computerized catalogue received 2.000 new records. The Library was not computerized yet, but the new acquisitions were catalogued. A huge documents and newspaper clipping enlarged the collection.

4 - FILM SHOWING

There were 297 public screening during 1997, 41 free. The total number of spectators was 8.594. Among the 37 showings and retrospectives during the year, it was presented "Centenary of Alberto Cavalcanti", "Centenary of Dracula", "Centenary of Humberto Mauro", "Male Prostitution", "Clones", "Technology and Cinema", "The World of Jazz", "Brazilian Popular Music in the Movies", "Classics of Swedish Movie", "Great German Filmmakers", "Witches", "Luis Buñuel Films", etc.

The Cinemateca do MAM organized some seminars and conferences, such as "Brazilian Literature and Cinema", "Centenary of Canudos War", "Technology and Cinema", "Witches and the Turning Point to Third Millennium".

It took place at our theater a workshop for screenplayers, with Syd Field.

The Cinemateca do MAM also organized with Goethe-Institut the "1st Video Festival - Brasilidade".

5 - BUDGETARY MATTERS

The shortage of funds was responsible for the dismissal of 5 persons of our staff, and prejudiced the acquisition of work materials. The crisis did not affect the film restoration and Conservation project. The film restoration joint project with "Centro Cultural do Banco do Brasil" was maintained in 1997 and 1998.

6- INTERNATIONAL RELATIONS

The Cinemateca took part at several symposia, including The FIAF Congress in Cartagena. It also continued exchanging information and films with "Cinemateca Brasileira" and other Latin American Film Archives.

George Eastman House, Motion Picture Department

1. Survey.

The most significant areas of development in the Museum's activities are the following: **The L. Jeffrey Selznick School of Film Preservation.** Graduation ceremonies were held Friday, June 20, for the students of the first year in our preservation program. Certificates of training were awarded to the students making up the class of this historic first year. To earn this certificate, each student received instruction from a wide range of specialists in the field. Students developed their skills in daily and specialized archival practices such as film handling and repair, and collaborated on various preservation projects within the archive throughout the year. With a larger group of students now attending the school, enrollment for the 1997-1998 academic year is full. Applications are now being reviewed for the 1998-1999 courses. On a sad note, the Museum mourns the loss a longtime friend and mentor, L. Jeffrey Selznick, who passed away on May 12, 1997. In his capacity of President of the Louis B. Mayer Foundation, Mr. Selznick was instrumental in providing funding for the construction of the Louis B. Mayer Conservation Center and the George Eastman House School of Film Preservation. A champion to the cause of film preservation, he was the first to realize the need for a permanent school where people could be properly trained to preserve and restore motion picture film. He chose to have his dream be realized here, and we at George Eastman House, as well as all those around the world who care about the motion picture heritage, are deeply indebted to him. On June 18, 1997, the Executive Committee of the Museum unanimously approved a resolution whereby the training course held in Rochester will be called from now on The L. Jeffrey Selznick School of Film Preservation. **The Diamond Time Project.** After almost two years of discussion and painstaking work, an agreement between the George Eastman House and Diamond Time, Ltd., was finally reached in December 1997. This is a long-awaited opportunity for the funding of our preservation endeavors. **Film Exhibition.** Attendance at the Dryden Theatre has further expanded, breaking 1996's record with an average 1997 attendance of 107 people per screening. This is largely due to the Museum's decision to make our film programmer's position a permanent one. **The 1998 FIAF Summer School.** Preparations have been under way for the 1998 FIAF Summer School, scheduled from June 8 to 26, 1998. Approximately twenty archivists from FIAF institutions in Europe, Asia, Africa, Australasia and the Americas are going to attend the course, which is the first FIAF training program ever held in the American continent.

2. Acquisitions.

New acquisitions through gift and deposit included 6776 film titles in 35mm and 16mm, an unusually high figure by our standards. As in the past years, a major contributor to the growth of our collection was Martin Scorsese. Many of the acquired films are classics, mainstream Hollywood films, and foreign productions. Here are some examples - selected from various categories - of titles becoming part of the Museum's permanent collections: **Peter Greenaway's *Stairs I: Geneva*.** In the spring of 1994, Peter Greenaway organized an exhibition in Geneva, Switzerland, called *Stairs*, the first stage of a vast ten-year project on the theme of visual language. The director had 100 viewing platforms, in the form of white wooden staircases, installed across Geneva to frame 100 different locations for 100 days. Greenaway's work is an experimental documentary, discussing the philosophy and rationale of the project. The Museum has acquired all the master material for this title. ***Santa Lucia Luntana*, a forgotten "emigre" melodrama.**

The Museum has acquired from a private collector the only known surviving print of *Santa Lucia Luntana* (1931), a melodrama - with English and Neapolitan dialogue - made on a shoestring budget by Italian emitters in the United States. This title does not appear in the AFI Filmography of Feature Films, nor in the National Filmography of Italian Cinema, and is of extraordinary importance for the reassessment of cross-cultural filming in the US during the Thirties. **The Orchestral Score for D.W. Girth's *Scarlet Days* (1919).** The Museum has found the complete orchestral score and instrumental parts for the film. Our department already has an important collection of silent film scores. **A Walt Disney Silent Short.** A pristine 35mm nitrate print of *Alice's Spanish Guitar* (1923), an early animated short by Walt Disney, has been located in December 1997. No other nitrate print of this film is known to survive. This rare item is likely to bring new light to one of the most neglected periods in Disney's career. **The Joan Crawford's Home Movies.** The Museum has acquired a group of home movies - printed on 16 and 35mm film stock - which were made by, or contain appearances by, actress Joan Crawford. The material also includes a number of outtakes from her films, public service promotions, and even commercials that she produced and appeared in for Pepsi-Cola during the period when she owned the company. In many respects, these films provide evidence of Crawford's own vision of herself, her image, and her family relations. **The Films of Ken Burns.** Ken Burns, the author of seminal documentaries such as *Baseball* and *The Civil War*, has been a longtime supporter of George Eastman House through deposits, gifts of prints, and visits to the Museum. Early in 1997, Mr. Burns has donated a large group of original negative and positive prints for archival and scholarly purposes. Titles include *Brooklyn Bridge* (1981), *Shakers: Hands To Work, Hearts To God* (1984); *Huey Long* (1985); *Statue of Liberty* (1985); *Congress* (1988); the entire series of *Civil War* (1990); *Empire of the Air* (1991); *William Segal* (1993); the entire series of *Baseball* (1994) and *The Civil War* (1995); *Vezelay* (1996). **The Films of Paul Morrissey.** Prompted by our contacts with the Andy Warhol estate, director Paul Morrissey - one of the most prestigious figures of underground cinema in the Sixties and Seventies - has established a cooperative venture towards the acquisition and preservation of his early films, made before working with Andy Warhol and currently unpreserved. Mr. Morrissey has also donated 35mm prints of *Blood for Dracula*, *Flesh*, *Trash*, and *Andy Warhol's Flesh for Frankenstein*, as well as a rare set of 3-D SpaceVision anamorphic lenses for the projection of *Frankenstein*.

3. Preservation.

While continuing 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 or long-overdue projects. What follows is a sample list of material preserved in 1997: ***The Lost World* (Harry O. Hoyt and Willis O'Brien, 1925).** Among the relatively few silent American science-fiction films, *The Lost World* holds a premier position. Its fantastic narrative (based upon a novel by Arthur Conan Doyle), its groundbreaking special effects and integration of animation and live-action photography, and its leading female character (Bessie Love, who attempts to find her explorer father in a land of dinosaurs) as the film's emotional and dramatic core all provide models for later masterpieces in the genre. Until recently, all extant prints of this film derived from a fifty-seven minute abridgement, designed for home and institutional projection, of the two-hour original. The Eastman House was extremely fortunate in acquiring a sizable amount of original nitrate footage from our colleagues of the Narodni Filmovy Archiv, as well as a copy of the shooting script.

Combining these recent acquisitions with materials already in the collections, the Eastman House has restored the film to its 1925 original release length, and was able to present one of the most famous, but most mutilated, of all silent films in the form seen by its first audiences. ***The Cheat* (Cecil B. DeMille, 1915): the original release cut.** The earliest prints of the film that have been available for preservation date from a 1918 reissue, and this is what has been preserved by the Eastman House and seen at many venues worldwide. Because Japan had become an ally of the United States in the First World War, Sessue Hayakawa's character of Tori, the sexually predatory Japanese businessman, became "Arakau, a Burmese" in this version, and the image editing and narrative intertitles were changed in order to soften the film's ideological and moral stance, especially in toning down Fanny Ward's fascination with Hayakawa's erotic cruelty. We have reconstructed the original release version of this film, using the shooting script and recreating the 1915 intertitle graphics (which are completely different from those in the 1918 version) via computer scanning. ***Enoch Arden* (W. Christy Cabanne, 1915).** This second screen adaptation from the poem by Lord Alfred Tennyson was believed to be lost except for the last two reels. While its direction was originally ascribed to William Christy Cabanne, the film bears the distinctive style of David Wark Griffith, who supervised its production and is actually credited as director in the re-release version distributed in 1922. The story gave Lillian Gish the opportunity to provide one of the finest performances of her career, a subtle yet powerful blend of tenacity and melancholy. We recently found two complete prints of the film, a 28mm diacetate copy of the 1915 original release version and a complete tinted and toned 35mm nitrate copy of the re-release version with reworded intertitles. Given the differences in the editing and the intertitles, we have preserved both versions in order to reconstruct the original 1915 version, using the images of the re-release copy and the intertitles of the 28mm print. The two duplicate negatives from the 28mm and 35mm prints were merged into one color preservation negative. ***Snow White* (J. Searle Dawley, 1916).** A nitrate print of this title was given to the George Eastman House by the Nederlands Filmmuseum, which will receive a 35mm safety copy of this fairy tale featuring Marguerite Clark, one of the earliest prominent American stage actresses to make a success in motion pictures. *Snow White* was Paramount's Christmas release for 1916, and made such an impact upon a young Kansas City cartoonist named Walt Disney that, by his own admission, he modeled his 1937 animated masterpiece upon his memories of Miss Clark. ***The Films of Mary Ellen Bute.*** Trained as a painter at the Pennsylvania Academy of Fine Arts in the early 1920s, Mary Ellen Bute identified with the dominant intellectual preoccupations of the modernist avant-garde. Like Hans Richter and Viking Eggeling in Europe, Bute tried to express kinesis and controlled rhythms in time-sequence paintings that detail the feminine spirit through aesthetic principles of harmony, visual pleasure, and gesture. Her films, which use formal compositional elements as media for emotional expression, are as imaginative and accomplished as those by her contemporaries such as Richter, Marcel Duchamp, Fernand Léger, Man Ray and Len Lye - all familiar names in any standard text of avant-garde cinema - but have remained practically unknown until today. The George Eastman House has received a group of prints - comprised largely of unique master materials - from the personal holdings of Mary Ellen Bute, and was thereby given a unique opportunity to revive the extraordinary work of one of the leading experimental artists active in the United States between 1933 and 1953. The films restored are *Escape - Toccata and Fugue* (1937), also known as *Synchromy No.4*; *Tarantella* (1940); *Polkagraph* (1947); *New Sensations in Sound* (1949); *Color Rhapsodie* (1950); *Mood Contrasts* (1953).

4. Cataloguing, Documentation, Research.

In the Film Study Center, 139 films were consulted by researchers and 54 persons made use of the stills and paper ephemera collections. In the cataloguing department, a total of 498

records were added to the GEH database. Our cataloguer has been working on the database with the help of students, volunteers and interns to retrieve credits from the films themselves.

5. Film Showings and Exhibitions.

In 1997, 451 different titles were screened over 275 programs at the Dryden and Curtis Theatres. Retrospectives and director monograph series included **The Master: Kenji Mizoguchi**, **Blinkity Blank: Norman McLaren**, **the Genius of Animation, Larger Than Life: A Tribute to Russ Meyer**, **Flesh for Fantasy: The Films of Paul Morrissey**, **Sisters: Films by Russian Women**, **¡Hispanica!**, **Magnum Cinema**, **Jewish & Israeli Cinema**. **Movies on a Shoestring** is the oldest amateur film festival in the world, and George Eastman House is pleased to continue as a site for its exhibition. **The 8th Annual Rochester Labor Film Series** was co-sponsored with the Rochester Labor Council and ran weekly October through November. **ImageOut: The 5th Annual Rochester Lesbian & Gay Film & Video Festival** is a week-long festival in October organized with the Gay Alliance of Genesee Valley. The Dryden Theatre hosted numerous visiting filmmakers and their work throughout 1997. They include **Isaac Julien**, **Pratibha Parmar**, **Peter Greenaway**, **Lawrence F. Brose**, **Christine J. Russo**, **Russ Meyer**, **Pia Cseri-Briones**, **Paul Morrissey**, **Arthur Dong**, and **Cheryl Dunye**. Finally, 1997 witnessed a number of outstanding special events. In February, Boston-based theremin player **James Coleman** introduced *Theremin: An Electronic Odyssey* (Steven Martin, US 1994) and gave a post-screening performance. In late April we recognized the 70th anniversary of *Napoleon vu par Abel Gance*'s Paris premiere with a special screening of the Kevin Brownlow restoration. In May and on Halloween, we offered polarized **3-D presentations** of *House of Wax* (André de Toth, US 1956) and *Flesh for Frankenstein* (Paul Morrissey, Italy/France 1973). The world premiere of George Eastman House's new restoration of *The Lost World* (Harry O. Hoyt, US 1925) in August was a smash success. **Mary Pickford, The Myth and the Movies** was a September program of Pickford films introduced by recent biographer Eileen Whitfield. Finally, we honored **Isabella Rossellini** with the **George Eastman Award**.

6. 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. Important grants were also awarded by the David and Lucile Packard Foundation for the upgrading of the temperature and humidity levels in our acetate film vaults, the continuation of a position in the vault management services, and the restoration of *Metropolis*, and by Hugh H. Hefner, Playboy Enterprises, for selected restoration projects. 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 is continuing its fellowship program in cooperation with the Museum, thus enabling to hire a part-time programmer in addition to our full-time position.

7. International Relations.

George Eastman House Motion Picture Department archival prints were sent out to about one-hundred national and international organizations for screenings. Several colleagues from

the United States and abroad visited the Museum in 1997. Among them were Clyde Jeavons and Henning Schou from the National Film and Television Archive, London, together with former NFTVA's Harold Brown; Kevin Brownlow (Photoplay Productions, London); Roland Cosandey (Vevey, Switzerland), Ray Edmondson (National Film and Sound Archive, Canberra, Australia); Johan Prijs (Haghefilm Laboratories, Amsterdam). Dr. Paolo Cherchi Usai and assistant curator Edward E. Stratmann attended the FIAF annual meeting in Cartagena. They also attended - together with vault manager Chadwick A. Olson and several interns and students of the Selznick School of Film Preservation - the AMIA annual meeting in Bethesda, Maryland. Philip C. Carli was invited to perform live for silent films screened at several festivals in the United States and abroad.

SCUOLA NAZIONALE DI CINEMA

CINETECA NAZIONALE

REPORT ON ACTIVITIES 1997

Introduction.

1997 has been indeed a year of transition and, after all of remarkable renewal in the life of our body. To be mainly pointed out, a project of change of status - and of name too - was promoted and kept on throughout the year by the Government Authority (particularly depending on the Vice-Premier and Minister of Culture, Mr. Walter Veltroni) so that at the end of November, a new Law has definitively stated that the former Public Body "Centro Sperimentale di Cinematografia" was to be turned into the new Foundation "Scuola Nazionale di Cinema", since then and now, consequently ruled by the "common law", but charged with the same main, "national" cultural tasks: the official school of cinema and the official film-archive, that is the Cineteca Nazionale, which keeps its former name. A change, the Minister stated, aiming at an improvement of the whole activities, particularly concerning the conservation, preservation, restoration policy. Otherwise, the Top Management will go on being appointed, and the funds mainly allowed by the same Government Authority, and one is anyway, rightly to say that these changes are just a step in a wider plan, involving the whole, former Public Organization in our Country, to make it more suitable to the new European context, mainly regarding culture-policies.

1. Acquisitions.

Going on starring its official role of guardian and witness of Italian cinema, the Cineteca has received in 1997 the materials of 40 features, released in our Country since the beginning of the Nineties:

- 11 of these are films awarded with the special "quality" prize, provided by Law (that means, some 400 millions lira each, to be shared between the production company and the authors) whose owners were consequently to give us a brand new print and good quality dupes;
- 29 of the whole are films which the Law made become a property of the Centro Sperimentale (and now, of the Scuola Nazionale di Cinema), thus we've acquired the whole materials, including original negatives, dupes etc. Amongst these, *Morte di un Matematico Napoletano*, by Mario Martone - awarded with the "Special Jury Prize" at the 1992 Venice Festival - that is one of the most interesting examples of the new, young Italian Cinema.

At the same time, the Cineteca has kept on its own acquisition policy, establishing particular agreements with production companies and/or authors. Thus, the whole stock of materials - both nitrate and safety - of the former "Lux Film" (that is one of the most glorious Italian companies, since the Forties to the end of the Fifties) have been definitively deposited at the Cineteca by the Cristaldi Film, which is the present owner of both the rights and the materials themselves: this stock includes negatives, masters, prints of some 120 features and 140 shorts, amongst which the works of such authors like Giuseppe De Santis,

Pietro Germi, Renato Castellani, Luchino Visconti and many others. The deposit agreement provides - as usually we care to state in such cases - that the Cineteca can establish projects of conservation/restoration of the films. In the last years, otherwise, more and more this means not only to get through this work by ourselves (as we've just ever done), but trying to go furtherly in the deal and set true, wider cooperation projects with the owners, possibly aiming to share costs with them: that is one side of the new, present border lines of preservation.

Two Italian outstanding film-makers, Michelangelo Antonioni and Luciano Emmer have deposited a number of prints and/or other materials they held of their films, as a further stage of a wide project we're carrying on in cooperation with both them, to preserve and restore the whole of their works.

An Italian feature from the Thirties, *Cinque a Zero*, till now "lost" in Italy, has been recovered - in its French version: *La Fameuse Equipe* - thanks to the cooperation of the Centre Nationale de la Cinématographie at Bois d'Arcy, which lent us their nitrate elements. The same FIAF-cooperation policy has been the source of another remarkable acquisition event: the Bundesarchiv in Berlin has offered, and sent us permanently a small, but seemingly, highly interesting stock of nitrates, all concerning Italian shorts and features, both in original and/or in German version, from the end of the Twenties to the half-Forties. Amongst these, the most relevant pieces seem to be some elements of Rossellini's *Paisà*, including a negative (or a dupe: the check is just going on).

2. Preservation and Restoration.

At the beginning of the year, we could at last present the outcome of our conservation/restoration work on Fellini's *Amarcord*, whose original negatives have now temporarily left Italy and gone to the USA, however leaving us new, good positive and negative intermediates and sound masters and prints, all permanently deposited at the Cineteca: a remarkable "badge" of our whole work in this particular field.

About 40 other titles - corresponding to some 100 000 mt. of film materials, including features and shorts, silents and talkies, more than a third of the whole on nitrate base - left our vaults for our laboratories at Cinecittà: this means some 300 000 mt. of new materials coming to be acquired as the outcome of the conservation/restoration processes. The most relevant subjects one can mention, amongst these are:

- *Caccia Tragica* (1947) the first feature directed by the great Neo-realism master Giuseppe De Santis, which have been completely restored, and then presented at the Venice Retrospective in August. Thanks to our colleagues of the Cineteca di Bologna and to the Cristaldi Film, we could resort to a wide range of different elements, including the original nitrate negatives, thus having the possibility to get through the work at the highest quality level.

- *Napoli che Canta* (1928-1930) by Mario Almirante, probably not a masterpiece, but a typical and till now "presumed lost" example of hybrid, bridge-feature, half-silent and half-talkie. Indeed, it had been firstly released in the last silent season, and then almost immediately taken back, to undergo a new cut and a sound edition, to make it possible a longer exploitation since 1930 on. As far as we can infer today, the most part of the former intertitles were (seemingly) left in, while a sound track was added, mainly containing voices and noises (crowd and similar) and music (particularly, Naples songs). Just few scenes were (seemingly) shot again to be changed, and in general, the whole outcome is very interesting, showing an intelligent post-production effort to mix the two different "codes" of language without forcing them, particularly avoiding to try to synchronize exactly sound and image but when this was evidently "natural". In this case, no other materials seeming to exist

elsewhere, the Cineteca could just resort to two different nitrate elements (a dupe and a lavender) from its vaults, both incomplete but together useful to recover the whole feature, while the optical sound track dupe unfortunately revealed to be - and has till now remained - incomplete, lacking one reel. Particularly concerning this, we're now planning to go further, and deeper through the matter, and reconstruct this reel of sound, "philologically" resorting to the same patterns as Almirante did in 1930.

- *Teodora* (1922) by Leopoldo Carlucci and *Il Ponte dei Sospiri* (1921) by Domenico Gaido, two "lost", outstanding kolossal features from the last, golden decline of Italian silent cinema, released by two glorious Torinese companies - the Ambrosio and the Pasquali - just at the beginning of the first, great crisis. It's remarkable to point out that an original negative of both was held by the Cineteca Italiana in Milano, which made them available, while the Museo Nazionale del Cinema in Torino holds, and has made available precious documentation materials - particularly concerning *Il Ponte dei Sospiri* - thus this work is also a new, good example of cooperation amongst Italian film archives; furthermore, we could also resort to an original nitrate print of *Il Ponte* (incomplete, but in very good condition) from the Cinémathèque Suisse. The whole work on both the subjects is still in progress: for *Teodora*, we've had till now the chance to "reconstruct" the German version - that we inferred to be rather different from the original - also thanks to the help of our colleagues from the Stiftung Deutsche Kinemathek, who found and sent us the German censorship visa with the complete list of those intertitles; now we're going on recovering the original version, resorting to the Milano's negative (which has no Italian intertitles) and to an original nitrate, incomplete Italian print from our archives. Concerning *Il Ponte dei Sospiri*, it's to point out that this is one of the few, survived examples of *serial* from the Italian silent era: a four, four-reels episodes "monster", extremely interesting and spectacular - just as spectacular is revealing to be the restoration work, considering that we are now providing for reproducing and put in again all the some 550 original intertitles, taking them from the original Italian censorship visa, fortunately found in Torino.

As we announced in the 1996 Report, last year, the present Vice-Premier and Minister of culture launched a campaign, aiming to raise more attention, and more funds about film-restoration, particularly inviting the Italian Municipalities to "adopt" a film each, that practically means, to give money to restore such films, also cooperating with each other and/or with different private or public bodies available to sponsor such projects. The Cineteca Nazionale and the Cineteca di Bologna were called, not only to individuate and submit subjects from their collections - what they did - but more widely to help and supervise the whole campaign, which has then slowly, but unceasingly grown up. It is now giving its first fruits: particularly mentioning our own list, we're going to receive contributions from this source, for the restoration work on *Amarcord* and *Napoli che Canta*, while agreements have almost been taken concerning *Paisà*. At the same time, other outstanding features have been restored - as, for instance Valerio Zurlini's *Il Deserto dei Tartari*, cared by the Municipality of Catania - and the new materials will be lastly deposited at the Cineteca, as provided by the general, previous statements of the Campaign.

3. Cataloguing, Documentation, Research.

Our work, to complete the new data base (see the last, 1995 and 1996 Reports) has gone, and is going on. To improve it, and to get it come to an end in a shorter time, a project has been set, providing to confer a scholarship on a number of young people, who will mainly dedicate themselves to this work: some budgetary difficulties didn't allow to start this year with this, but now everything is ready and we're just expecting to go on since the first months of 1998. While going on with this, and to feed the new data base in a more nourishing way, we're also getting on a further, deeper and (almost) exhaustive check of all

(just any, single piece of) our nitrates, both those already transferred onto safety and those still waiting for. This is allowing us to bring the former "Lumière" research up-to-date and to complete it; at the end of this work - presumably, in the first half of '98 - we'll get all the data available, publishing a complete and detailed catalogue. Besides, we're also considering and/or going to be involved in other, linked projects:

- a project of "regist", that is a (possibly...) exhaustive catalogue of the Italian films ever done, including any possible, known data from any possible source and mainly aiming to include the location(s) of any, still existing, known materials, to create a sort of "bible" for any future conservation/restoration (and exploitation) project : having established previous agreements, a formal, specific request for financing this has been presented to the Government by the Cineteca Nazionale, as the leader of a pool including all the Italian FIAF archives, which would anyway involve also other extra-FIAF subjects (e.g. the Association of the Production Companies, private and/or commercial archives etc.). We're now waiting for the Authority's statements about the request.

- a possible, experimental project of "digital archive", accessible on line, containing not only filmographic data but also moving images - i.e. the films themselves - to be - probably - established in cooperation with the Istituto Luce, which has already started such an experiment with its own materials (they are a "public" society, ruled by common law and are rightly the owners of their materials, that is an impressive, historical archive of shorts and newsreels). As one can easily imagine, our participation should firstly concerns our own films - anyway just the subjects in "public domain".

To enrich our photographic archive, a whole rich collection of stills and photographs, including some 20 000 subjects from American, Russian, Japanese, French, Italian cinema was acquired from the collectionist and film Historician Prof. Giulio Cesare Castello; while other 1000 different photos were acquired through an exchange with "doubles" of our collection we made with another Italian collectionist, Mr. Franco Cauli.

Some 1300 new volumes have been acquired to increase the book library.

4. Programming, Exhibitions, Publications.

Because of the same, bureaucratic/budgetary troubles indicated above, we had temporarily to stop this year the programming, theatric activity in a cinema in Rome, which is going to start again and more intensively in the next Spring.

However, our normal, programmed activity of loan of prints for cultural, non-profit screenings in Italy and abroad went intensively on as usual, all through the year, involving some 1800 prints as a whole. Some 1500 were the prints got available directly at our premises, for students - including people attending our school of cinema - professionals and researchers.

As more and more usual through the last years, we have directly participated in a number of events, in Italy and abroad, showing there the best of our collection. Amongst these:

- a wide retrospective dedicated to Francesco Rosi, held in Torino in February, realized in cooperation with the Museo Nazionale del Cinema;
- a special screening of our restored copy of *Giorni di Gloria* (1945, by Mario Serandrei, Luchino Visconti, Marcello Pagliero, Giuseppe De Santis), introduced by our President Prof. Orio Caldiron, within the meeting "Storia e cinema", held in Venice in April;
- a retrospective dedicated to Marcello Mastroianni, in cooperation with the Cineteca di Bologna and held there in May;
- a special meeting with, and dedicated to our great friend Giuseppe Rotunno, one of the greatest Italian photographers, who is presently a teacher at our school and besides, actively cooperates with the Cineteca to get on/through a number of restoration projects: three

Visconti's features - *Le Notti Bianche*, *Il Gattopardo* and *Rocco e i suoi Fratelli*, all formerly photographed by him, and recently restored by the Cineteca under his guide - were shown there and introduced by Giuseppe himself;

- *C'era una volta il West*, the Sergio Leone masterpiece, recently restored by the Cineteca was shown within a special event, held in Torino in cooperation with the Museo Nazionale del Cinema in September;

- a special section of the Festival "Cinema Giovani", including an homage retrospective dedicated to the Italian filmmaker Giulio Questi, was organized under the direct supervision of our President Prof. Orio Caldiron, in Torino, in November;

- the whole retrospective, dedicated to the Italian "noir" and crime b-movies of the Seventies, within the "Noir in Festival", held in Courmayeur in December, was realized largely resorting to our archives, directly planned and introduced by our President

As usually, a good selection of our recent conservation/restoration works has been exhibited at the "Cinema Ritrovato" in Bologna. In March and in October, we cooperated, with a number of Italian and foreign archives, to the two-stage meeting "I Giorni di Cabiria", organized by the Museo Nazionale del Cinema in Torino and dedicated to the magnificent season of the torinese silent cinema: besides the opportunity to show - and see - a wide number of still existing films from the outstanding production of the Torinese companies, it was a good chance to establish and get on new restoration projects - see above, chapter 2.

Glancing at our activities abroad, particularly to be mentioned is our cooperation to the Pabst Retrospective within the Berlin Festival, where we sent some prints, including the original, restored version of the one Italian Pabst's feature, *La Voce del Silenzio*, besides having cooperated to restore the original, whole version of *Mademoiselle Docteur*, firstly shown there the same, with the German Archives, Bois d'Arcy and Prague;

- two Valentino's subjects, including our "original" *Rudy's Songs*, were sent to Amsterdam, to be included in the retrospective organized by the Nederlands Filmmuseum;

- a number of features, dealing with the subject of the struggle against nazi-fascism, including our restored copy of *Roma Città Aperta*, were sent to a retrospective, organized in cooperation with the Münchner Stdtmuseum, in March;

- in April, at the XXXIII Festival in Perpignan, completely dedicated to the Italian cinema, a number of prints from our archive were shown, including the restored copy of Visconti's *Senso*, with the original French subtitles written by Georges Sadoul with Visconti himself;

- the restored prints of De Sica's *Sciusià* and *Umberto D* were exhibited in Los Angeles, in April, within an homage to the great Italian director;

- in November and December, in New York, a full retrospective of Visconti's work was held at the Museum of Modern Art, planned and realized in cooperation with our body and with another Italian public body - the Ente Cinema/Cinecittà International - widely resorting to our restored stock of masterpieces.

A relevant effort was done to push on the editorial activity, particularly concerning our quarterly review, "Bianco & Nero", now directed and supervised by our President himself, which started again to appear regularly, after a long period exclusively dedicated to monographic issues on Italian silents. Besides, a book was published, dedicated to Gianni di Venanzo, one of the most outstanding Italian photographers of the post-war period.

5. Administration and budget. Relationship with the Authority.

It seems we've said the most above, concerning this chapter. It's to be remarked that since february on, this year we suffered the consequences of a temporary, general rule provided by Law for all the Public Bodies, which left us our normal budget, but simply forbidding us to spend this money beyond an "iron" limit, that was just to be the 90% of

the expenses of the previous year : as one can easily imagine, it was not so easy managing such a problem. Anyway, we don't provide to have such troubles anymore.

6. International relationship.

Our General Manager, Angelo Libertini attended the FIAF Congress in Cartagena, in April. We went on giving our usual cooperation to the ACE projects and activities throughout the year.

Besides, we maintained and carried on as much as possible all the exchange and cooperation projects with the other FIAF Archives: particularly to be mentioned, a new exchange deal with the Royal Film Archive in Bruxelles, which asked us for and received a print of Antonioni's *Gente del Po*; and a further step in a long-term cooperation with the Nederlands Filmmuseum, which is presently working on some Italian silents from its collection and asked us to resort to further nitrate materials we hold, and which are presently in the hands of our colleagues there.

**Archivo de Imágenes en Movimiento
San Juan, Puerto Rico**

I. New Acquisitions

The **Archivo de Imágenes en Movimiento, AIM**, is the legal depository for all public documents in film format with permanent value to the People of Puerto Rico. The **AIM** is a unit of the *Archivo General de Puerto Rico*.

The **AIM**, have continued to acquire film and video-tape works from different government agencies, film directors and private entities. In 1997, two hundred thirty five (235) new titles were added to the archives collection.

II. Progress and Problems in the Field of Preservation

Considering the high costs for film restoration services, the **AIM** established a formal agreement with the **Filmoteca de la UNAM** for restoration projects. At the present time, one film and two hours from the news reels produced by *Kresto Denia* Company in the 1950's, are in the process of restoration.

The Archives continued with it's preservation program mainly through the inspection of films and video. We have developed a list of films that need priority for their preservation. Video duplication services are done at our in-house facilities and are in high demand.

We have also acquired the following equipment for our laboratory: Inspection table, VHS inspection machine, accessories for VHS inspection and preservation materials.

We were able to hire a new Technician, Mr. Delfín Rodríguez-Franco. He has a degree in Audio Visual Technology with ample experience in this field. Mr. Rodríguez will be attending a two week intensive training at the UNAM in March 1998.

III. Cataloguing, Documentation and Research

In the last two years, the **AIM** started to enter the catalog in a computer system. So far, we have one hundred seventy (170) records in the system. Our card catalogue consist of seven hundred (700) entries. This year we have catalogued five (5) per cent of our total holdings.

IV. Film Showings, Exhibitions and Publications

The Puerto Rico General Archives and the **AIM** are co-sponsoring with *People TV, Inc.*, a production of video series called *Autógrafo*, about important personalities of our history. This series will be distributed free of cost to schools, archives and libraries.

Our Institution co-sponsored and organized a *Jack Delano Retrospective* with the *San Juan Cinemafest*. Eight titles from this well known film director, photographer, composer and artist were exhibited. Mr. Delano passed away in 1997 and was the Director of our most important film: *Los Peloteros*, produced by the *División de Educación a la Comunidad* in 1951. This exhibit was a tribute to his memory. Mr. Delano was Member of the **AIM** Advisory Board. (October 1997).

The **AIM** collaborated with the *Banco Popular* in the production of a film about the late Jack Delano titled: *El Arte de Jack Delano*. This one hour film is part of an exhibit

sponsored by the *Banco Popular* and the Smithsonian Institute. The exhibit will travel through the United States for two years.

The **AIM** organized a program of twelve Puerto Rican films at the Carnegie Library. This program was free of cost. (Spring 1997)

We began to plan a *Program of Puerto Rican Cinema* in collaboration with the **Cinemateca Uruguaya**. This program will travel through Latin America FIAF Archives and other interested regions. (Summer 1997).

An **AIM** new brochure was put out and mailed to all FIAF Members. (December 1997).

The **Filmoteca de la UNAM** and the **AIM** will be publishing early in 1998 the Spanish translation of *The FIAF Cataloguing Rules for Film Archives*. This joint collaboration will produce five hundred (500) copies. This Spanish edition will be distributed to FIAF Members.

V. Budgetary Matters, Relations with Governmental Authorities

The Institute of Puerto Rican Culture, our parenting agency, received a 25% budget cut from the Central Government. Those budget cuts affected the annual assignment to the Archives as well. The **AIM** managed to maintain the same level of budget of the previous year, since its income from services increase substantially.

VI. International Relation

The General Archivist, Nelly V. Cruz-Rodríguez, was elected Member of the Executive Committee during the FIAF Cartagena Congress. (April 1997).

A delegation of Officers from the Puerto Rico General Archives (Ms. Cruz, Ms. Matos, IPRC Assistant Executive Director, Architect Del Toro and Engineer De Iraola) met with the staff of the Motion Picture and Recorded Sound Division of the **Library of Congress** to request assistance in the designing of new facilities. (September 10, 1997).

Ms. Cruz attended the Fall Executive Committee meeting celebrated in Beijing. She was appointed to the newly created Publications Committee. Visits to the **China Film Archive** and its vaults facilities. (October 27-31, 1997).

The Director met with staff from the **UCLA Film and Television Archive** and **Filmoteca de la UNAM** to discuss the establishment of a Degree Program in moving image archiving. (November 3, 1997).

Ms. Cruz also attended the **Caribbean Archives Association (CARBICA)** VI Meeting held in Belize City. CARBICA is the regional branch of the International Council on Archives. She did a presentation on the FIAF mission and goals. The presentation help to promote awareness and consciousness of the need of archiving moving images. A survey form, a FIAF publication list and brochure were handed out. (November 24-28, 1997)

Technical Assistance has been given to the **Jamaica National Archives** (Kingston) and the **Museo Pablo Casals** (San Juan) on developing policies for the use of film archives.

VII. Special Events, and other Events Achievements or Difficulties

The Puerto Rico House of Representatives are presently reviewing the archives legislation, (Public Law Number 5, December 8, 1955) in order to establish the legal deposit requirement for film and music production. This will prevent the loss of our film and music heritage.

New policies of the Government of Puerto Rico regarding the automation of Public Offices has delay our capacity of acquiring new computer technology. Our Parenting Agency needs to develop an Automatisation Plan that meets the approval of the Central Budget Management Office. This Plan should be in practice by the end of 1998. Until then, the **AIM** can not produce a *Home Page* or have full access to the *World Wide Web*. (The Director has been using her personal email address in order to facilitate communication with the FIAF colleagues.

The **AIM** is coordinating the 1998 Fall Executive Committee Meeting that will be held in San Juan during the first week of November.

1997 ACTIVITIES REPORT

1. Acquisitions

1.a. Moving images collection

Last year was very significant in terms of film/video acquisition, not only because the archive received printing material of a lot of recent short and feature films from commercial labs in a spontaneous way (Brazil does not have a legal deposit law) but also because we have had a very effective work on backlog (films received a lot of years ago and never incorporated to the collection). So the following numbers can sound great - and really are - but could be bigger if the archive had sufficient staff to end backlog and accept a lot of film offers made to us during the year and which we were forced to postpone to sometime in future.

Feature films :

Brazilian films 150 titles (235 materials)

Foreign films 130 titles (167 materials)

These numbers include the acquisition of all originals from a prominent Brazilian filmmaker - Arnaldo Jabor - and an interesting collection of prints sent to us by the Brazilian Embassy in London.

Short films (including advertising films) :

Brazilian films 503 titles (678 materials)

Foreign films 25 titles (27 materials)

Brazilian newsreels 173 titles (181 materials)

Video collection (3/4» format only - the major part of these numbers are from a Fundação Roberto Marinho donation) :

Brazilian titles 563

Foreign titles 1.586

1.b. Documentation Department (new acquisitions)

Books 238

Scripts 64

Newspaper clips 4.784 (from 1996/97 Brazilian newspapers)

Posters 242

Miscellanea 181

The major acquisition of the year was all Francisco Luiz de Almeida Salles' cinema books and personal papers. Salles was a very important film critic, poet and one of the Cinemateca Brasileira founders. All these materials are being processed.

Donations were received from 89 researchers, film producers, distributors, etc.

2. Preservation

Some real progress have been made in terms of preservation. Two rooms have been efficiently climatized, one of them for videos (some 7,500 tapes in 3/4» format are stored in it) and other for film negatives. Though this latter can receive only 4,000 reels, it's undoubtedly the best storage space we have at the moment.

A major step was taken in December with the beginning of the building of our new climatized vaults.

The funds for the works were gathered by the Executive Director from different sources - governmental and private ones - and the civil building is expected to be ready next March. The vaults are designed to store some 120 thousand reels of films and video material. The climatization project is already defined and we are now searching funds for the equipments.

25 feature films were copied at a commercial lab under the supervision of our Chief Technician Patrícia de Filippi, to grant archival processing standards. Preservation prints and duplicating materials have been made from films directed by Carlos Diegues, Nelson Pereira dos Santos, José Mojica Marins, Glauber Rocha, Anselmo Duarte (Cannes winner) and Paulo César Saraceni, among others. Some films by Vladimír Kósak - a Czech engineer who lived in Brazil and filmed our indians for more than 20 years - have been duplicated with funds from Vitae Foundation.

Along the year, 405 thousand meters of preservation materials and 350 thousand meters of viewing prints have been examined. 3,400 tapes in 3/4» format have also been revised. Due to an agreement with a cultural television foundation, 400 tapes in 3/4» format from the Tupi Collection have been cleaned and copied.

An effective discard policy has been developed, and some 700 reels of damaged prints or deteriorated materials have been thrown away besides some hundreds of prints of Brazilian trailers received from the extinct Embrafilme and never incorporated to the collection.

3. Cataloguing - Documentation - Research - Access

3.a. Physical control - inventory

All acquisitions indicated in item 1.a. have been entered in the database TRF that controls all stored materials at the archive. 294 Entry Bulletins and 488 Exit Bulletins have been issued during the year generating 2,703 new records or modifications in records already existing (these numbers include film loans).

The database registered the movements of 290 titles (322 materials) for use within the archive premises (for Access, Cataloguing, preservation and duplication works) and of 59 titles (89 materials) for use outside premises on behalf of depositors - for duplicating purposes only.

3.b. Content informatization

95 Brazilian short films shot by a Japanese immigrated to the South of Brazil were fully described for cataloguing purposes.

2,386 new records were entered in the database relating to the 16mm newreels topics of our Tupi Collection - referring to boxes of materials pertaining to 1969 but with lots of 1954 materials.

120 records were created/updated for the database of Tupi Collection of materials produced originally in videotape.

A Technical database was specially created to store information on physical/chemical conditions of Brazilian films. As a test, we have introduced information only about feature films - up to a total of more than 4 thousand records.

3.c. Documentation

Articles on Brazilian movies were indexed from 600 issues of 64 new titles of film magazines.

1,270 articles on Brazilian cinema were indexed from 1,148 film magazines and from 122 clipping files of the Documentation Department not yet processed till last year.

The staff of the Photographic Lab processed, stored and entered in the specific database information on 1,600 stills (820 titles) of Brazilian films. A special care was given to a prominent Brazilian production company - from which we have all the original negative stills - Cinedistri: some 5,600 original negative have been cleaned, stored and catalogued.

The library received 421 researchers - a very significative number compared to other years - and contributed to at least four very important books on Brazilian cinema/filmmakers published during the year. 35 researchers of photographic materials received stills reproductions for their specific needs.

Two special Personnal Collections must be mentioned: Paulo Emilio Salles Gomes (438 new documents were indexed) and Glauber Rocha (379 new documents entered in the specific database).

It must also be informed that the first Brazilian Filmography issues - period 1897/1930 - are not more to be found. The Ministry of Culture assured financial support for the informatized input of 3,500 titles of the period and we hope that in a near future new volumes - with indexes - can be published.

Sponsored by Vitae Foundation, the archive is preparing a CD-Rom with stills and posters of the collections.

3.d. Access

92 research projects - of production companies, television networks, cultural institutions and individual researchers - used the archive services during the year. Some of these projects spread for several viewing sessions, involved contacts with copyright owners and demanded a lot of technical works inside and outside the archive premises. Materials from the film/video collections were used in film documentaries, CD-Roms, publications, soap-operas, cable TV series, theatre performances, etc. Though this activity is very exhausting - and some conflicts may arise between access and preservation staff - we think it is one of the aims of the archive and the money it brings is generally employed in improving technical work conditions.

Besides this activity, the archive received dozens of demands for advices on preservation and cataloguing procedures, coming from different institutions which keep some kind of audiovisual materials. We have tried to answer all, either by phone or mail or even with personnal visits.

4. Film showing - exhibitions

Until the end of August, the archive rented a theatre with 300 seats. 746 sessions have taken place in this theatre for a public of 10,705. Some 317 titles (226 from the archive collection) have been showed. During September and October, the archive has not presented public showings.

In November 5th, a new screening room was opened at the archive premises in the restored building of the XIXth century city ancient slaughterhouse. In the opening session it was showed a restored version of **O Descobrimento do Brasil** (1935), directed by Humberto Mauro. This new theatre has 110 seats and is to be equipped with a projection machine able to show archival materials at different speeds. The place has also an exhibition area - Paulo Emilio Salles Gomes Hall - and was inaugurated by the Minister of Culture. For the event, our Photographic Lab prepared a great exhibition with stills of Brazilian films.

Main shows and cycles (in both theatres): Marcello Mastroiani, Alberto Cavalcanti, Peter Greenaway, Derek Jarman, Violence in Film, Cannes 50 Years, Brazilian Restored Films, Brazilian Cinema 100 Years, International Video Festival for Children and Teenagers.

A major event was the restoration and showing of the documentary feature **São Paulo Symphonia da Metr pole**, a silent film from 1929, directed by Adalberto Kemeny and Rodolpho Rex Lustig. The restoration - done at our own Lab - was sponsored by a federated society of commerce (SESC). The film was showed in 10 sessions with full houses, and a live musical accompaniment by the experimental composer L vio Tragtemberg.

Film loans: 203 titles were loaned to 30 film schools, museums, cinema clubs, cultural film theatres, film festivals and universities.

5. Budget - national relations

The budget in 1997 was about US\$ 2,020 thousand. This total includes circa US\$ 585 thousand for staff - paid directly by the federal government - and US\$ 450 thousand liberated by the Ministry of Culture for maintenance costs and working projects (including preservation and restoration).

For the new climatized vaults US\$ 318 thousand were given by the Ministry of Culture - that also liberated US\$ 117 for the restoring of the city office of the Minister at the archive - and partly donated by private enterprises.

The Friends of Cinemateca Brasileira Society raised US\$ 550 thousand - partly through archive technical services and partly by laws of tax cultural help.

At the last day of the year the Executive Director T nia Savietto got a help of US\$ 630 thousand for some film restorations and a Brazilian film showing to be presented at the Museum of Modern Art in New York sponsored by the Brazilian Ministry of Culture through the State Secretary for the Audiovisual Development.

6. International relations

The Executive Director T nia Savietto attended the Silent Film Festival in Bologna; the Head of the Board of Counselors, Thomaz Farkas, attended the FIAF Congress in Cartagena. Carlos Roberto de Souza participated of the Cataloguing Commission meeting held in Stockholm, hosted by Rolf Lindfors, from the Svenska Filminstitutet-Cinemateket.

Contacts for film showings were maintained with Cinemateca Uruguay. A print of a silent Brazilian classic film - **Fragmentos da Vida** - was specially done for a showing at the Bonner Kinemathek. From the Cinemateca Portuguesa we received a print of **Miss Portugal**, filmed by Silvino Santos, to be used in an interesting feature film released this year, **Silvino Santos, o Cineasta da Selva** (The Filmmaker of the Jungle), directed by Aur lio Michiles.

7. Special activities

A lot of time and effort was spent by the Executive Director in raising funds for the archive new premises. S o Paulo ancient slaughterhouse - which belongs to Cinemateca Brasileira - is constituted by four huge warehouses. One of them is completely restored and is now the archive movie theatre and exhibition hall. Another one is being restored for the Documentation and Library Center. A historic house is also being restored and will be used as the Ministry of Culture local office. Also an old farmhouse - part of the whole project - were restored and is now the site of the Archive Executive Direction.



ARCHIVES NATIONALES DU FILM
DE BOSNIE ET HERZEGOVINE

THE NATIONAL FILM ARCHIVES
OF BOSNIA AND HERZEGOVINA

RAPPORT ANNUEL 1997

De toutes les institutions fondées par l'Etat qui exercent les activités culturelles d'un intérêt particulier dans notre pays KINOTEKA BOSNE I HERCEGOVINE, comme la plus jeune institution étant fondée pendant la guerre récemment terminée rencontrait beaucoup de difficultés : l'entrepôt des archives du cinéma en conformité avec les normes d'archivage, manque d'argent et d'autres moyens pour la restauration entière de la salle de cinéma et manque également de cadres spécialisés en archivage et en recherche.

Néanmoins, le problème majeur était et est toujours de trouver un local libre de 200 m² avec air conditionné, équipé d'instruments à mesurer le degré d'humidité et la température de l'air ainsi que les armoires métalliques pour l'entrepôt des archives qui comptent 3.500 boîtes de film 35 mm, 11.000 photos de cinéma environ, 12.000 affiches de cinéma et quelques dizaines de mètres de scénarios, découpages, croquis etc.

A côté de la section Archives existe la section Programmation de Films qui a réalisé tant pendant la guerre qu'après de bons résultats présentant au public 15 programmes différents, mais compte tenu de mauvaises conditions de visionnement avec trop peu de spectateurs.

La troisième section Education et Recherche est conçue à exercer les activités de recherche dans tous les domaines de l'art cinématographique. La Fondation SOROS- Société Ouverte de Bosnie et Herzégovine nous a fait la donation d'un ordinateur et assuré les moyens financiers pour établir une base de données relative à la Filmographie nationale. Celle-ci a été effectivement établie vers la fin de cette année.

ACQUISITIONS

Au cours de l'année 1997 notre institution a obtenu sans retour avec cession du droit de représentation 2 montages 35 mm des films Lumière. Le premier montage est composé de 10 films Lumière présentés à la première séance du cinéma en 1895, tandis que le second contient 7 films Lumière qui étaient présentés au cours de la première projection du cinéma à Sarajevo en 1897. Cette cession par l'Association Frères Lumière faisait suite à notre appel lancé à ladite association par l'intermédiaire de l'Ambassade de France à Sarajevo de nous aider à célébrer 100 ans de la première projection du cinéma qui a eu lieu à Sarajevo avec les films Lumière.

PROGRES ET PROBLEMES DANS LE DOMAINE DE LA PRESERVATION

On peut malheureusement constater qu'aucun progrès n'a pas été fait dans ce domaine. Notre institution a besoin d'étagères, de boîtes de film et d'appareils à produire de l'air conditionné. Quant aux boîtes de films, on a lancé des appels d'aide à la FIAF, à Kodak et à Fuji mais sans résultats évidents. L'Ambassade de la Grande-Bretagne à Sarajevo nous a fait une donation de 100 boîtes de films de longueur limitée à 300 mètres.

CATALOGAGE, DOCUMENTATION ET RECHERCHE

Au cours de l'année écoulée notre institution a entamé le catalogage complet des archives. De cette manière, à la fin de l'année 1997 ont été catalogués :

- plus de 300 livres, revues et journaux
- 12.000 affiches de cinéma
- 97 films de fiction nationaux
- 374 court metrages nationaux
- 145 films de fiction étrangers en notre dépôt
- 45 films de fiction étrangers hors de notre dépôt (retenus par le principal distributeur)
- 450 films vidéo

Ces activités suivies par d'autres (la sélection du matériel filmique et la création de différentes listes afférentes aux archives) ont été effectuées soit dans nos propres locaux soit dans les locaux appartenant à d'autres institutions pareilles ou sont entreposés temporairement les archives du cinéma (malheureusement la majeure partie). Puisque notre institution se voit obligée par la loi à reprendre prochainement toutes ses archives entreposées ailleurs, l'inventaire complet d'un des ces dépôts a été effectué pendant 12 mois. Le déménagement de ces archives est prévu en début de l'année 1998. Dans le domaine de recherche ont été réalisés :

- la création d'une base de données relative au film de fiction national et au court-metragé national
- rédaction d'un dictionnaire du cinéma "Eléments du filmique" avec plus de 1500 articles(conçu comme manuel du cinéma)
- préparation du premier numéro du bulletin bilingue (anglais et bosniaque) "Laterna Magica"(publication prévue à traiter principalement des problèmes des archives du film)

Dans le domaine des activités éducatives, notre institution a organisé dès l'automne chaque lundi les projections thématiques pour les étudiants de l'Académie des arts du spectacle.

PROGRAMMATION DE FILMS

Février 1997

Cycle: Les plus grands acteurs du cinéma des années 90

Cycle: Les premiers films de S.Spielberg

Mars 1997

Cycle: Les films vus par le plus nombreux public dans notre salle de cinéma en 1996

Juillet-Septembre 1997

Cycle: ABC des films(plus de 60 films au programme)

Cycle: Les créations au cinéma de A.Hopkins(4 films pendant 4 semaines)

Cycle: Films à rire(5 films pendant 5 semaines)

Programme :Le court-metragé et le film vidéo slovène d'avant-garde

Octobre-Décembre 1997

Cycle: ABC des films(reprojections des films les plus fréquentés au trimestre précédent)

Cycle: Le film classique et les tendances modernes au cinéma (12 films en projection vidéo).

Egalement au cours de l'année écoulée notre institution a célébré quelques dates importantes pour notre cinématographie ainsi que pour le cinéma en général. Notre cinématographie

fêtait 50 ans d'existence en 1997 et à cette occasion on a présenté au grand public le premier film de fiction national réalisé « HANKA » qui traite un sujet qui se passe dans le milieu local. A l'occasion de 100 ans depuis la première séance public du cinéma dans notre pays (celle-ci a eu lieu à Sarajevo en 1897) le public a pu voir les mêmes films comme avant un siècle. Ces deux programmes ont été présentés le 27 juillet. Pour 102 ans du cinéma notre institution a présenté un film muet de fiction français (« Un chapeau de paille d'Italie » réalisé par René Clair). Cet événement a eu lieu le même jour que la première séance, soit le 28 décembre de l'année écoulée.

BUDGETS, RELATIONS AVEC LES AUTORITES GOUVERNEMENTALES

Les autorités locales voire cantonales ont assuré le financement régulier de notre institution pendant toute l'année écoulée. Ces moyens étaient suffisants pour permettre le versement mensuel des salaires au personnel employé ainsi que les frais de maintenance de notre institution. Grâce aux moyens versés régulièrement sur notre compte et en faisant des économies ceux-ci étaient également employés pour améliorer les conditions de visionnement de films dans notre salle de cinéma. Cela veut dire que la salle de cinéma a été restaurée dans la limite des moyens disponibles, ayant pour but principal d'éliminer l'humidité avec la peinture des murs et la mise en place des installations de chauffage à gaz qui commencent à montrer les premiers effets positifs. L'unique salle de cinéma a été divisée par un mur interposé en deux salles plus petites, la première pour les projections vidéo (50 sièges) et la seconde pour les projections cinéma (80 sièges). Les plus grands travaux relatifs à la restauration et la division de la salle ont été effectués au cours des mois d'été ayant pour conséquence une rupture de programmation pendant trois mois (période juillet-septembre).

Vers la fin de l'année les autorités cantonales ont trouvé un local de 200 m² qui pourrait être utilisé pour l'entrepôt des films. Aujourd'hui il est difficile de parler de la réalisation de ce projet ayant en vue qu'il s'agit d'un local entièrement ruiné et possédant seulement le toit et qu'il n'y a aucune promesse financière de restauration.

RELATIONS INTERNATIONALES

Pendant 12 mois de l'année écoulée notre institution a pris plusieurs contacts au niveau international. Comme il était déjà énoncé auparavant, notre institution a eu bien des contacts avec la FIAF, en lançant des appels d'aide. D'autre part certains contacts ont été réalisés avec les ambassades étrangères implantées à Sarajevo (Ambassade Suisse, Ambassade de France, Ambassade de la Grande-Bretagne, etc.) Grâce à ces contacts certains projets ont été réalisés, certains équipements ont été obtenus en donation (deux tables de montage 16 mm sans installations électriques, un banc de bobinage 16 mm), tandis que d'autres projets sont à attendre (la promesse d'aider la restauration de l'ensemble de l'institution).

Au mois de mai et sur l'invitation de Slovenski Filmski Arhiv, Ljubljana en tant qu'organisateur KINOTEKA BOSNE I HERCEGOVINE représentée par son directeur Vejsil KADIC a participé à une réunion des archives du film des pays issus de l'ex - Yougoslavie. Cette réunion a été tenue à Ljubljana sans la participation de la Jugoslovenska Kinoteka, Beograd.



KOREAN FILM ARCHIVE

1997 ACTIVITIES REPORT

1. Acquisition of the year

During 1997, the Korean Film Archive acquired 98 titles of negative films and 167 titles of positive films. Also 13 title of short films negatives and 614 titles of short films positives were acquired. Especially, one of the outstanding acquisitions was the documentary film of 'The Funeral Ceremony of Emperor Soon-Jong', which was produced in June 10th, 1926.

Besides, 88 videodisks, 435 videotapes, 1,303 screenplays, 1,706 publications related to cinema, 404 sheets of movie posters and still photos were acquired.

Under the bill of the legal film deposit, 65 titles of positive films were deposited in 1997. The bill of legal deposit becomes effective for collecting and preserving films since July 1996.

2. Progress and problems in the field of preservation

Our archive purchased a horizontal negative film remainder, a densitometer, and a film-editing machine (Stenback) for the 35mm print to control and check the films more effectively. Also, we purchased the projection set for video&computer. It helps us to hold workshops, seminars and so forth.

After we selected 12 films extremely damaged, we made them into duplicate negative films. Also we kept as print films and made 15 original negative films into master positive films. 137 negative films were copied into the prints, which were available for public screens.

3. Cataloging, documentation and research

For the systematic management and use of data, we have constructed Database system continuously since 1991. We started making public information service through the World Wide Web. We will open the web site to provide documentation and images of Korean film materials in the end of 1998.

4. Film showings

In 1997, 208 titles of both Korean and foreign films were screened under 39 programs and attracted 50,643 people. Our cinematheque programmed as follows.

'Korean Cinema Special Screening'

'Saturday Film Screening'

'Foreign Film Week' such as Norway, France, Israel, England, Portugal.

In particular, in case of the Saturday Film Screening, the director had the discussion with audience after screening his/her film. We cooperated with the 2nd Pusan International Film Festival to hold the retrospective of director Kim, Ki-young. It was a new discovery of Korean film and contributed to let the world know the Korean films.

Last December, our archive held The 3rd University Film Festival for the promotion of short experimental films production. This non-competition festival showed 43 films by students, from 7 universities. This film festival will grow year after year.

We had two exhibitions.

- 'Exhibition of Early Documentary Film Stills', which showed the life style of Koreans in the early nineties.

- 'Exhibition of Korean Movie Stars', which was held in cooperation with one of the major domestic film festivals, the 35th Grand Bell Film Festival, in Korea.

'Journal of Film & Culture' was published up to the seventh issue by our archive. This quarterly magazine deals with preservation and restoration of films.

5. Budgetary matters, relations with governmental authorities

1997s budget consisted of 56.8% national treasury and 37.1% Korean Culture Foundation Fund. It showed an increase of the national treasury compared the budget of 1996. It proved that government became recognized the importance of films preservation.

6. International relations (FIAPF and others)

Two representatives attended the 53rd FIAPF Congress held in Cartagena, Colombia. Operation Manager visited China and look around the film industry included the China Film Archive in November. They promised to exchange information on films and broaden the friendly relations.

7. Special event, and other achievements or difficulties not mentioned above

We launched the new project for recording performing arts, which is the long-term plan for recording our performing arts being forgotten as time elapses. We started this project after we recognized that most of the materials on performances became disappeared by negligence.

In 1997, we recorded seven pure performances and two international film festivals, and we produced documentaries about two old filmmakers and three performers by the Digital-Betacam System.

If we carry out this project continuously, we will come to preserve a new cultural heritage.



ANNUAL FIAF REPORT 1997

1. Acquisition of the year

In 1997, the Cinematheque of Macedonia acquired a great number of films and other materials, enriching its collection by film prints, documents, photographs and books.

The Cinematheque acquired 519 feature films and 22 documentaries obtaining them from the distributors.

Also, private donors enlarged the film collection with total number of 45 cans (16 mm) and 34 titles (8mm.).

In Documentation Department (including written documents, phototheque and book library), written documents on 6 personal files were acquired, then written documents on 6 feature films was completed, as well as a file on the Academic Cine-Club.

In the phototeque, about 50 new photographs, 40 catalogues and various propaganda materials regarding the latest Macedonian feature film production (*Gypsy Magic, Across the Lake, Angels of the Dump and Forgotten*) were acquired. Beside these, 86 posters of foreign feature films were acquired, 120 copies of old film posters, as well as 23 photographs and negatives of the Italian film of the silent period.

Book library enriched its collection with acquisition of 171 new books and 15 magazines different titles (domestic and foreign).

The Cinematheque acquired a number of old pieces of cinematographic technical apparatuses: 3 old cine-projectors (*Gaumont*, manufactured 1898, *Pathe*, manufactured 1902 and *Edison*, with unidentified year of manufacturing), then two types of lenses and one photcamera.

2. Progress and problems in the field of preservation

Regarding the preservation, in 1997, only the standard ways of elementary preservation were used as well as removing of the mechanical damages of film prints. In total number 491.409 meters 35 mm film strip were rewind and inspected as well as 49.700 m. (16 mm). Due to the lack of adequate technical equipment, above all, cleaning machine, we were not able to provide chemical and bacteriological preservation. It is important that Cinematheque supplied PTR (Practical Tape of Rolls) for removing dust and other dirtiness from the filmstrip.

Another way of film preservation was transferring to VHS for viewing purposes. In 1997, the three last produced feature films and 30 documentary and animated films were transferred to videotape.

Unfortunately, in the Department for written documentation it was impossible to take some preservation measures due to the lack of necessary technical facilities. In phototeque, negatives were constantly developed for preservation purposes, and in the book library 123 old magazines were bind.

3. Cataloguing, Documentation and Research

101 film titles were fully catalogued. Another 784 cans with various film materials were identified and inspected, and 549 separate computer data files (units) were catalogued in the local computer database. Also, 163 cans of different film materials, originating from the first five years of the post-war period, the period of the first years of the organized film production in Macedonia were inspected. A separate Elaborate was for their future preservation was prepared.

142 foreign films were catalogued in the local computer network by their titles, cast and credits. Also 55 VHS video tapes were inspected and catalogued.

In 1997, 12 external collaborators used film materials from the film archive for researching purposes.

In the Department of written documentation 484 new archive units were catalogued.

In the phototeque, 12 feature films were catalogued, comprising 636 photographs. In the local computer network 254 new files were added.

As far as the researching projects are concerned, the long-termed project *Filmological Bibliography 1955-1965* was still in a process. Also, another two projects are in continuons process: *The Pre-War Macedonian reproductive and Creative Cinematography and Filmological Bibliography Regarding the Pre-War Press*. In 1997, another researching project, entitled *The Film in the Balkans Cultural Context* started realizing. The other projects such as *History with Christomathy of the Film Theories* as well as *Filmography of Macedonia* are also in a process..

4. Film Showings -Exhibitions - Publishing Activity

As our Cinematheque does not have a screening theater of our own, we were not able to program continuous film showing. A part of that segment was realized through lending film prints to the Cultural Houses and city cinemas all over the Republic. For that purpose 46 feature films, 13 documentary and 7 animated films were lent.

During 1997, the Cinematheque organized two exhibitions: *"50 Years of the Organized Film Production in Macedonia"* and the second one was dedicated to Manaki brothers, organized within the frameworks of the event *Macedonian Film Days in Denmark*. As far as the publishing activity is concerned, 1997, the book *Macedonian Film* by the Russian film historian, theoretician and critic Miron Chernyenko was issued, as well as the collection of articles from the international Symposium, taken place previously, which resulted in a book entitled *The Cinemathographies of the Small Nations*.

Our journal KINOPIS was published regularly (twice a year).

5. International Relations

The Cinematheque of Macedonia accomplished significant activity on the international level. 1997 was very important year for the Cinematheque of Macedonian. After the visit paid by Mrs. Michelle Aubert, the President of FIAF, and after receiving the report submitted by Mrs. Aubert to the Executive Committee of FIAF and General Assembly, the Cinematheque of Macedonia was admitted as a full Member of FIAF at the FIAF Congress in Cartagena, Colombia.

Also, our institution joined ACE. We responded to all the requested materials, questionnaires and other letters sent by FIAF and ACE (including the membership fees). We would like to mention the good cooperation with UNESCO participating in the UNESCO's programs for financial support for film preservation.

Invited by the Slovenian Cinematheque, the Cinematheque of Macedonia participated to the manifestation *European Cultural Month - Ljubljana '97*, showing three Macedonian feature films in the program *A Retrospective of European Films*.

Our film archive was a main coordinator and organiser of the multimedia presentation (including film festival, cultural presentation with own stand at a fair, forum, meetings and workshops) of the countries belonging to CEI (*Central European Initiative*), entitled *Mittelmonitor*, which took place in Gorizia, Italy.

The Cinematheque participated at the Second Cinema Forum in Strasbourg. Also, a staff member of the Cinematheque attended International Conference on the *EuroMediterranean A audio- Visual and Cinemathographic Heritage*, taken place in Sitges, Spain. Our institution, in cooperation with the *Macedonian Cultural Association* from Pula, Croatia, organized *Macedonian Film Days* in Croatia (in Pula, Rijeka, and Zagreb). The Cinematheque participated at the festival *Manover*, held in Leipzig (Germany) within the program *Macedonian Cultural Invasion*.

Finally, at the end of 1997 (December), the Cinematheque of Macedonia in cooperation with Danish Film Institute accomplished successful event organizing *Macedonian Film Days* in Denmark, with an exhibition of photos on canvas, made by Manaki Brothers and with film showings of 5 feature films. The visit of the Macedonian delegation was used for professional meetings, contacts as well as for a visit to Det Danske Filmmuseum. We use this opportunity to thank to the Danish Film Institute's representatives again.

6. Special Events

Among the special activities of the Cinematheque in 1997, we would like to underline our further preparation works for starting operation of the multi-lingual satellite channel for cooperation ALFA TV, as well as our participation with different programs at the International Film Camera Festival "Manaki Brothers" - Bitola '97.

7. Organizational and Staff Improvement, Acquisition of Technical Equipment

The activity of the Cinematheque was carrying out through the previously established structure. Our institution was staffed with three new employees, who, are to be trained for several months.

The Cinematheque supplied with additional hardware computer equipment for a net, which will function according to the prepared requests and programs. Also our *on-line DATA FILM* will be established again and our files will be retrieval.

KINOTEKA NA MAKEDONIJA/
CINEMATHEQUE OF MACEDONIA, Skopje

Bulgarska Nacionalna FilmotekaActivities Report 1997

The reconstruction of the new safety vaults in Boyana Studios was completed successfully. The installing of a climatisation system still awaits in the future. Most of the year was spent in monitoring the construction of two nitrate vaults in the same area, which progress on schedule and completion is expected in April 1998. The most endangered part of the nitrate collection will be transported there by the end of the year from the old buildings in Belogradtchik. The new vaults are designed to house up to 10 000 cans.

1 Acquisitions of the year.

In 1997 the Bulgarian National Film Archive received 607 new titles, 595 domestic and 12 foreign films. Almost all of the new acquisitions were according the law on the statutory deposit of domestic films. The total amount of film material held in the Archive reached some 14 000 titles, 45 000 prints, 292 000 cans. In a rough estimate by the end of 1997 our collection consists of ca. 8000 domestic and 6000 foreign films.

The year was marked by a huge donation of American classics on video, received with the assistance of the Bulgarian Embassy in Washington.

We received this generous donation of more than 600 titles from the private collector Emile Karastoyanov, son of the pioneer Bulgarian cinematographer Bontcho Karastoyanov.

The video collection now has more than 2000 titles on 5000 cassettes.

During 1997 the book library acquired 153 new books and received 26 periodicals as yearly subscriptions and complimentary copies. The domestic poster collection grew with 27 posters. New stills were 4700, cuttings – 5820, and script materials – 51.

2. Preservation

For the first time since 1989 we are able to announce some progress in the field of preservation. The archive was granted \$20 000 by UNESCO early in the year, which enabled us to resume our transferring program. Only problems with transportation /all nitrate stock is located in Belogradtchik, 200 km. away from Sofia./ delayed the beginning of the transferring but at the present moment the first 12 urgent cases of old newsreels are already in the laboratory.

3. Cataloguing, documentation and research.

All newly acquired materials were inventoried and catalogued. The work on computerizing the main catalogue continued. More than 200 titles were added to the cataloguing database. By now eighty percent of the basic data of the archive's holdings has been entered on to on-line computer data-base. The increasing of the video collection resulted in charging a permanent staff member with its cataloguing. A total of 1800 titles on video were catalogued.

With our own resources we managed to upgrade the existing hardware, three new PC-configurations were also bought, including a powerful Pentium 266 MMX. Meanwhile our archive faced a serious problem in November.

A big failure happened in our cataloguing database. A serious amount of information was lost irretrievably. For 3 years we were using customized software based on ISIS and it was constantly proving itself as too slow, limited in back searching, and generally out-of-date. So we decided to develop archive's computerization on a higher and modern level expecting some local donation, e.g. from the PHARE PROGRAM FUND. The first step in this direction is to acquire completely new software. Now we are looking for some assistance from FIAF on this matter.

710 visitors came to the documentation department for the purpose of educational and film-historic research. During 1997 the staff of the department was also concentrated on inventory matters, and as a result the whole documentation collection was inventoried and prepared for the forthcoming computerization.

4. Film showings.

The archive theatre Odeon had during the year over 1000 screenings of c. 450 films – 21 screenings a week. The average attendance per showing sunk this year below 50. The special screenings of Film University and Film Club continued as usual on Mondays and Thursdays. Among the retrospectives on directors, actors and genres the most successful were: Marilyn Monroe's season, Fellini, Bunuel, Alain Resnais; Comedy classics; Rock Around the Cinema, American Independents etc.

5. Budgetary matters.

Being one of the eight cultural institutions with national importance the Bulgarian national film archive receives a regular governmental subsidy, this year totalling up to 64 000 000 BG levas /c. \$30 000/. Which is equal exactly to the needed sum for the annual staff salaries. From other sources /film rentals, archive's cinema revenues, real estate rents/ we managed to maintain archive's essential activities.

6. International relations.

The archive contributed with viewing copies of 18 Bulgarian features and shorts to the film festivals in Ankara, Helsinki, Ljubliana, Venice, Strasbourg, New York.

With the assistance of Audiovisual Eureka the archive's director Vassil Zhivkov attended Mediterranean Archive's seminar in Sitges, Spain.

7. Miscellaneous

After several months of hyperinflation, since July 1st 1997 a Currency Board was implemented in Bulgaria by the International Monetary Fund. Similar to that one in Argentina during the late 80-s. All state expenditures were sharply reduced. It is obvious that all archive's activities in the next 3 – 5 years will depend strongly by archive's own financial sources and will be submitted to this external factor.

Activities Report 1997
Cinematket - Svenska Filminstitutet
Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 17,600. More than 600 viewing prints, 35 and 16 mm, were deposited by their owners. Original negatives to 54 Swedish features and 549 shorts have been deposited. Master positives or duplicate negatives to nearly 500 titles have also been deposited

Progress in the field of preservation

The restoration of nitrate film, i.e. films produced prior 1953, continued during the year. All traced Swedish feature films have now been transferred to safety stock. Over 400 shorts still remain to be copied.

The tests and experiments to enable us to save safety colour material have continued. Eight colour films have been fully restored during the year. Tests have also been made with the very expensive and difficult digital techniques.

Restored films (master positive and viewing prints)

Features Black & white :

Där norrskenet flammalar (fragment 1923)

Folket i Simlångsdalen (fragment 1924)

All jordens fröjd (1953)

Svarta rosor (1932)

Features Colour films :

Fröken April (Göran Gentele 1958)

Fröken Chick (Hasse Ekman 1959)

Elvira Madigan (Bo Widerberg 1967)

En passion (Ingmar Bergman 1969)

Utvandrarna (Jan Troell 1971)

Nybyggarna (Jan Troell 1972)

Giliap (Roy Andersson 1975)

Bröderna Lejonhjärta (Olle Hellbom 1977)

Shorts :

Kristinehamn (1908)

Kungälf, en av Sveriges minnesrikaste städer (1910?)

Personalfest på Vattberget i Insjön (1910)

Handtverks - Industriutställningens öppnande i Hudiksvall (1913)

Motala stads 100-årsjubileum (1923)

Oidentifierad - Triton tvättpulver (1923?)

En sommarfilm utan namn (1926)

Husqvarna Vapenfabriks Aktiebolag (1926)

Slottsbiografens filmkrönika (1928?)

Biografen "Paraden" (1931)

Marschen till Tuna (1933)

Män och maskiner (1936)

Allstadion under uppbyggnad (1940?)
 När vi sitter i vår bänk (1942)
 Anders Sandrew 60 år (1945)
 Vi behöver konsten (1946)
 Förnuftig fritid (1946)
 A-båt ut (1947)
 Allt går igen (1947)
 På jakt efter fladensill (1948)
 Ett skepp kommer lastat (1948)
 Svensk utpost (1948)
 Post på hjul (1949?)
 Anders Sandrew på premiär (1949)
 Anders Sandrew i Åre m.m. (1950?)
 Guld i gröna skogar (1951)
 Ett hörn i norr (1951)
 Med Ingrid Bergman på Berns (1953)
 Levande land (1953)
 Bakomfilm "Sjutton år" (1957)

Cataloguing - Documentation - Research

The cataloguing of the archive's holdings in the database has continued. All films have now been catalogued as far as the material to each film is concerned. A lot of work still remains to fully catalogue cast and credit details.

The book collection amounts to 42,000 books. The library has acquired 779 books, 621 by purchase and 158 as gifts. Hours of service: Monday - Thursday 11.00 - 19.30, Friday 11.00 - 16.00. Unpublished script materials are organized to 7,800 foreign films and 2,000 Swedish films. In the library four 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, the International Film Archive CD-ROM and Film Index International (BFI). The library is provided with Internet access.

Newspaper clippings: 53,000 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 33,000 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 Malmö. The total number of members was approximately 10,000 and the total number of admittances for the 1,121 screenings amounted to 73,794. Information sheets were produced to all films shown. Among our retrospectives were François Truffaut, Satyajit Ray, Luis Buñuel, Jean-Pierre Melville, John Alton, Hou Hsiao-hsien, Italian neorealism, French classics from the 20's. For some screenings directors and/or other members of the production crew held introductions, with a Q&A-session afterwards, and we also organized lectures as part of our programming. Exhibitions of posters and stills from archives at the Film Institute accompany most retrospectives in Stockholm. Live music for all silent films was provided by Matti Bye, Edvard von Past and Stefan Wingefors. We use two cinemas in Stockholm, 350 and 360 seats, one in Göteborg, 710 seats, one in Malmö, 90 seats. Svensk Filmografi 8 (1980-1989) has been published with detailed information on 244 Swedish feature films from this period.

A CD-rom: Den svenska långfilmen. Filmografi de första hundra åren (The Swedish feature films. Filmography the first 100 years) has been published. The CD-rom (for PC and Mac on the same disc) includes all material from the 8 published volumes of Svensk Filmografi and also films from the period 1990-1997. On the CD-rom you can also find posters to most of the films, 1,000 stills, 80 film clips and biographies on 350 personalities.

Budgetary matters, relation with governmental authorities

The Financing Agreement for the Swedish Film Institute, signed January 1st, 1993, is still effective. This agreement concerns the financing of production aid from the Institute. The "cultural" parts of the Institute, including the archive, are 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 was granted from the government in 1996. The money is to be spent in 2.5 years (end of 1998). Master positives of all new Swedish productions have been given to the archive according to the rules in the new Agreement.

International relations

During the year the archive lent more than 100 prints to other member archives and international festivals. Cinemateket borrowed prints from the following FIAF archives during 1997: Academy Film Archive (Beverly Hills), Cinémathèque Française, Musée du Cinéma (Paris), Cineteca del Comune di Bologna (Bologna), Det Danske Filmmuseum (Köpenhamn), Deutsches Institut für Filmkunde/Filmarchiv (Wiesbaden), Filmoteca Española (Madrid), Department of Film and Video, Museum of Modern Art (New York), National Film and Television Archive (London), Norsk Filminstitut (Oslo) och Suomen elokuva-arkisto (Helsingfors).

Jan-Erik Billinger and Rolf Lindfors represented the archive at the FIAF congress in Cartagena. Jan-Erik attended the ACE meeting in Strasbourg. A meeting with members of the archives in the Nordic countries was held in Oslo, in their new Film House. The main subject of the meeting was sound restoration. Stockholm hosted the FIAF Catalogue Commission's meeting in April. Staff from the archive spent some days at the archive in Mori Rana to help instruct their new staff in the miracle of film restoration.

Special events

Staff from the archive have given several lectures on the archive's work and methods of film restoration. Introductions to several showings of restored films have been held at festivals around Sweden. Seminars on Documentary films and Problems with colour restoration were arranged by the archive.

Five of the colour restorations carried out by the archive were presented at Cinemateket: Änglar, finns dom?, En kärlekshistoria, Elvira Madigan, Hemsöborna och Utvandarna. These screenings were introduced by Inga Adolfsson, and either the director or the photographer of the film.

Stockholm 1998-01-29

Rolf Lindfors

1997 marks another important year for Chinese Taipei Film Archive. With the help of the 7 legislators of our congress, after 2 hearings the government grants NT\$ thirty-three million (about US\$ one million) to our archive for the preservation of cinema heritage. The grant enables us to restore and duplicate precious Mandarin and Taiwanese dialect films made in 1960s and 1970s. Also with the purchase of a new storage vault, the film collection of CTFA finally has a permanent home. Another important matter is that our archive is now promoting the establishment of the legal mandatory deposit system. The regulations of this system will be added in the revised version of the Law of Cinema of our country, hopefully this system will be practiced in the near future. By that time, the legal base of the preservation of the cinematic heritage of our country is established and will be a big step forward. It will be much easier for CTFA in administration and acquisition works.

With the support of the Cultural Affairs Council, the Government Information Office, Taipei City Government, CTFA organized and hosted the Best R. O. C. Documentary Awards, the annual Golden Harvest Awards and Taipei Film Awards (for domestic short films and annual report on the commercial films of Taiwan and Hong Kong).

1. **Acquisitions of the year:**

In 1997, CTFA has acquired 273 films. The important films of this collection are domestic and Hong Kong color films made in the 1960s and 1970s. These are the mainstream films, musicals and romances, popular during that period. There are also a large collection of the film stills, the production photos and other stills mainly from the following three periods, I. the Chinese films made before 1949, II. The early period of the Chinese Motion Picture Studio, III, the early period of the boom of Taiwanese dialect films.

2. **Progress and problems in the field of preservation:**

With the grant of the government mentioned before, there were more than one hundred important Mandarin and Taiwanese dialect films being restored and duplicated. This will increase our understanding of that era and provide the historical materials for the academic researchers who are interested in that period.

Another major preservation project has been to restore and transferred the 25 reels early 1930s 9.5 mm documentary films to 16mm. These early documentaries and home-made movies are made by amateurs and photographers, Liu Na-ou and Teng Nan-Kuang and donated by their family to CTFA.

One of the preservation problems we faced this year is still the same as in the past: the deterioration and vinegar syndrome of the film. Due to the projectionists in our country are used to smear oil on the film prints to make the prints run smoothly, this creates a serious damages to the prints, not to mention some prints are over thirty or twenty years old and had never been cleaned before. This causes serious problems to film restoration and preservation. Our archive will purchase one supersonic cleaner next year, hopefully this will at least solve part of the problems.

Another restoration project is sponsored by the society of Pei-tou community. The society has raised fund from the community and assigned a project to restore and duplicate a film

made in 1956 in Pei-tou area. After the first screening the community has donated the print to CTFA. This sets a good example of the cooperation between our archive and the local community.

With the permission of the copyright holders, CTFA provided prints of the 1960s Taiwanese dialect films to cable network to transfer to Betacams for broadcasting. Later the cable network donated Betacams to CTFA. This establishes a good example of cooperation between the cable network and the archives to promote the public appreciation of our cinema tradition.

3. Cataloguing, documentation and research :

With the introduction of the Online Public Access Catalogue system (Dynix Automated Library Systems), we are now building-up the database of our collection. This catalogue is estimated open to the public next year.

The project of "Taiwanese Documentary Database" organized by CTFA and sponsored by the Cultural Affairs Council is now underway. The project intends to build up the comprehensive database of the documentaries made in our country from the Japanese occupation to the present day and oral history interviews with the important documentary filmmakers. There will be books of the history of documentary in Taiwan and of interviews of documentary filmmakers. The database is estimated to be opened to the public on the website in next two years.

CTFA has a major collection of Chinese language films and serves many international researchers with the focuses on Taiwanese Cinema, Hong Kong Cinema and Chinese Cinema. In 1996, there are 82 domestic and international researchers visited our archive from Hong Kong, Peking, Shanghai, United States, Japan viewing 632 video cassettes in total.

In the past year, CTFA also continued oral history interviews on important Chinese filmmakers, actors and actresses. The 20 interviews include the late Chinese cinema master, director King Hu and Chang Tsui-Ying, wife of another Chinese cinema master, Lee Han-Hsiang.

4. Film showings, exhibitions and publications :

Other than the regular screenings in our auditorium, CTFA has actively involved with the universities, colleges, the government, the local governments, the local communities to organize film exhibitions and screenings touring around the country. Also with the cooperation of Institute Francais de Taipei and the Canadian Trade Office at Taipei, and sponsors of enterprises, CTFA held the 1997 Canadian Film Week and Festival Rive-Gauche du Film. The total amount of the spectators is approximately 30,000.

Film showings:

- * Transcendentalism: Ozu, Bresson and Dreyer
- * Melodrama Stylists 1: Sirk, Fassbinder and Mureau
- * Melodrama Stylists 2: Mankiewicz, Nicholas Ray
- * Melodrama Stylists 3: Max Ophus
- * Derek Jarman v.s. Peter Greenaway

- * Japanese Masters in Melodrama: Yasujiro Ozu, Mizoguchi Kenji, Naruse Mikio, Yamada Yoji
- * Tribute to Yu Min
- * Tribute to Lee Han-Hsiang
- * Tribute to King Hu
- * Tribute to Marcello Mastroanni
- * Tribute to Fred Zinnemann
- * Tribute to Juzo Itami
- * Hong Kong Cinema and 1997 Retrospective
- * New French Cinema And the New Wave
- * Hitchcock in England
- * Cinema from the Personal Point of View: Homesick Eyes, Cinema de Notre Temps: Hou Hsiao-Hsien, The Personal Memoir of Hong Kong I: Still Love You After All These, Personal Memoir of Hong Kong II :As Time Goes By,

Film Exhibitions:

- * Golden Harvest Awards Touring
- * 1997 Annual R.O.C. Documentary Awards Touring
- * Gold Maple Leaf: 1997 Canadian Film Week
- * La Gauche du Rive Film Festival
- * Mosquito Theatre: Open Air Film Exhibition in Taipei City
- * The Taiwanese Aboriginal Film Festival
- * Dr. Jean Good Visiting Taiwan special screenings
- * "I Love Chinese Cinema" annual exhibition
- * Revitalization of Spirit: Chinese Film Exhibition

Publications:

Books:

- ❖ Third World Film Making and the West Chinese translation
 - ❖ The History of Cinema in His Men Ting
 - ❖ The Cinema in the Republic of China 1997 Yearbook
- Bi-monthly journal Film Appreciation six issues:
- ❖ No. 85 Transcendentalism : Ozu, Bresson and Dreyer
 - ❖ No. 86 Melodrama Stylists 1: Sirk and Fassbinder
 - ❖ No. 87 Melodrama Stylists 2: Mankiewicz, Nicholas Ray
 - ❖ No. 88 Melodrama Stylists 3: Max Ophuls
 - ❖ No. 89 Derek Jarman v.s. Peter Greenaway: the directors paint on the screen
 - ❖ No. 90 Japanese Film Masters in Melodrama: Yasujiro Ozu, Mizoguchi Kenji, Naruse Mikio, Yamada Yoji,

Lectures and Speeches:

- * Panel discussions on the themes of monthly screening programs
- * Chinese Cinema History with special focus on Mainland China Fifth Generation and After
- * Alain Robbe-Grillet's speech (on his films and the New Novel)
- * The New Mainland China Documentary Emerging in the 90s" lectures by mainland China documentary scholar, Lu Hsin Yu

5. Budgetary matters, relations with government authorities :

As mentioned, the government has granted our archive a large sum of grant for the film preservation and restoration. So our budget of film preservation has increased dramatically

this year: the total budget in 1997 is US\$ one million and eight hundred and thirty thousand. The fiscal year of our country is from July to June next year, so in 1998 the other half of the grant will be used in the preservation of films. The government branches bestowed the grant including: the Executive Yuan, the Cultural Affairs Council, The Department of Education, and the Government Information Office. The fully support of these government branches enables CTFA progressed greatly in the preservation of cinematic heritage.

6. International relations

In 1997, our gift to the FIAF colleagues, Festival of Preservation, a package of 10 restored Chinese films continues its tour around the world. We are honored that the following FIAF colleagues in different continents presented these films, North America: Cinematheque Quebecoise, Europe: Finnish Film Archive, Stiftung Deutsche Kinemathek, Asia: Tel-Aviv Cinematheque, Latin American: Cinemateca Chilena, Centro Colombo-Americano, Cinemateca Nacional, Venezuela, Grupo Experimental de Cine Universitario, Panama, Cineteca Nacional, Mexico, Universidad Autonoma de Mexico, Filmoteca Unam.

Our director, Mr. Edmond Wong, had attended 1997 FIAF Congress held in Cartagena in April and the Yamagata International Documentary Film Festival in October. The international visitors and researchers visited CTFA coming from Hong Kong, Peking, Shanghai, Vietnam, Isreal, United States, France, Ukraine and Japan.

The CTFA also has provided prints to the following organizations and film festivals : Hong Kong Film Festival, Hong Kong Arts Center, Pusan International Film Festival, Yamagata International Documentary Film Festival, Taiwanese Film Festival in Japan, Focus on Asia Fukuoka International Film Festival, International Munchner Filmwochen QMBH.

National Film Archive of Iran

(Filmkhaneh-ye Melli-e Iran)

Founded: 1949

Joined FIAF: 1949

1997 Annual Activities Report

Introduction

Perhaps the most important event for the National Film Archive of Iran in 1997 was its becoming a full member of Fiaf. The NFAI has a long history of relationship with the Federation. In 1949, it was the 19th archive which joined Fiaf, and its founder was the executive secretary of Fiaf from 1951 to 1956. Since its foundation, three times the NFAI's membership to Fiaf has been suspended. So its full membership was long overdue, which finally became a reality during the 1997 Congress in Cartagena de Indias, Colombia. We, therefore, thank all the archives which voted favourably for us.

We, in the NFAI, put a great emphasis on the development of our international relations, and the expansion of our cooperation with other member archives, and believe that one of the most important tasks of any archive is its globalisation. As Langlois wrote to Lindgren in 1947: "I am absolutely convinced that the individual development of each cinémathèque can be effective only in relation to the development of each cinémathèque throughout the world. Without international cooperation and an international understanding of the problems, we will not be able to make progress or to overcome the inevitable crisis" (Quotation from *Keepers of the Frame*, by Penelope Houston; published by the British Film Institute.)

The following is the summary of the NFAI's activities during 1997.

I. Acquisitions

The NFAI acquired a total of 836 film titles and 170 video titles, in the following categories:

36 feature-length foreign production fiction film titles and 800 foreign production short film titles, were added to the archive's film collection.

In addition, 50 Iranian feature-length fiction film titles and 120 foreign feature-length fiction film titles, in video form, were added to the archive's video collection.

The 800 short foreign films, and all the video recordings, were donated by the private sector. The 36 feature-length foreign productions were donated by the public sector.

Other acquisitions:

- i) **Books:** 175 volumes of books in Farsi language, purchased.
- ii) **Periodicals:** Subscriptions to 6 Iranian and 10 foreign titles purchased, plus subscriptions to 7 Iranian and 5 foreign titles donated.
- iii) **Newspapers:** Subscriptions to 9 Iranian dailies, purchased.

- iv) **Posters:** 49 titres (total of 197) of Iranian feature-length fiction film productions, donated.
- v) **Film Stills:** 30 titres (total of 136) of Iranian feature-length fiction film productions, donated.
- vi) **Videocassettes:** 300 blank tapes, purchased.
- vii) **CD-ROMS:** 27 purchased.
- viii) **Miscellaneous:** purchase of stationery, furniture, film devices (e.g. splicers, tapes, etc...), and other basic materials used in a film archive.

II. Preservation

Basic repair works - including washing, changing cans, repairing perforations, et al. - were done as usual, and 2000 old film cans were replaced by new ones. However, because of the lack of funds, no preservation print of new Iranian feature-length fiction films (Legal Deposit Act) was purchased, and no transfer to safety films or duplication of viewing copies were made. Although, the NFAI has no more nitrate copies left to be transferred to safety films.

III. Cataloguing

Work on computer cataloguing and reviewing films continued and, by the end of 1997, information on a total of 4419 film titles (5622 copies) were added to the computer Database; and for a total of 4000 film titles review sheets were prepared. These numbers for 1997 were 2560 computerised cataloguing and 1500 manual cataloguing.

All the periodicals, books, posters and film stills acquired were filed, and card catalogue was issued for each of them.

IV. Public Services

- i) Number of researchers using documentation and/or viewing films on movieola and/or (in video form) on VCR: 720.
- ii) Number of research requests by telephone and mail: 715.
- iii) Number of film titles viewed by researchers on movieola in the archive premises: 70.
- iv) Number of video titres viewed by researchers on VCR in the archive premises: 300.
- v) Number of library users: 4500.
- vi) The NFAI loaned 7 film titres to the private sector, to be used in the production of 3 films, and 26 film titles to the Islamic Republic of Iran Broadcasting (IRIB), to be used in 4 programmes of the national television, all free of charge.
- vii) A total of 132 film titres and 13 video titles were loaned to the following organisations and festivals : Festival of Youth Cinema (4 films), Sooreh Video Festival (7 films); Provincial Film Festival (9 films); University of Shiraz (6 films); Islamic Film Training Centre (1 film); University of Art (1 film); Mashhad Cinémathèque (4 films); House of Cinema (36 films); University Insurance (4 films), International Fajr Film Festival (50 films), and University Jihad (10 films and 13 videos).

V. Publication

The NFAI published, in collaboration with the Cultural Research Bureau, five new books on cinema; which are:

Volumes 6 and 7 of the series "Movie Texts" under the supervision of Bahman Dehghan whose first five volumes were published in 1995 - appeared under the following titles:

- **Picture and the Nature of Camera (Vol. VI)**, translated by Mostafa Eslamieh.
- **Cinema :the Primitive Days (Vol. VH)**, translated by Zahra Bornak, Shaya Mahshid Fallahi, and Shiva Mahshid Fallahi.

Ali Hatami, the renown Iranian film-maker, died in November 1996, but the following book is not a commemorative on this great Iranian director, but part of the series on Iranian film-makers, edited by our colleague, whose previous volumes comprised Nasser Taghvai, Amir Naderi, and Mohssen Makhmalbaf.

-- **Introduction and Critique of Ali Hatami's Films**, edited by Gholam Haydari.

The following two volumes are part of the NFAI's **film** encyclopedic publications, to promote Iranian cinema:

-- **A Guide to Iranian Documentary Films, from the beginning to 1997**, edited by Massoud Mehrabi.

-- **The Challenges Faced by Iranian Cinematographers: Past and Present**, edited by Gholam Haydari.

It should be mentioned that 4 accompanying brochures to the Cinémathèque's seasonal programmes were also published by the NFAI.

VI. Cinémathèque

On January 7th. 1997, the third programme of the twenty second season, and on December 30th. 1997, the second programme of the twenty sixth season, were screened.

The 22nd season was devoted to the **Crime Films** of which two titres were shown in 1996. This season included titres such as: *Detective Story (William Wyler, 1951)*; *Seven Thieves (Henry Hathaway, 1960)* and *The Conversation (Francis Ford Coppola, 1974)*. The theme of **Crime Films** continued in the 23rd season with 8 titres, such as: *You Only Live Once (Fritz Lang, 1937)* and *Le Clan des Siciliens (Henri Verneuil, 1968)*.

The theme of the 24th season was **Historical and Epic Cinema**, with titres such as: *Intolerance (David Wark Griffith, 1916)*; *Napoléon (Abel Gance, 1927)*, *Spartacus (Stanley Kubric, 1960)* and *War and Peace (Sergei Bondarchuk, 1967)*.

Comedy was the theme of 25th season, which included one reel to feature-length films, by film-makers such as *Charles Chaplin*, *Buster Keaton*, *Mack Sennett* and *Jacques Tati*.

And finally **War** was the theme of the 26th season, of which 3 titles were screened in 1997.

It should also be mentioned that with each season an accompanying booklet, introducing the films and their makers, were published by the Archive. The total number of audience for 1997 was approximately 46400 persons, a bit less than the last three years (50000).

VII. Budgetary Matters

In 1997, facing some financial difficulties, the NFAI could not provide the necessary fund to purchase preservation copies of the new Iranian film productions - according to the 1993

Legal Deposit Act. Nor was there any fund available to make duplicate viewing copies. We hope that this situation be rectified during 1998.

VIII. International Relations

In 1997, for the third consecutive time, the director of the NFAI, Mr. Mohammad-Hassan Khoshnevis and its director of the international relations, Mr. Fereydoun Khameneipour, could not attend the annual Fiaf Congress, because of visa complications. As usual, the problem did not lie in the host country - Colombian government kindly issued visas in due time - but the transit country. It is a pity that most government employees, working in consulates, do not care for, or value the importance of, such cultural events as the Fiaf Congress. How truly the following quotation applies to them: "Whenever I hear the word culture... I release the safety-catch on my pistol".

Thereupon, the only communication the NFAI had with other film archives was through correspondence. However, the two above-mentioned officers of the archive were invited to, and did participate in, the 50th anniversary of the Locarno Film Festival; where they happened to meet some other Fiaf colleagues. The Locarno International Film Festival, with the cooperation of the National Film Archive of Iran, is planning to programme a retrospective of Iranian Documentary and Short Films, during its 51st festival. The archive will provide all the documentary and short films screened in this programme, and will participate in production of special publications related to this event.

The NFAI puts a great deal of importance in maintaining excellent relations with other archives and film organisations, and it is always prepared to do its utmost to cooperate in cultural exchanges and other artistic, educational and non-commercial activities.

Les Archives Centrales Nationales du Film de la République d'Albanie.

1. ACQUISITIONS DE L'ANNEE

En 1997, les Archives Centrales Nationales du Film ont acquis 4 films de longs métrages en 35 mm.

Après le passage des films aux producteurs privés se sont créées des difficultés pour la mise des copies dans nos dépôts bien qu'il existe l'obligation légale.

Nous avons des difficultés pour sa réalisation parce que la loi de la cinématographie, qui est approuvée en 1997, a beaucoup de défauts et on est en train de la revoir.

On a eu des infractions pour un film de coproduction où la partie albanaise a plus de 50%.

La partie française a pris l'original pour faire des copies, mais le délai est dépassé et l'original n'est pas encore retourné dans nos archives.

2. PROGRES ET PROBLEMES DANS LE DOMAINE DE LA PRESERVATION

Dans nos archives, on travaille avec le système FICA. Pendant 1997, nous avons travaillé pour l'installation et la mise en fonction de la Washing Cleaning Machine. On a acheté tous les préparations à fin qu'indépendamment des difficultés financières de l'année 1998, notre travail continuera de manière rythmée.

Nous avons un grand nombre de films avec le Syndrome du vinaigre où 12 films de longs métrages sont dans une dégradation totale.

En profitant de l'occasion, nous faisons appel à toutes les archives du Film d'aider notre patrimoine en péril.

Ce péril devient plus évident quand on sait que dans nos archives n'existe même pas un appareil du contrôle du film et passant le temps, nous perdons la possibilité de contrôler le film.

3. CATALOGUAGE, DOCUMENTATION ET RECHERCHE

Tout le matériel filmé est catalogué sur la base des critères de la Commission de la Classement de la FIAF. Cela facilite le travail de la recherche et nous sommes prêts de mettre les données des films sur système informatique, mais nous sommes l'unique archive en Europe qui ne travaille pas sur le système Data Base parce que nous ne disposons même pas d'un seul ordinateur.

Nous avons réalisés pour remplir le vide de dix années, le catalogue du films de longs métrages 1986-1997 que nous avons affronté à 75% par notre budget et à 25% par la contribution du Centre National de la Cinématographie bien que nous ayons eu de graves difficultés économiques.

4. PROGRAMMATION DE FILM

Comme nous vous avons mis au courant, les fonctionnements des archives du film étaient paralysées du manquement des appareils de projection. (chez nous, on travaille seulement de cette manière pour la projection des films et leurs contrôle).

Etant une source importante pour la TVA, de laquelle nous ne prenons aucune compensation, on a pensé de revoir un contrat de collaboration. Nous sommes chanceux et remercions la TVA de l'offre des deux appareils de projection et de la possibilité à l'avenir de passer nos fonds en vidéo.

L'ouverture de la première salle cinématographique avec 60 fauteuils, après de grands efforts, est un événement pour nous.

On a nommé cette salle « Koli Ndromeno » en l'honneur de la personne qui a projeté dans sa maison les premiers films en Albanie en 1905.

Nous avons aussi une autre salle de 130 fauteuils qui par son projet est appelé « Marcello Mastroiani » et notre but est de faire connaître au public albanais les valeurs de la cinématographie mondiale et de les considérer comme sa part.

On a achevé cette salle seulement comme construction, mais elle a besoin d'être complétée d'habillement, d'appareils de projection et du son.

Nous avons une paire d'appareils de projection très vieille mais qui cherche une somme considérable d'être réparée.

On a organisé des collaborations avec des salles de cinéma privées pour des programmes thématiques à l'occasion du 50^{ème} anniversaire de la Mémoire Cinématographique Albanaise.

Nous avons recommencé aussi les activités avec l'Institut des Beaux Arts et l'Institut des Langues Etrangères qui il y a quelques années avaient été interrompues.

L'association avec le Club du Film dont l'activité est basée sur l'exploitation du fonds des archives réalise plus directement le rapport entre les producteurs du film et le public

Le Club a pris la première initiative de la réapparition des films de longs métrages et de documentaires parce que les salles de cinéma ne fonctionnent pas depuis six années même à Tirana, notre capitale.

Les archives dans ces considèrent la programmation de son travail pour des diverses catégories du public comme une tâche de sa politique pour la défense et la stimulation de l'Art Cinématographique.

5. LES EXPOSITIONS

A l'occasion du 50^{ème} anniversaire de la Cinématographie Albanaise, on a organisé deux expositions :

1. Les affiches du film de longs métrages albanais (à l'Académie des Beaux Arts. La journée du Film Albanais, 14 décembre 1997).

2. L'exposition « 100 photos de l'histoire de la Cinématographie Albanaise. » (50 ans Mémoires du Film Albanais 1947-1997).

L'exposition était un événement très important après le collapsus total qu'a passé l'Albanie.

On a eu une grande audience à l'occasion des journées de la Foire Internationale du 26-30 novembre 1997.

(L'exposition a été sponsorisée par Exspo-Klip).

6. BUDGETS, RELATIONS AVEC LES AUTORITES GOUVERNEMENTALES.

Le budget 3.750.00 leke.

Nombre d'employés 18 personnes.

p.s 1 US Dollar = 150 leke.

En mars 1997 pour les conditions et les tensions très graves en Albanie, nous nous sommes adressés à l'UNESCO pour une aide à la défense du péril de la destruction.

Au cours d'une conférence de presse du Ministre de la Culture Mr.Engjell Ndocaj, nous sommes mis au courant de l'application par UNESCO de 5000 US Dollars pour le système d'alarme des Archives Centrales Nationales du Film, mais pour nous n'est pas encore clair comment on a procédé avec ce projet d'aide vu que le bureau d'UNESCO près du Ministère des Affaires Etrangères n'a pas fonctionné.

Nous pensons que pour les conditions et les besoins très grands que nos Archives ont, de les inclure d'urgence dans les programmes d'Eureka Audiovision où l'Albanie n'est pas encore devenue membre indépendamment de nos efforts et nos incitations pour ce problème.

7.RELATIONS INTERNATIONALES

a) Une visite d'expérience à Det Danske Filmmuseum.

b) La participation aux Assises de la Mémoire Audiovisuelle et cinématographique Sitges euro-méditerranéenne.

c) La participation au Festival « Le Giornate del Cinema Muto » à Pordenone en Italie où on a participé aussi à l'Assemblée Générale d'ACE.

d) La collaboration avec la Cineteca del Comune di Bologna pour les films de longs métrages italiens nitrats qui se trouvent dans les fonds de nos archives.

e) Des projets bilatéraux avec les Archives Nationales du Film de Roumanie (recherche dans les archives).

**NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN**

3-7-6, Kyobashi, Chuo-ku, Tokyo, 104-0031, JAPAN
Tel: 81-3-3561-0823, Fax: 81-3-3561-0830

ACTIVITIES REPORT for 1996 (covering fiscal 1996: April 1996 - March 1997)

1. Acquisitions of the year

A. FILMS

As in previous years, we acquired a number of theatrical feature films, as the central focus of the National Film Center collection, from various film companies such as Shochiku, Toho, Daiei, Toei, and Nikkatsu. In addition, we enriched our collection by obtaining cultural and documentary films produced by Nihon-Eigasha and Tokyo Cinema. As part of a project launched in 1990 to place special emphasis on film acquisition from Asian countries, we continued to strengthen our Chinese film collection.

A series of donations of more than 1,000 films, mostly used prints from individuals, institutions and companies, was added to our collection. Among these are 46 cans of nitrate film repatriated from the National Film and Sound Archive in Australia.

With these new acquisitions, we have about 18,000 titles in total in our film collection as of March 1997.

B. PRINTED MATERIALS

The NFC Library acquired approximately 500 film-related books this year. The majority were purchased new. About 12,500 books, both Japanese and foreign, are now in stock in our library collection. We also have some 700 titles of periodicals, about 230,000 still photographs, about 22,000 shooting scripts and about 22,000 posters.

2. Progress and problems in the field of preservation

Several preservation/restoration projects are in progress in cooperation with film companies and laboratories. New restoration attempts, by improving wet-gate printing, as well as exploring some new technical possibilities in utilizing positive film stocks for still photos, were made on some of the previously preserved prints of the Komiya Tomijiro Collection of rare silent films the NFC discovered and preserved several years ago. We also should note that most of the films acquired from Nihon-Eigasha as mentioned above in section 1-A are master positive prints and safety duplicate negatives transferred from the rare original nitrate stocks the company owns.

We are proud to announce that Mr. Choichi Imada of Ikueisha, a major collaborator of the NFC in restoring the films of the Komiya Tomijiro Collection as well as *Chuji Tabi Nikki* (*The Diary of Chuji's Travels*, dir. Daisuke Ito, 1927) and *Tokkan Kozo* (*A Straightforward Boy*, dir. Yasujiro Ozu, 1929), received the 28th Masutani Award from the Motion Picture and Television Engineering Society of Japan, Inc.

3. Cataloguing, documentation and research

A. CATALOGUING

For the last several years the NFC has been in the process of introducing a comprehensive computer cataloguing program entitled «National Film Center Database (NFCD).» Because of the NFCD is an in-house database, part of the data will be eventually integrated into an in-progress larger information system, initiated by the Agency for Cultural Affairs, for national museums specifically designed for cultural assets and art objects. In parallel with this project, computer cataloguing under the existing system continues with newly acquired films. Data from films catalogued manually before the introduction of computers is also being added to the existing cataloguing system.

B. DOCUMENTATION

We expect the NFCD to be able to manage the data not only for films but also paper materials such as shooting scripts, posters and still photographs. As for the cataloguing data from the film-related books, which are not included in the NFCD, we are in the process of developing an on-line information system, whose data will soon be shared with other libraries.

4. Film Showings, exhibitions and publications

A. FILM SHOWINGS

1) Special Programs

Here is a list of screening programs this year:

1. Rediscovering Our National Film Heritage (1): The Silent Years (4/9~6/8, 1996)
2. Rediscovering Our National Film Heritage (2): The Advent of Sound and the Prewar Golden Age (6/18~9/21, 1996)
3. Silent Film Renaissance 1996 (10/1~12, 1996)
4. Le Grand Théâtre de Jean Renoir (11/15, 1996~2/1, 1997)
5. Glimpses of Nippon '97: A Japanese Documentary Tradition (2/11~3/29, 1997)

"Le Grand Théâtre de Jean Renoir," perhaps the biggest event of the year, was an almost complete retrospective of Jean Renoir. Out of the 37 films directed by Renoir, 36 were shown in the program (*Marquitta* [1927] is believed to be lost). These 36 films and 8 related films were organized into 38 programs. This retrospective, co-organized by the NFC, the Japan Foundation and Asahi Shimbun, could never have been realized without the valuable cooperation of many film archives around the world, including Cinémathèque Française and a number of film production companies in both France and the US.

There were 201 titles, both features and short subjects, shown this year, with a total admission of 53,343 for an overall capacity rate of 46% for Cinema 1 (the main screening hall). All programs were held in Cinema 1 this year; screening at Cinema 2, the other and smaller screening facility of the NFC, has regrettably been suspended since October 1995.

2) Circulation Program

Fiscal 1996 marked the eighth year of our circulation program, «Promotion of the Viewing of Superior Japanese Films.» This program was launched in reply to the «Midterm Report Concerning the Promotion of Cinematic Art» (July 1988) issued by the Agency for Cultural Affairs, which strongly recommended further development of the NFC. The Agency and the

NFC, with the help of the Motion Picture Producers Association of Japan, Inc. (Shochiku, Toho, Daiei, Toei) and the Union of Motion Picture Exhibitors Association of Japan, organize this program aiming to provide the public with the high-quality 35mm prints of superior Japanese films. This year we held screenings of circulation prints in our collection at 75 venues, with the cooperation of local institutions and cultural facilities, and drew an audience of 42,065 people.

B. EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

As part of "Le Grand Théâtre de Jean Renoir," we organized a photo exhibition and an international symposium. The exhibition entitled "Le Grand Théâtre de Jean Renoir: A Photo Exhibition from the UCLA Arts Library Special Collections Jean Renoir Papers" (12/10, 1996~2/1, 1997), was held at our Exhibition Gallery on the 7th floor. It featured about 150 duplicated photographs acquired from the rare materials the Jean Renoir Collections holds, thanks to the generous cooperation of the UCLA Arts Library Special Collections. The exhibition enjoyed great popularity, providing the audiences with a fascinating experience different from and adding to the viewing of the director's films.

As an annual event, we have presented international film symposiums or lectures since 1989, and this year we organized, with great success, a symposium on Jean Renoir as part of the retrospective on December 7, 1996. The symposium, entitled "Le Grand Théâtre de Jean Renoir: International Film Symposium-- 'In Search of the Secret of Jean Renoir and His Art'," welcomed 5 wonderful guests: Mr. Alain Renoir, son of the director; Mr. Jean Douchet, film critic; Mr. Guy Cavignac, former assistant to the director; Ms. Janet Bergstrom, Professor at UCLA; and Mr. Shigëhiko Hasumi, Professor at Tokyo University.

C. RELATED PUBLICATIONS

The NFC's regular publications consist of two items: the *NFC Calendar* provides screening schedules and program information free of charge, while the bimonthly *NFC Newsletter*, for which a charge is made, features event information as well as different articles on archival news and topics. Five issues of the *NFC Calendar* and six of the *NFC Newsletter* were published during fiscal 1996. We also co-edited the descriptive catalogue for the Jean Renoir retrospective, produced a brochure for the photo exhibition, and a leaflet for the circulation program.

5. Budgetary Matters, relations with government authorities

A budget of roughly 600 million yen (approx. 5 million US dollars), excluding salaries, computer-related costs and extraordinary income generated by the provisional government budget, was executed in fiscal 1996. It occupies 46% of the total budget of The National Museum of Modern Art, Tokyo, to which the NFC belongs.

6. International Relations

We participated in the 9th International Documentary Filmfestival Amsterdam, from November 28 to December 6, 1996, along with 10 other archives as part of a program entitled «Archive Presents,» featuring archive collections of domestic documentary films. Hideta Yasuzawa, our visiting curator, took five films from our collection to the festival. We also loaned 2 Japanese feature films to the 21st Hong Kong International Film Festival from March 25 to April 9, 1997.

Both Masatoshi Ohba (Chief Curator) and Hisashi Okajima (Curator of Film) attended the 52nd annual FIAF Congress in Jerusalem (April 16~22, 1996).

On the occasion of the reopening of China Film Archive in Beijing, Hisashi Okajima participated as lecturer/panelist in an international symposium entitled «Symposium on Film Collections in Asia,» which was held by the archive with the cooperation of UNESCO. Tomonori Saiki, Curator of Film, visited Gosfilmofond of Russia for about three months from June to September 1996 to conduct research on Japanese-related materials in its collection. On the same trip, he also visited other Asian archives, such as the China Film Archive, Sinematek Indonesia in Jakarta and the National Film Archive of Thailand in Bangkok.

The NFC had the pleasure of receiving visits from distinguished individuals, including the above-mentioned participants for the symposium, and Ms. Françoise Arnoul, who also came to Japan for the Jean Renoir retrospective. Below is the list of other visitors:

Mr Cloduardo A. Del Mundo, Jr. (De La Salle University, Philippines)
Mr Yoon-tak Joo (Kyungsoong University, Korea)
Mr Gueorgui Kostov Stoyanov (Ministry of Culture, Bulgaria)
Ms Cynthia Liu (Hong Kong Film Archive, Hong Kong)
Ms Angela Haardt (Oberhausen International Film Festival, Germany)
Mr Suresh Chabria (National Film Archive of India, India)
Mr Tony Rayns (film critic)
Mr Richie Lam (Festivals Office, Hong Kong)
Mr Nicholas Frangakis (film director)
Mr Arnaud Desplechin (film director)
Mr Max Tessier (film critic)
Mr Nguyen Minh Ngoc (film journalist)
Mr Yngve Saether (Norwegian Film Institute, Norway)
Mr Augustin L. Sotto (film director)
Mr Woo-sick Shin (Korea Film Archive, Korea)
Mr Hyun-chan Ho (Korean Film Archive, Korea)
(According to the order of the visit, with given name first, and family name second.)

7. Miscellaneous

The year 1996 was the first year for a new aid program in which we arrange to make subtitles in foreign languages for selected new Japanese films to participate in international festival competitions. Three films shared the benefit of the program.



Rapport d'activité 1997

En 1997 le Museo Nazionale del Cinema a été engagé dans plusieurs domaines d'activité. Avant tout le Museo Nazionale del Cinema a réalisé les derniers programmes prévus pour le Centenaire du Cinéma. L'exposition «La magie de l'image. Machines et spectacles avant Lumière dans les collections du Museo Nazionale del Cinema» a été prolongée jusqu'à la fin d'avril 1997 et un programme de spectacles de précinéma a été organisé dans la ville de Torino et dans les écoles avec une très bonne réponse du public. L'exposition a eu un considérable succès et a été visitée par presque 40.000 personnes.

A la production cinématographique à Torino dans les années du muet a été consacré une manifestation «Les jours de Cabiria», organisée en deux tranches différentes avec une rétrospective Itala, une rétrospective Ambrosio et un colloque international qui a vu la participation des spécialistes italiens, européens et américains. Pour l'occasion le Museo Nazionale del Cinema a effectué un montage du matériel de tournage de Cabiria donné par Pastrone et conservé dans les archives. C'est un document de grand intérêt qui montre le travail de tournage et les choix de mise en scène et qui est maintenant à disposition des cinémathèques et des historiens. Un livre concernant le colloque sera édité en 1998.

Un autre domaine d'engagements concerne le développement du projet et des activités pour la réalisation du nouveau Musée du Cinéma dans le bâtiment le plus important de Torino, la Mole Antonelliana. Les travaux de restauration de la Mole Antonelliana, très difficiles, impliquent aussi une valorisation du bâtiment même: ils devraient être finis en 1998. La mise en oeuvre du Musée sera réalisée en 1999 selon le projet scientifique élaboré par Paolo Bertetto (coordinateur), David Francis, Lino Micciché, Donata Pesenti Campagnoni, David Robinson. Le nouveau Musée aura une surface de 3.200 m², et sera déplacé sur cinq étages.

Le Museo Nazionale del Cinema est aussi engagé dans la restructuration des dépôts et des archives qui, dans une institution articulée comme le Museo Nazionale del Cinema, sont très diversifiés. A côté des archives film le Museo organise évidemment la conservation des matériels hétérogènes concernant le cinéma, qui impliquent modalités très différentes de préservation et de restauration.

Acquisitions

La politique d'acquisitions du Museo Nazionale del Cinema est visée d'une part à l'enrichissement du patrimoine en relation avec le projet du nouveau Musée et de l'autre part au développement des collections films.

D'une part le Musée a acquis 200 affiches environ, 45 maquettes, 300 pages environ de storyboard, 3 caméras de l'époque du cinéma classique, plusieurs objets du set, des costumes et des appareils pour les effets spéciaux, des scénarios, des documents de réalisation d'importants films italiens et étrangers et aussi des catalogues très rares du précinéma.

La Bibliothèque a acquis 703 monographies italiennes et étrangères et 670 périodiques pour 150 magazines et revues.

Le Museo Nazionale del Cinema a continué le programme d'acquisitions de films et a enrichi son patrimoine, en intégrant ses collections de cinéma italien avec un grand fond de films de production Lux; et ses collection de films d'avant-garde avec l'acquisition d'une importante collection de films de Stan Brakhage.

Conservation, restauration et catalogage

Le déplacement et les méthodes de conservation du patrimoine du Museo Nazionale del Cinema ont été perfectionnés avec l'achat d'infrastructures fonctionnelles. En plus a été développée la restauration des affiches du cinéma muet et parlant, des appareils du précinéma et de cinéma.

L'activité de catalogage informatique, qui touche toutes les collections du Museo Nazionale del Cinema, est régulièrement poursuivie en 1997.

Dans l'année le Museo Nazionale del Cinema a inventorié 3700 affiches publicitaires (en total 20.060 affiches et paquets publicitaires, dont 12.880 sont catalogués sur ordinateur); le Museo a aussi fichés et ordonnés 1900 brochures et documents; dans le secteur de la photographie de cinéma et de l'histoire de la photographie les unités inventoriés sont les suivantes: 2.200 paquets de photographies de cinéma parlant, correspondants à 9.000 unités (en total 8700 paquets de photographies pour 29.000 unités); 15.500 photographies de cinéma muet identifiées et ordonnées (total); 5000 positifs d'histoire de la photographie de l'important, Fondo Pia, nettoyés, fichés et ordonnés.

La Bibliothèque a élaboré un nouveau système de classification à sujets des livres de cinéma et a classifié 7.300 monographies.

L'inventaire des archives des documents du Museo Nazionale del Cinema a été terminé et un catalogue des documents conservés a été publié. Les archives des documents seront ouverts au public en 1998 dans les nouveaux bureaux du Museo.

Pour ce qui concerne les activités de restauration film, le Museo a lancé un projet de récupération de la production Ambrosio dans le cadre de la manifestation «I giorni di Cabiria». On a tiré les suivantes copies safety 35mm: Nozze d'oro (1911), Le nozze di Figaro (1913) e La vita delle farfalle: la copie a été obtenue à partir du nitrato original teinté. Par contre, pour le film Neuropatologia (1908) on a tiré tout le matériel conservé pour réaliser une copie safety complète en 35mm. A partir de copies originales nitrato en noir et blanc ou teintées et virées conservées par la Cineteca del Friuli di Gemona et par la George Eastman House de Rochester on a tiré des copies safety en 35mm des films: Galileo Galileo (1909), Agenzia Griffard (1913), Peschiera (1913), Giuda (1911), et Viaggio di nozze (1912-13)

Le Museo a aussi préservé les suivants films muets produits à Turin: La portatrice di pane; L'assassinio del corriere di Lione; Lulù (La scimmia) di Segundo De Chòmón; Per il babbo (Pasquali, 1913), I molluschi (Ambrosio 1914), Carosello di Torino (Pittaluga, 1923).

Le travail technique a été réalisé dans les laboratoires suivants: Haghe Film, Amsterdam; Laboratorio L'Immagine Ritrovata, Bologna; Laboratorio Bruno Favro, Torino.

La collection de cinéma muet produit à Torino a été enrichie aussi avec l'acquisition d'une copie de Il fauno (1917), restaurée par la Cinémathèque Royale du Belgique à partir de deux copies positives nitrato teintées et virées, provenant de la Cineteca del Friuli (après donation d'Helsinki) et du Museo Nazionale del Cinema.

Projections

Le Museo Nazionale del Cinema assure la programmation de trois salles, une de 588 places (Massimo Uno) et deux de 147 places (Massimo Due et Massimo Tre).

Nombre de sièges en 1997: 2.500 environ

Nombre de films projetés: 900 environ

Nombre des spectateurs: 120.000 environ

Plusieurs films ont été projetés en version originale avec traduction simultanée ou avec sous-titrage électronique.

La programmation des salles consacrées à l'histoire du cinéma et un cinéma d'auteur est engagée à interpréter le patrimoine cinématographique italien et étranger: chefs-d'oeuvre de l'histoire du cinéma (le cinéma muet avec musique jouée dans la salle), rétrospectives concernant des metteurs en scène très importants (Andreï Tarkovskij, Youssef Chahine, François Truffaut, Lars von Trier, Peter Weir, Alfred Hitchcock, Atom Egoyan, Claude Chabrol, Andy Warhol, Stan Brakhage, Kazimierz Kutz, Harun Farocki, Michael Cimino: rétrospectives thématiques sur les cinématographies nationales (I giorni di Cabiria, The British Renaissance, Les cinéma des pays arabes, Cinéma muet chinois, L'érotisme dans le cinéma muet, Le cinéma du miracle); auteurs italiens (Sergio Leone, Francesco Rosi, Ermanno Olmi, Totò, Le nouveau cinéma italien).

Une attention particulière est réservée aux manifestations dans lesquelles on présente les film muets et parlants, souvent restaurés et conservés dans les archives film du Museo Nazionale del Cinema ou par d'autres Cinémathèques F.I.A.F.

La projections des film est souvent enrichie par une documentation critique et des rencontres avec des metteurs en scène, des producteurs, des acteurs, des historiens du cinéma et des spécialistes.

Expositions

- La magia dell'immagine. Macchine e spettacoli prima dei Lumière nelle collezioni del Museo Nazionale del Cinema, Promotrice delle Belle Arti, 7 novembre 1996 - 27 avril 1997.

- Gli acquerelli di Carlo Levi per il film "Pietro Micca" dans l'exposition Arte e Cinema. Torino 1930-1945, Palazzo Bricherasio, 10 juillet 1997 - 17 août 1997.

- Storie d'ombra, spettacolo di lanterna magica e di ombre, Teatro Regio, Torino, avril 1997 et Le Giornate del Cinema Muto di Pordenone, octobre 1997

- Collaboration à L'Eros Muto – La Fiamma del Peccato, Palazzo delle Esposizioni, Roma, 3 –22 décembre 1997

Collaboration à Le Capitali d'Italia. Torino-Roma 1911-1946, arti, produzione, spettacolo, Palazzo Bricherasio – Palazzina di caccia di Stupinigi, Torino 4 décembre 1997 - 22 mars 1998

CATALOGUES

En 1997 le Museo Nazionale del Cinema a édité les ouvrages suivants:

- Gli acquerelli di Carlo Levi per il film "Pietro Micca" sous la direction de Paolo Bertetto, Electa, Milano, 1997

Nero su Bianco sous la direction de Carla Ceresa et Donata Pesenti Campagnoni, Lindau, Torino 1997.

- Lo splendore del vero: il miracolo nel cinema, sous la direction de Sergio Toffetti, Torino, 1997.

- I giorni di Cabiria. L'Itala film, sous la direction de Gianni Rondolino et Paolo Bertetto, Tlc grafica, Torino, 1997

I giorni di Cabiria. L'Ambrosio film, sous la direction de Gianni Rondolino, Paolo Bertetto et Claudia Gianetto, Lindau, Torino, 1997

- La fiamma del peccato sous la direction de Elisabetta Bruscolini, Angela Prudenzi, Sergio Toffetti, Lindau, Torino, 1997

Relations internes et internationales

Le Museo collabore avec les Cinémathèques italiennes et étrangères ainsi qu'avec les Institutions culturelles de Turin.

En 1997 en particulier, on a organisé des manifestations en collaboration avec les suivants archives FIAF: Archives du Film (Bois D'Arcy), Det Danske Filmmuseum (København), Centro Sperimentale di Cinematografia – Cineteca Nazionale (Roma), Cineteca del Comune di Bologna, Goethe-Institut, Cinémathèque Française (Parigi), National Film and TV Archive (Londra), Nederland Filmmuseum (Amsterdam), Cinémathèque Royale du Belgique (Bruxelles), Filmoteca de Zaragoza, Deutsches Filmmuseum (Francoforte), Filmoteca Española (Madrid), Narodny Filmovy Archiv (Praha), Library of Congress (Washington), George Eastman House (Rochester), Svenska Filminstitutet (Stockolm), Zhongguo Dianying/China Film Archive (Beijing), Cineteca Italiana (Milano), Cineteca del Friuli (Gemona, UD).

Le Museo a aussi collaboré avec les suivantes institutions:

Università degli studi di Torino, Fondazione Palazzo Bricherasio (Torino), Ordine Mauriziano (Torino), Camera di Commercio (Torino), Rai, Radiotelevisione Italiana (Roma e Torino), Museo d'Arte Contemporanea - Castello di Rivoli, Comunità Ebraica di Torino, Teatro Regio di Torino, Mediateca del Cinema Indipendente Italiano (Torino), Fondazione Istituto Piemontese Antonio Gramsci (Torino), Istituto Giapponese di Cultura (Roma), Cineteca D. W. Griffith (Genova), Archivio Audiovisivo del Movimento Operaio e Democratico (Roma), Cinecittà International (Roma), Festival Internazionale Cinema Giovani (Torino), Archivio Nazionale Cinematografico della Resistenza, Centre George Pompidou (Parigi), Photoplay prod. (London), Svensk Filmindustri (Stockolm), Farabi Cinema (Roma), Fondo Eurimages del Consiglio d'Europa (Strasburgo).



L'année 97 a été marquée par l'installation de la Cinémathèque de Toulouse dans de nouveaux locaux situés au cœur de la ville. Ils ont été inaugurés au mois de février et répondent à une triple fonction :

- lieu d'exposition dans le hall d'accueil (250m² de surface),
- lieu de projection avec deux salles (227 et 49 fauteuils) dont les cabines sont équipées pour le 16, 35 et 70mm ainsi que pour la vidéo-projection,
- lieu de consultation avec une bibliothèque comportant 16 postes de lecture.

Ces nouveaux espaces accueillent aussi tous les services administratifs et artistiques.

Cette mutation a aussi été l'occasion de redéfinir l'organisation de la direction de notre Archive. Un Délégué Général, Pierre CADARS, a été nommé à la tête de la Cinémathèque et un Conservateur, Jean Paul GORCE, dirige désormais le Département des collections film et non-film.

I- ACQUISITIONS

Les collections film se sont enrichies par voie de dépôt volontaire de producteurs et de distributeurs et par voie d'échanges avec d'autres cinémathèques : 1433 copies de long et court métrage (16 et 35mm) ont ainsi été reçues. De nombreux nouveaux déposants se sont manifestés (Unifrance Film par exemple) tandis que les Sociétés Gaumont, AMLF, Michel Gauchon, MKL etc. ont poursuivi leur politique déjà ancienne.

La Bibliothèque s'est enrichie d'environ 500 ouvrages et de la poursuite de l'abonnement à une cinquantaine de revues françaises et étrangères. Il en va de même pour les collections d'affiches (± 2000) et de photos (± 10 000).

II- PRESERVATION

Depuis 1992, la Cinémathèque a entrepris le dépôt progressif de ses collections de film nitrate dans les cellules de conservation des Archives du Film du Centre National de la Cinématographie à Bois d'Arcy. Ce transfert s'est achevé en décembre 1997 (près de 7000 bobines). Cette opération qui fait partie intégrante du plan de sauvegarde du patrimoine cinématographique français mis en place par le Ministère de la Culture et le C.N.C. a également permis la préservation et la restauration par les Archives du Film de certaines de nos copies : la plus spectaculaire fut le travail sur le négatif original de LA GRANDE ILLUSION de Jean Renoir.

Il n'en reste pas moins que le problème de la conservation de nos collections safety continue à se poser de manière insistante tant sur le plan de la surface de stockage que des conditions

techniques. Un projet de construction d'un nouvel espace regroupant films, affiches, photos et appareils est à l'étude, son financement devant être assuré par l'Etat et les collectivités territoriales.

III- CATALOGAGE, DOCUMENTATION, RECHERCHE

L'inventaire informatisé des collections long métrage a été poursuivi et celui des courts métrages mis en place et achevé.

La nouvelle Bibliothèque s'est mise en réseau avec la B.I.F.I. à Paris : près de la moitié des ouvrages a été traitée en 97. Elle a accueilli plus de 800 consultants.

IV- PROGRAMMATION, EXPOSITIONS, PUBLICATIONS

La disposition de nouveaux espaces a permis à la Cinémathèque de Toulouse de développer considérablement ces différents secteurs d'action depuis le début du mois de mars 97.

a) Programmation

Le nombre de séances a été de 602 (pour mémoire, elles étaient autour de 200 dans les années antérieures) : elles ont accueilli 36 289 spectateurs.

Les séances régulières ont eu des thèmes très divers : « hommages » à des acteurs (Michel Serrault, Danielle Darrieux, Pierre Clémenti etc.), « carte blanche » à des personnalités (Gilles Jacob, Nicolas Joël...), cycles de cinémas nationaux (le cinéma soviétique muet, le néo-réalisme italien etc.)...

Elle a également organisé ou co-organisé des festivals : les cinémas d'Amérique Latine (mars), Cinespaña (octobre), CinéMémoire (novembre).

Elle a aussi mené une action pédagogique auprès des élèves du primaire, du secondaire et de l'enseignement supérieur.

Il faut enfin noter que beaucoup de ces programmations ont été réalisées en partenariat avec des institutions culturelles : Musée des Augustins, Espace d'Art Moderne et Contemporain, Galerie du Château d'eau, Théâtre du Capitole, Théâtre Sorano, Librairie Ombres Blanches, Goethe Institut, Amis de la Villa Médicis, Université du Mirail etc.

Par ailleurs la Cinémathèque a poursuivi une politique de collaboration ou de soutien à des nombreuses manifestations extérieures à Toulouse (Valence, Auch, Perpignan, Tarascon, Muret etc.) : elle a, dans ce cadre et avec l'accord des déposants et des ayants droits, prêté environ deux cent copies.

b) Expositions

Disposant enfin d'un espace d'exposition, la Cinémathèque a présenté 8 expositions en 97. Celles-ci ont été en général liées à un thème de programmation important (Michel Serrault, l'affiche cubaine, le néo-réalisme italien, Danielle Darrieux, Stars sur la passerelle etc.). Elles permettent ainsi de mettre en valeur nos collections d'affiches et de photos et de les enrichir par de nouveaux tirages.

c) Publications

Outre ses brochures mensuelles de présentation de la programmation, la Cinémathèque a édité deux ouvrages :

- un numéro spécial de la revue ARCHIVES consacré à l'histoire et à la restauration du film LA GRANDE ILLUSION (en collaboration avec l'Institut Jean Vigo).
- un ouvrage RE-WIND consacré à l'œuvre du vidéaste Jean-Michel VECCHIET dont la Cinémathèque a présenté l'intégrale de son œuvre en mars 97 (éditions Cinémathèque de Toulouse/Actes Sud).

V- BUDGET, RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES

Le budget 97 a été de 6 330 203 francs.

Les recettes se décomposent ainsi :

- Subventions de fonctionnement :
 - Etat (CNC) 1 500 000 F
 - Ville de Toulouse 1 100 000 F
 - Département de la Haute Garonne 600 000 F
 - Région Midi-Pyrénées 630 000 F
- Subventions sur action 1 251 611 F
- Recettes propres 1 248 592 F

Il faut noter que l'Etat (Ministère de la Culture et Centre National de la Cinématographie) et la Ville de Toulouse occupent une place prépondérante dans le financement de l'Archive.

La Cinémathèque fait partie de la Commission Scientifique des Archives du Film / CNC aux côtés des Archives du Film et de la Cinémathèque Française.

VI- RELATIONS INTERNATIONALES

Dans le cadre de la FIAF, la Cinémathèque de Toulouse a poursuivi sa politique de prêts, d'emprunts et d'échanges avec certaines archives membres - notamment avec Moscou, Bologne, Madrid, Paris... Elle a également participé au festival CinéMémoire organisé à Budapest en septembre 97.

Il apparaît que l'année 97 a été une année-tournant pour la Cinémathèque. En disposant de nouveaux espaces, c'est aussi une mutation globale de son régime de fonctionnement qui a eu lieu. Il serait prématuré de tirer dès aujourd'hui un bilan. Des problèmes nouveaux apparaissent (relations avec les ayants droits, communication, relations avec les collectivités territoriales...).

Mais il s'agit d'une évolution nécessaire qui doit se poursuivre - tout en faisant en sorte que la Cinémathèque garde son âme.



Filmoteca
Generalitat Valenciana

INFORME DE ACTIVIDADES Y DE ACONTECIMIENTOS EN 1997

El equipo de la Filmoteca desea decir que el acontecimiento más importante que 1997 ha deparado a esta institución ha sido la desaparición de Ricardo Muñoz Suay. Fundador, director y *alma mater* (*malgré lui*) de esta casa, murió después de disfrutar de su primer día de vacaciones, el 2 de agosto. Hombre de gran importancia en la vida política, cinematográfica y cultural española desde los años treinta consideraba que su gran aportación a su país y a la cultura en general había sido -pese a sesenta años de arriesgada, importante e imaginativa actividad- la creación de la Filmoteca de la Generalitat Valenciana. Todos los trabajadores de la filmoteca reiteramos nuestro respeto y cariño al que fue nuestro director, compañero y amigo.

También deseamos hacer constar que consideraba las Filmotecas no sólo archivos "arqueológicos" imprescindibles para guardar la memoria cinematográfica, las consideraba los archivos necesarios para catalogar y conservar la memoria histórica para el futuro. Decía que todo acontecimiento mundial ya era grabado en imágenes en movimiento (película, vídeo o sistema digital). Salas de cine, televisiones, productoras, instituciones públicas y privadas, historiadores, todos acudirán -ya acuden- a buscar las imágenes de lo que acontece. La vida pública o privada, las guerras, las conmemoraciones, todo queda grabado. ¿Dónde guardar estas imágenes si no es en las Filmotecas? Ésta fue su última campaña, concienciar a las autoridades políticas y administrativas que en su mano tienen dotar a sus comunidades del archivo del futuro. A su muerte el Ayuntamiento de la ciudad le ha dedicado una calle y el Gobierno Autónomo ha puesto su nombre al Instituto de Cine que se aprobará próximamente y que será la misma Filmoteca pero con un cambio jurídico que le permita el despegue hacia ese archivo del futuro que preveía Ricardo Muñoz Suay.

Recuperación, restauración y conservación

El objetivo principal del departamento se ha conseguido pese al recorte presupuestario, hemos podido invertir el diez por ciento del total del presupuesto. Con lo adjudicado hemos adquirido trescientos sesenta y cuatro títulos de filmes de jazz -la mejor colección europea según los críticos-, realizaciones de actuaciones en directo y clips televisivos que abarcan la historia de esta música desde el origen del cine sonoro en 1929 hasta la década de los años 70. Se ha restaurado la película italiana *Anima Allegra* de Roberto Roberti (1919) protagonizada por Francesca Bertini, basada en una obra de teatro de los españoles Álvarez Quintero. También se han restaurado *La Reina joven* de Magín Muriá (1915) protagonizada por la actriz Margarita Xirgu y del mismo director el título *El genio alegre* (1916).

Se han empezado las restauraciones de *Sanz y el secreto de su arte* firmada por Maximiliano Thous protagonizada por los muñecos creados por el mismo Sanz, ventrílocuo valenciano, y la restauración de *El monje de Portacoeli* de R. Orrico Vidal (1926) ambientada en la Albufera valenciana y en el Monasterio de Portaceli..

Documentación y publicaciones

El centro de documentación ha adquirido para su biblioteca trescientos setenta y tres (373) libros, quince (15) suscripciones a obras de referencia en formato CD-ROM, seis (6) nuevos títulos de revistas, mil una (1001) fotografía, quinientas diez (510) guías, doscientos setenta y seis (276) programas de mano, ciento setenta y una (171) tarjetas postales, trescientos setenta y un (371) carteles, novecientos cincuenta y seis (956) fotocromos y ciento diecinueve (119) diapositivas.

Hemos colaborado en la organización de dos exposiciones: "El mundo secreto de Buñuel", organizado por el Centre de Cultura Contemporània de Barcelona, y "Vivir de cine" organizado por el Ayuntamiento de la ciudad de Buñol. Se han desarrollado dos seminarios en los que la Filmoteca ha participado: "Historia y recuperación cinematográfica" en colaboración con la institución universitaria CEU San Pablo, y "Análisis del guión cinematográfico" en colaboración con la Universidad de Valencia. Organizado por la Filmoteca Vasca se desarrolló un importante seminario, al que acudimos representantes de todas las filmotecas españolas, dedicado al "Depósito Legal".

Las Ediciones de la Filmoteca en 1997 han sido las siguientes:

Título: La imagen negada: representaciones de la clase trabajadora en el cine.

Autor: José E. Monterde

Colección: Textos

En colaboración con el Festival de Cine de Gijón

Título: Richard Fleischer, entre el cielo y el infierno

Autores: Carlos Losilla y José A. Hurtado

Colección: Catálogos

En colaboración con el Festival de Cine de Gijón

Título: Memoria de actividades 1996

Autores: Filmoteca de la Generalitat Valenciana

Colección: Cuadernos de la Filmoteca

Revista "Archivos de la Filmoteca", publicados los números 25-26 (doble) y 27.

Editado por el Festival de Cine de Alcalá de Henares, con la colaboración de la Filmoteca:

Título: Espejo de miradas, entrevistas con nuevos directores del cine español.

Autor : Carlos F. Heredero.

Programación

Con el objetivo de difundir la cultura cinematográfica y revisar la historia del cine hemos organizado treinta y cinco (35) ciclos en 1997, entre los que cabe destacar la retrospectiva completa sobre F. Truffaut, un ciclo homenaje a Ozu, la exhibición de la filmografía completa de Angelopoulos (con su presencia en la Filmoteca) un homenaje al Neederland Filmmuseum con una sección de películas de su archivo y una revisión del cortometraje fantástico, entre los ciclos sobre cinematografías extranjeras. Del cine español destacamos los dedicados a Francisco Regueiro y a Antonio Isasi Isasmendi que también estuvieron presentes en la Filmoteca.

Relaciones internacionales

Nuestras relaciones internacionales han estado asentadas principalmente en las reuniones propiciadas por la FIAF, tanto en la Asamblea Anual en Cartagena de Indias como en los distintos Festivales de Cine (Bolonia, Estrasburgo y Pordenone) que han sido anfitriones para las reuniones. De ellas hemos tenido excelentes resultados para trabajar en próximas restauraciones y localización de copias por las que teníamos gran interés.

Información general

La Filmoteca de la Generalitat Valenciana disfrutó de un estatuto jurídico y administrativo de gran autonomía respecto del gobierno del que dependemos administrativa y presupuestariamente. 1994 significó la pérdida de este estatuto y la constante rebaja anual de presupuesto; sin embargo, en 1997 presentamos un proyecto de ley por el que la Filmoteca pasaría de nuevo a tener como instrumento de trabajo ese estatuto jurídico con lo que su trabajo, relaciones y presupuesto se beneficiarían ostensiblemente.

RAPPORT D'ACTIVITE DE LA FILMOTHEQUE VATICANE 1997

Au cours de l'année 1997, l'archive de la Filmothèque vaticane a atteint les 5000 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. Cette année la Filmothèque vaticane a reçu d'une personne privée des reprises avec des rares images du Pape Bénédict XV dans les Jardins du Vatican. C'est un document très important parce que notre archive n'avait pas d'images de ce Pape jusqu'à l'heure.

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 50 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 possible 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.

La Filmothèque dispose, de plus, d'un petit laboratoire pour exécuter les premières interventions de régénération et vérification des conditions de conservations des films. Toutes les bobines sont cycliquement 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, environs 70 bobines ont été passées en moviola, 60.000 mètres de films ont été lavés, en partie négative, et 80 boîtes oxydées ont été remplacées 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.

CATALOGAGE, 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 per 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.

FESTIVAL DU CINEMA SPIRITUEL

A l'occasion du Festival "Tertio Millennio", le premier festival sur le cinéma spirituel organisé par l'Ente dello Spettacolo, la Filmothèque vaticane et le Conseil Pontifical pour les Communications Sociales, avec le Conseil Pontifical pour la Culture, ont organisé un congrès parallèle sur le cinéma entendu comme véhicule de culture et des valeurs, auquel on avait invité des représentants importants du secteur cinématographique qui, avec leur travail, ont témoigné la force du cinéma comme divulgateur des messages qui peuvent contribuer à une croissance spirituelle et humaine de l'homme. Pour cette raison, on a fait une projection à Palazzo San Carlo, pour présenter aux membres de la Curie Romaine et aux professionnels du domaine du cinéma cette importante initiative. Des autres projections ont été organisées avec l'Ente dello Spettacolo au cinéma "Labirinto", pour présenter, dans le contexte de cette initiative, quelque avant-première cinématographique important. Pour le futur, la Filmothèque a le projet de collaborer avec l'Ente dello Spettacolo pour d'autres initiatives, parmi lesquelles une série de projections.

RELATIONS INTERNATIONALES

La Filmothèque est membre depuis des années de la FIAF (Fédération Internationale des Archives du Film) et reste en rapport avec l'OCIC (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.

**The Library of Congress
Washington, DC, USA**

1997 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

We receive each year a near-new copy of all films produced in the United States at the time of their copyright registration. In 1997 this represented 30,000 reels of film and television materials. We also obtain usually one or two years in arrears either a new print or master material in the production format on the majority of titles selected for inclusion in the National Film Registry. Last year we located a nitrate duplicate picture and track negative of Citizen Kane, an important find considering the original picture negative was destroyed by fire. We also received 237 reels of Columbia nitrate film not previously in our collection. Four hundred boxes of films and videos were donated by the United State Information Agency (USIA), mainly titles made for foreign consumption and unknown in the U.S.A.

We finally signed a contract with documentary filmmaker Frederick Wiseman under which we receive master copies of all his films and all the outtakes associated with them.

Ohio State University, which has had an active film unit since before World War II, gave us its collection of 900 35mm and 16mm films, mainly representing activities associated with the University. As usual, the American Film Institute continued to deposit an interesting mix of mainly early nitrate films which it has acquired from private collectors or repatriated from other archives.

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

We continue to concentrate on the preservation of orphan films--titles that have no one to love them--at our film laboratory near Dayton, Ohio. At least ten of the staff there are paid for with private funds coming from organizations like The David and Lucile Packard Foundation, Sony Pictures Entertainment, Disney, and the DeWitt Wallace Reader's Digest fund. We also receive a grant which is normally around \$40,000 a year as our share of the American Movie Classics Film Preservation Weekend. Unfortunately, last year the figure fell to less than \$20,000.

We are spending a lot of effort on copying the paper prints deposited for copyright registration before 1911 onto 35mm. The fruits of our work on Edison and Griffith's films before 1908 could be seen at the Pordenone Silent Film Festival in October. The laboratory also copied 62 titles associated with the Spanish-American War and these can be seen on the Library's World Wide Web page under the title, American Memory.

CATALOGUING, DOCUMENTATION AND RESEARCH

We have now installed the Merged Audio Visual Information System (MAVIS), an Oracle software application developed by the Australian National Film and Sound Archive, and have transferred information on all nitrate films and acetate copies made from them in the collection into it.

Under the Division's reorganization which has been ongoing since October 1996, Patrick (Pat) Loughney is now Head of the Moving Image Section, which covers films and television, and Barbara Humphrys is Head of its Processing Unit, so handles moving image cataloguing.

FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

Unfortunately, the Pickford Theater was virtually closed in 1997 because the grant from the Pickford Foundation came to an end the year before. However, we did manage to mount, with the assistance of the Music Division, a very successful jazz film series, in which each program was introduced by a local jazz musician or critic. The Library's concert hall, the Coolidge Auditorium, which closed for renovation in 1988, has just been reopened. We are currently installing 35mm variable-speed projectors so that we can project silent films with live accompaniment.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The legislation creating the National Film Preservation Foundation--a private organization entitled to receive limited federal matching funds for private monies raised in support of a wide range of film preservation activities--was signed into law in October 1997. It has already received a large grant of \$250,000 from the Academy of Motion Picture Arts and Sciences, and is hoping to get major studio support in the coming year. The Motion Picture, Broadcasting and Recorded Sound Division's annual allocation for film preservation has remained virtually unchanged for many years and is, therefore, gradually losing buying power. However, we have, as mentioned earlier, compensated for this by raising private funds to support the salaries of laboratory staff.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

We provided 211 Edison films and 89 D.W.Griffith films to the Pordenone Silent Film Festival and embarked on a project in conjunction with the Museum of Modern Art (MOMA) and the Cineteca del Friuli to make 35mm copies of 1908 D.W.Griffith films which only exist in the form of paper prints. We are also working on the restoration of Louisiana Story with the University of California (Los Angeles) (UCLA) Film and Television Archive and MOMA and the Stiftung Deutsche Kinemathek.

SPECIAL EVENTS AND OTHER ACHIEVEMENTS

The David and Lucile Packard Foundation has offered us \$10 million towards the creation of an audio-visual conservation center. We have identified a suitable, existing, partially underground building originally constructed by the Federal Reserve Bank of Richmond for the storage of currency and gold, which is about 75 miles southwest of Washington, D.C. We hope to sign a contract at the end of March and start Phase I of the renovation plan immediately. We will have to raise another \$20-\$30 million to complete the whole project which will unite all our storage and preservation operations.

The National Film Registry Tour, which is visiting all fifty states, promoting public awareness about film preservation, has just reached the halfway point. The 1997 Association of Moving Image Archivists (AMIA) and the International Association for Media and History (IAMHIST) conferences were held in the Washington, D. C. area and we will be hosting the Domitor Conference on sound of the silent cinema at the Library of Congress in June 1998.

Our comprehensive study and plan entitled, « TELEVISION AND VIDEO PRESERVATION 1997, A Report on the Current State of American Television and Video Preservation, » will come off the presses any day. All FIAF members may receive a copy if they request it.

HUMAN STUDIES FILM ARCHIVES 1997 Annual FIAF Report

Acquisitions of the year

In 1997 HSFA acquired a number of notable amateur film collections along with a variety of other film and video collections. In total, 19 new collections were acquired consisting of more than 150,000 feet of 16mm, 6,000 feet of 35mm nitrate, 8,000 feet of 35mm acetate, 150 feet of 9.5mm motion picture film and 14 hours of video. In addition, HSFA acquired 23 video reference copies of various contemporary productions (some of which utilize footage from the HSFA) for the study collection.

New collections of particular interest include ca. 1930s amateur travel footage shot by H. E. Bowers in India. The collection includes notes apparently written by the well-known travel-lecturer Burton Holmes, suggesting approaches to presenting the film. Amateur footage and photographs by geologist William O. Field of a Smithsonian 1927-28 expedition to Egypt and Sudan were received along with 1960s footage of USSR, Kashmir and Samoa. Other amateur collections of note include the beautifully shot travel footage of John Rowe from the 50s to the 70s, amateur films and footage documenting leprosy missions and other Christian activities around the world shot by Catherine Ulstrom ca. 1948-51, and home movies and amateur travel films by a devoted amateur film enthusiast, Frank Kreznar, shot between 1949 and 1979. From anthropologist Walter Goldschmidt, HSFA received 1961-62 footage of Uganda, and from anthropologist Daniel Freedman, HSFA received preprint and outtakes of the edited films **Children of Edward River** (1978) and **Navajo Childhood** (1974).

Progress in the field of preservation

The bulk of HSFA's preservation funds were expended on preserving 19,000 feet of severely deteriorating 35mm mixed acetate and nitrate prints which are the only known surviving copies of an unknown travel-lecturer, Bryson Jones, who resided in Kansas City. All but one of the films is incomplete due to extensive deterioration to the film before HSFA received the collection through the National Center for Film and Video Preservation at AFL. (The films were shot ca. 1930s and the geographical areas covered include Fiji, Bolivian highlands, New Zealand, Palestine and other middle eastern sites, Morocco and Fiji.) HSFA continued making preservation copies of the 16mm kodachrome of the [Marshall !Kung Expedition VI, 1957-1958] collection and made preservation copies of a roll of nitrate from the [John W.S. and Arthur D. Foster's World Travel Film, c. 1927]. Video copies were made of a number of other films for reference use in order to secure the archival original in environmental storage.

Once again, Amelia Rishworth, a high school graduate, was hired during the summer to continue reorganizing the Smithsonian research film projects and to inventory and organize the John W. Rowe collection of amateur films. High school intern Roxana DeAngelis finished processing an extensive collection of secondary school educational films during the summer, and new high school intern Katie Feola began processing another smaller collection of secondary school educational films in the fall of 1997. Volunteer Jennifer MacDonald nearly completed organizing the extensive collection of still photographs and paper records which are associated with the documentary films of explorer Hassoldt Davis. Ms. MacDonald will begin working on the outtake film collection in 1998.

Cataloguing-documentation-research

The inability to replace the HSFA's full-time cataloging position continues to be a major obstacle. Pamela Wintle designed a basic MARC cataloging record and worksheet with the intention of using volunteers and interns to catalog. Daisy Njoku, the Media Resource Specialist, began cataloging new reference materials using the worksheet. Summer college intern Katie Roberson-Young catalogued and made a shot list of one of the Smithsonian research film projects shot of a Tibetan Monastery in Southern India.

Ms. Wintle enters the records into the Smithsonian Institution Resource Information System as time allows. Consequently, only a small number of cataloging records were added.

Film showings-exhibitions-publications

There were none this year.

Budgetary matters

The HSFA's budget was increased by 4%. The daily operating staff (federal employees) remains 1.5 full-time equivalents with an additional part-time staff member whose salary is paid from income derived from sales of stock-shot footage.

International relations (FIAF and others)

John Homiak, Director of the HSFA, presented a paper at the April FIAF Congress symposium in Cartagena, "The Archives as a Contact Zone: the Ethnographic Film Archives in the Late 20th Century."

Special events-miscellaneous

HSFA received a grant of \$8,000 from the Laura Boulton Foundation to assist HSFA in outreach and research activities. HSFA also received a \$5,000 grant from the Waletzky Foundation for the production of **MENDING WAYS: The Canela Indians of Brazil**. Footage used for this production is archived in the HSFA.

HSFA received a Smithsonian Research Resources grant for \$4,500 to preserve an incomplete unidentified Selig Polyscope nitrate print depicting a story of settlers and Native Americans which was received from National Sound Film Archive of Australia through the 1995 repatriation of American films. HSFA also received monies from the Natural History Museum's equipment fund to purchase BetacamSP equipment in order to better provide services to clients requesting copies of HSFA materials.

In November HSFA sponsored a one-day seminar in conjunction with the American Anthropology Association entitled "A Future for the Anthropology of Visual Communication." Graduate students working in the area of visual anthropology presented papers--the cutting edge, so to speak, of intellectual examinations of moving images and still photography. By providing the next generation a forum HSFA hopes to promote a dialogue within anthropology and related disciplines while at the same time increasing awareness of archival resources for such pursuits.

Barbara Johnson, former HSFA director, screened her video production, **WE KNOW HOW TO DO THESE THINGS: Birth in a Newar Village**, at the 1997 Margaret Mead Film and Video Festival in New York City. The footage for this project, which is archived in HSFA, was shot by Ms. Johnson in 1980 as part of a Smithsonian research film project.

Finally, Ms. Wintle chaired a media copyright workshop and co-organized a plenary session on the future of media copyright for the Association of Moving Image Archivists, and was re-elected co-chair of AMIA's "Inedits interest" group, which is dedicated to amateur film.



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Introduction

This annual report closely parallels the one from last year since few major changes have taken place in the principal areas affecting the management of moving image holdings in the National Archives and Records Administration of the United States. Next year, however, in accordance with the goals of the National Performance Review mandated by our Government, several administrative changes will take place aimed at simplifying our organizational structures and making them operate more efficiently with more or less fixed resources.

Described below are highlights from NARA's activities during 1997 that reflect the motion picture work of four administrative units: the Motion Picture, Sound, and Video Branch, which has physical custody of the audiovisual holdings; the Dynamic Media Preservation Branch, which operates the motion picture laboratory and the audio and video laboratory, the Users Services Branch, which operates the motion picture, sound, and video research room; and, the Educational and Museum Programs Division, which programs and manages the public screenings. The work of archiving motion pictures and making them available for research and public screenings is a multi-unit responsibility in NARA.

Acquisitions of the Year

NARA acquired about 1500 documentary, news, and public affairs titles for the year, plus approximately 2000 video cassettes of the floor proceedings of the United States Senate and the House of Representatives. Documentary in characters, the titles include such subjects as American Indians, space and polar exploration, marine ecology, housing and urban development, population trends issues and population control in developing nations, workplace issues for women and minorities, and changes in transportation, to name only a few of the numerous historical subjects documented in these films and videotapes.

Progress and problems in the field of preservation

Having completed its nitrate conversion over ten years ago, NARA continues to regard the preservation of black-and-white acetate as a very high priority. Color film remains in cold storage at 25 degrees F., 35% RH, storage conditions that allow a relatively long window of opportunity for copying or restoration at a later time. Using ADS strips, NARA is carefully monitoring the condition of its black-and-white holdings currently stored at 65 degrees F., 35% RH, for signs of vinegar syndrome. The readings on the strips, which is one of the main factors in a preservation matrix, have helped to establish a system of triage for laboratory duplication. As a result more than 2.3 million feet of acetate was identified and duplicated on polyester stock within NARA's lab during the year. To enlarge the window of opportunity for copying, NARA will place its acetate film holdings in cold storage at 25-35 degrees F after a contract provider is selected who can meet NARA's exacting storage specifications.

In another facet of the preservation program, NARA has singled out for priority duplication two categories of sound tracks: "push-pull" optical sound and 16mm and 35mm magnetic sound tracks. Very few laboratories remain in the United States that can transfer "push-pull" sound to conventional variable area optical sound. Magnetic sound tracks, in particular, those with a prior history of poor storage conditions, are vulnerable to oxide shedding and are a factor in accelerating the rate of acetate deterioration due to vinegar syndrome. Both kinds of sound tracks will be copied by laboratories under contract to NARA. NARA has completed its project of duplicating 8mm film of high research interest to 16mm. NARA also continues to make good progress toward its goal of rehousing its film holdings into archival plastic containers.

Cataloging, documentation and research

In accordance with an overall agency priority, NARA continues to place more and more of its cataloging data on-line through its publicly available, searchable database system called NAIL (National Archives Information Locator, www.nara.gov/nail.html). The motion picture catalog served as the core model for NAEL, which now includes finding aids or documents themselves from NARA's vast holdings of still pictures and textual records. Many compliments have been received from researchers who have been pleased with NAIL's ease of access. Off-site searches of NAIL have increased the number of reproduction orders for film or video copies, and its capabilities has enabled researchers to narrow their searches and better prepare themselves in advance for visits to the research rooms. Relatively little original cataloging of film has taken place because emphasis has been placed on scanning and converting NARA's extensive catalog cards to electronic data for uploading to NAIL.

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, a nearby suburb. Most titles in the past year were drawn from NARA's holdings of documentaries and newsreels, showings which helped to foster an understanding and appreciation of these genres as a significant part of the film heritage documenting the American national experience. Several feature films depicting historical themes were also shown. During 1997 NARA presented several major film programs to the public. One such program included a wide selection of excellent documentaries produced in Europe with the financial support of the European recovery program envisioned under the Marshall Plan, whose 50th anniversary was celebrated last year. NARA has over 100 Marshall Plan films among its holdings. NARA also devoted screenings to the World War II documentaries of well known and successful Hollywood filmmakers such as Frank Capra, William Wyler, John Ford, George Stevens, and John Huston ("Five Who Served"). Screenings also included programs about the Great Depression and African American and women's history.

Conclusion

Next year will be a transitional year due to anticipated administrative changes in the way that NARA structures its work. Fundamental to these changes will be the concept of self-directed teams organized around specific archival projects or activities. This approach will constitute a significant departure from traditional management practices in the archives. Although the budgetary outlook remains fairly stable, as it has been for the past several years, funding increases are anticipated for commercial laboratory work and for contracted off-site cold storage for black-and-white acetate film. Finally, it should be mentioned that the report which William Murphy prepared under an inter-agency agreement for the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress, *Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation*, 5. vols., was officially released by the Librarian of Congress in September 1997 and made available on the Library's website on the Internet. Printed copies will be available from the Government Printing Office (U.S.) toward the end of January 1998.

Report submitted by:

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**THE NEW ZEALAND FILM ARCHIVE
NGĀ KAITIAKI O NGĀ
TAONGA WHITIAHUA**

REPORT TO FIAF 1996/1997

The New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāhua describes its work under three functions - COLLECT, PROTECT and PROJECT. In each of these areas there were significant advances during the period July 1 1996 to June 1 1997. The new public access facilities established in the Film Centre development in central Wellington have heightened consciousness of the need to provide access to the collections 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.

The period ended with confirmation that the Film Archive had won the contract from the national broadcasting funder, NZ on Air, to become the official archive for New Zealand television production, commencing in July 1 1997.

Notable achievements during 1996/1997 included:

COLLECT

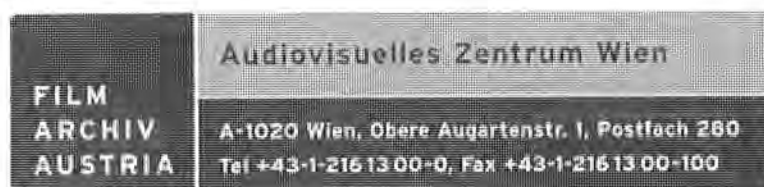
- A total of more than 4,000 film and television items were added to the collection during the year;
- The new collection of television commercials was enlarged further by substantial deposits from advertising agencies and production houses;
- Over 1,000 items were added to the documentation collection;
- Nearly 700 items (excluding television commercials) were fully catalogued;
- The Dunedin and South Canterbury Last Film Search was carried out in November 1996 and resulted in around 400 films being added to the collection;
- The Northland Last Film Search took place in April 1997 and secured more than 300 new deposits;
- Major non-LFS deposits were received from C Company of the Maori Battalion, Gnome Productions, Eruera Nia, Hawkes Bay Museum, Radio Ngati Porou, Digital 601 and the Plunket Society;
- Last Film Search Co-ordinator Jane Paul was awarded an Anzac Fellowship to undertake research into the holdings of early New Zealand film in Australia and the activities of early Australasian film makers;
- 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 and negotiations began on a long-term contract for television archiving;
- A contract was also negotiated 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.

PROTECT

- A large number of film and television items - over 1,200 - were preserved to film or video tape;
- The Archive's nitrate film holdings were reshelfed at the Shelly Bay airforce base and extra bunkers at Shelly Bay were rented for other collection storage;
- Many of the Archive's extensive collection of personal record films on small formats were transferred to video for access purposes;
- A major project to repair a range of preservation film material and prepare it for video transfer was completed within the Preservation department;
- A new vault for storage of colour film material was commissioned in the Film Centre;
- Construction commenced on new video dubbing and transfer facilities in the Film Centre;
- The Archive continued to supply the Film Commission with storage and handling of its working print collection without charge;
- Further projects in the documentation collection - including the digitising of poster images and selected publicity material for computer access - were completed as part of a major collection development process;

PROJECT

- A VACCESS remote installation of the database and video collection was prepared for the Govett-Brewster Art Gallery in New Plymouth;
- Touring exhibitions based on Film Centre programmes were mounted at the Dunedin Public Art Gallery and the Waikato Museum of Art and History;
- The Archive collaborated with Learning Media on a Centenary of Cinema video kit based on the *Tracking Time* exhibit in the Film Centre which was distributed to all New Zealand secondary schools;
- Alex Burton was engaged as the new Schools Programme Co-ordinator in March 1997 and immediately set about establishing a curriculum-linked screenings programme which has raised group attendances significantly;
- The Archive's marae screening programme continued with a visit to Ngati Porou in May 1997;
- More than 35,000 people visited the Film Centre during 1996/7, an increase of over 50% on the first year's operations;
- Exhibition programmes during the year included *The First Picture Show* - a recreation of the earliest movie shows - *Movie Monsters* - a celebration of the work of special effects studio WETA - *Mini Monsters* - the results of a competition for young people to make their own movie monsters - and *Animates* - a hands-on look at the techniques of animation;
- A number of Film Centre exhibitions have been prepared for national tours of museums and galleries in conjunction with Exhibitour, the national exhibition touring arm of the Museum Directors Federation;
- The Archive and individual staff again assisted the International Film Festivals in Wellington and Auckland and the Archive hosted a successful seminar by renowned silent film pianist Neil Brand;
- The Film Centre hosted conferences, seminars and a wide range of presentations, receptions, openings and other special events.



President:	Kom.-Rat Ing. Hans-Peter Blechinger
Manager:	Mag. Ernst Kieniger

ANNUAL REPORT 1997

In 1997 the **FILMARCHIV AUSTRIA** - former **ÖSTERREICHISCHES FILMARCHIV** - opened its new building in Vienna, Obere Augartenstraße 1, 1020 Wien and established itself as a modern media archive, the audiovisual centre of Austria. In this archive the collection of the Austrian Film Archive is combined with material from the Austria Wochenschau and the Archive of Austrian Scientific Films. One of the main goals of the **FILMARCHIV AUSTRIA** is to give full access to all parts of the collection with support of a new established data base.

1. Acquisitions

The Filmarchiv Austria has increased its collection by **4.280** reels including **100** reels of nitrate stock as of December 31st 1997 amounted to **129.133** reels.

Nitrate film stock : **12.625**
 Safety film stock: : **116.508**

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was continued in 1997. **8.405** reels are still waiting for being reprinted into safety film.

3. Cataloging, documentation

Documentation material of the Filmarchiv Austria are set up in Laxenburg and in our newly acquired building in Vienna, Obere Augartenstraße 1, 1020 Wien. The most important progress in our field of documentation was the „Sammlung Leutner“, a worldwide unique collection of (approximately) 250.000 stills, programmes and 4.000 books on film or theatre, and posters.

Items:	stock increase 1997	overall stock 1997-12-31
stills	250.000	472 . 250
documents on film		42 . 000
posters	400	10 . 679
negative stills		5 . 300
books (volumes)	4.100	14 . 020
film programmms	200	20 . 480
slides		4 . 480
audio tapes		209
sound film scores		150
video cassettes	255	1 . 130

4. Publications:

Schriftenreihe des Österreichischen Filmarchivs Nr. 34:
Srdan Knezevic': „Lebende Photographien kommen.... Die Anfänge der Kinematographie auf dem Gebiet des Kaisertums Österreich“

JAHRBUCH 1996

FILMKUNST nos. 151a: „Jubliäen Österreichischer Filmstars“
 152a: „Raritäten aus der Schatzkiste des Filmarchivs“

FILMARCHIV AUSTRIA - FOLDER

FILMARCHIV AUSTRIA: Programm 10-12 '97: „Der weite Weg - Frühe Nachkriegsjahre in Filmen aus Österreich und Europa.“

5. Restoration projects of the FILMARCHIV AUSTRIA

- A better version of the Austrian silent movie classic *DIE SKLAVENKÖNIGIN* (Austria 1924, directed by Michael Kertesz) was the main restoration project in 1997.
- The restoration of *DIE ROSENKREUZER* (Austria 1923) was completed.
- *OPERNBALL* , Austria 1956, directed by Ernst Marischka was restored with the help of Joanneum Research/Graz.



HRVATSKI DRŽAVNI ARHIV HRVATSKA KINOTEKA

THE ANNUAL REPORT - SHORT EXPLANATION OF MAIN ACTIVITIES IN 1997.

Croatian Cinematheque as a National Film Archive was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia (from 1976).

From its beginning Croatian Cinematheque started to collect and, at the same time, implement the necessary measures of protection and restoration 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 was in protecting National film collection of very valuable collections of films that were made by film amateurs (from 1927.-1938.) on 9,5 mm and 8mm film track.

All this film materials were transferred on safety 35 film track. Many of these materials after preservation for the first time were shown to the audience, film historians, critics and researchers in Retrospective on Croatian Cinema from 1983. until 1985. Because of their value these films are continuously shown on Croatian television.

In 1997. main aims in our annual programme were in protection, conservation and restoration of National Film Collection.

I. NEW ACQUISITION

As it is obvious from the Statistical Report we have enormous acquisition of the new film records in 1997. (in total 2.458.700 meters of film track), or 767 feature Films and 1.450 short films.

These film records consist of original materials from the Croatian film producers that where not given to Croatian Cinematheque until 1995., and feature Films that were imported in Croatia (1 980.-1995.) as well as film materials that were protected and restored during 1997.

We have received valuable gifts from French Film Institute (mostly documentary films) and Austrian Culture Centre (also documentary films), film copies on 16mm track.

The Croatian Cinematheque in its film collection keeps 20.865.095 meters of film track. Together with film records we also take over related materials concerning each film titles from film producers, authors, film workers and film critics (scripts and shooting books, posters, prospects and stills).

II. PRESERVATION ACTIVITIES ON CONSERVATION AND RESTAURATION OF NATIONAL FILM FOND

1. Transferring of nitrate films on unflammable film track

Concerning protecting nitrate films in 1997., we have transferred on safety film track, two titles produced in period 1918. - 1950., in total 750 meters. We have to point out that in period of 1983. until 1896. we put all nitrate films on safety film, in total 328.200 meters.

2. New duple or internegatives of Croatian feature and short 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. until 1975. have started. Vinegar syndrome appeared on films produced in fifties. We have made complete project of making new double negatives and double positives, internegatives and interpositives of feature and short films in next five years. Special problem are heavily damaged tone negatives of feature films, animated films (of famous Zagreb Film School of animation) and well known documentary films from fifties, sixties and seventies.

In 1997. we have made new double positives, or interpositives, tone negatives and safety copies for 7 feature films (1954.-1973.), 47 documentary films (1953. - 1972), 53 animated films (1958.1980) and only tone negatives for additional 12 titles (1954.-1980).

It was not so easy to find right way of protection of wellknown *Zagreb Film School OfAnimation*, production of animated films from 1954. to 1990.

In 1996. we protected 60 titles of animated films from the period of 1954. until 1970. All original materials were physically ruined because of not keeping the standard of use original materials, not making adequate number of preview material as well as materials for commercial exploitation. The result is that the original of picture and sound are heavily damaged.

For each title we have to make new interpositive or interneegative, ton negative and a new copy of film. Using all accessible film copies and preview materials we reconstructed a great number of films were part of the films were missing.

3. Transferring of film titles on video in the purpose of protection of film materials and scientific research

In 1996. we transferred on video 174 feature and short films (in total 409.200 m) for study and research purposes. 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 transferred on video 180.000 m and at the same time we transfer 229.000 m of feature and short films for study and research mostly for *Film Academy, University of Fine Arts*, university professors, students and professors of primary and secondary grammar schools, other scientific researchers and film critics and historians.

III. CATALOGUING ACTIVITIES

1. New additions to existing catalogues

After new acquisitions we have made new additions in our documentation. Central catalogue for Croatian films is filled up with 188 cards (in total 4.459 cards), central catalogue for foreign films with 5 5 3 cards (in total 5.6 1 0 cards).

We have 8 special specialized catalogues and they are filled up with 603 new cards (in total 19.937 cards).

Collection of film's scripts has 3.330 titres . In 1997, we have got 5 scripts for feature films.

Collection of posters has 15.000 (272 titres of Croatian films and 14.728 of foreign films. In 1997. we have got 282 new titles.

Collection of photos has enlarged with 631 photos on Croatian films and 444 photos on foreign films, in total 94.648 photos.

In computer we have 7.974 records of collection of photos (627 records in 1997.) and 1.300 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 1997. we put 950 new records and at the same time we correct missing facts.

In 1997. we have made complete revision of the collection of foreign films and we make all necessary corrections in computer.

Total number of records in data base for film is 17.244 records.

IV. RESEARCH

In 1997. dr.Vjekoslav Majcen finished research on film collection of educational films in Croatia (1896. until 1980).

In 1997. Mato Kukuljica, M.A. has prepared complete section on film for National Report on Cultural policy of the Republic of Croatia. It was a part of the scientific project for Council of Europe organized by Institute for International Relations.

For the special project of editing works on Croatian Film Heritage in 1997. we have prepared two monographical works, about film director Oktavijan Miletić (1927.-1977.) and his contribution to Croatian Cinema and well-known film director Kreso Golik (1948.-1986).

Dr. Vjekoslav Majcen complete his research and work on Croatian Film Periodicals from the 1913.-1945.

Together with Croatian Society of Film Critics and Croatian Film Club's Association, Croatian Cinematheque edited in 1997. three numbers (9,10,11 and prepared number 12) of a new film periodical *Croatian Cinema Chronicle*. In collaboration with Croatian Film Club's Association four number of Bulletin were prepared and edited.

On Croatian Film Festival in Pula Croatian Cinematheque presented *Yearbook of Croatian Film and Video* (1996). Mato Kukuljica, Head of Croatian Cinematheque was a selector of this prominent national film festival.

V. FILM SHOWINGS

Croatian Cinematheque has no film theater of its own so one film theater, holding by Zagreb film (it has the function of special art film theatre from early sixties), is declared as authorized movie theaters for screening film heritage and other film materials from the National film fond. It has 360 seats.

In these theater 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 Institute, French and Italian Cultural Centres, Embassies of Austria, Sweden, Poland, Hungary, Japan, Iran, Turkey, India, etc., we show retrospectives of famous authors and retrospectives of national cinematographies of a certain number of countries.

In 1997, we had 850 film projections. Number of films that were shown in this film theatre are 255 titles.

All our classic films are in Belgrade (process of succession lasts for five years with no result) so we have to concentrate on asking help for showing film classics 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 seven 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. until 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, Cakovec, Rijeka, Pula, etc).

VI. 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 1997. complete salaries (brutto) for ten employees were 89.097,05 USD. Administrative costs were 3.750,92 USD.

For Special Programme on Preservation and Restauration of National Film Fond, Ministry of Culture 1997. planned and realised financial support to this programme with 258.064,52 USD.

VII. INTERNATIONAL RELATIONS

We have very good contacts with Film Archives in Ljubljana and Skopje, Film Museums in Munchen and Frankfurt, Cineteca in Bologna, Filmoteca Espanola in Madrid, Nederlands Filmmuseum in 1997. we have send our publications to 90 members of FIAF and we have successful exchange of different reviews and other materials.

Other contacts we have realised with help of foreign cultural centres and embassies of certain above mentioned countries. We hope that we will be able to realize better international cooperation in 1998.

VIII. 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 1998. in collaboration with *University offline 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 fihn materials in Croatian Cinematheque, one year after the producing the film. It was approved by our Parliement in September of 1997.

At the same time we were working on a new draft on film legislation and it was finished at the end of the year and the same articles on film heritage are incorporated in it.

Our basic problem at this moment is to get adequate storage vaults for keeping colour materials because our aquisitions are more than 2.500.000 meters of film a year.

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, January 27, 1998.

For Croatian State Archive

Mato Kukuljica, M.A.

In charge of Croatian Cinematheque

