

fiat

Madrid Congress 1999

Annual Reports 1998

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FIAF ANNUAL REPORT 1998

TABLE OF CONTENTS

The reports included in this volume have been classified and bound in alphabetic order of the cities in which the Affiliates are located.

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

Institution:

WALES FILM AND TELEVISION ARCHIVE
 NEDERLANDS FILMMUSEUM
 TAINIOTHIKI TIS ELLADOS
 FUNDACION CINEMATECA DEL CARIBE
 CHINA FILM ARCHIVE
 JUGOSLOVENSKA KINOTEKA
 PACIFIC FILM ARCHIVE
 BUNDESARCHIV-FILMARCHIV
 STIFTUNG DEUTSCHE KINEMATHEK
 FUNDACION PATRIMONIO FILMICO COLOMBIANO
 ARCHIVES DU FILM / CNC
 CINETECA DEL COMUNE DI BOLOGNA
 CINEMATHEQUE ROYALE DE BELGIQUE
 ARHIVA NACIONALNA DE FILME
 MAGYAR FILMINTEZET/FILMARCHIVUM
 FUNDACION CINEMATECA ARGENTINA
 NATIONAL FILM AND SOUND ARCHIVE
 ARCHIVO AUDIOVISUAL DE VENEZUELA BIBLIOTECA NACIONAL
 FUNDACION CINEMATECA NACIONAL
 BANGLADESH FILM ARCHIVE
 FILM INSTITUTE OF IRELAND / IRISH FILM ARCHIVE
 DEUTSCHES FILMMUSEUM
 DEUTSCHES INSTITUT FUER FILMKUNDE
 CINETECA DEL FRIULI
 SCOTTISH FILM AND TELEVISION ARCHIVE
 CINEMATECA DE CUBA
 VIETNAM FILM INSTITUTE
 SUOMEN ELOKUVA-ARKISTO
 HONG KONG FILM ARCHIVE
 SINEMA-TV ENSTITÜSÜ
 SINEMATEK INDONESIA
 ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE
 STEVEN SPIELBERG JEWISH FILM ARCHIVE
 THE DANISH FILM INSTITUTE / FILM ARCHIVE
 CINEMATECA BOLIVIANA
 CINEMATHEQUE SUISSE
 FILMOTECA DE LIMA / MUSEO DE ARTE-EDUBANCO
 CINEMATECA PORTUGUESA
 ARHIV REPUBLIKE SLOVENIJE / SLOVENSKI FILMSKI ARHIV

City/Ville:

Aberystwyth
Amsterdam
Athinai
Barranquilla
Beijing
Beograd
Berkeley
Berlin
Berlin
Bogota
Bois d'Arcy
Bologna
Bruxelles
Bucuresti
Budapest
Buenos Aires
Canberra
Caracas
Caracas
Dhaka
Dublin
Frankfurt
Frankfurt
Gemona
Glasgow
Habana
Hanoi
Helsinki
Hong Kong
Istanbul
Jakarta
Jerusalem
Jerusalem
Kobenhavn
La Paz
Lausanne
Lima
Lisboa
Ljubljana

SLOVENSKA KINOTEKA
NATIONAL FILM AND TELEVISION ARCHIVE / BFI
FILM AND VIDEO ARCHIVE IMPERIAL WAR MUSEUM
UCLA FILM AND TELEVISION ARCHIVE
CINEMATHEQUE MUNICIPALE DE LUXEMBOURG
FILMOTECA ESPAÑOLA
NORTH WEST FILM ARCHIVE
CINETECA NACIONAL
FILMOTECA DE LA UNAM
FONDAZIONE CINETECA ITALIANA
THE NATIONAL LIBRARY, RANA SOUND AND IMAGE ARCHIVE
CINEMATECA URUGUAYA
ARCHIVO NACIONAL DE LA IMAGEN-SODRE
LA CINEMATHEQUE QUEBECOISE
GOSFILMOFOND OF RUSSIA
DEPARTMENT OF FILM AND VIDEO / MoMA
NORSK FILMINSTITUTT
VISUAL & SOUND ARCHIVES / NAC
CINEMATHEQUE AFRICAINE / FESPACO
LA CINEMATHEQUE FRANCAISE
CENTRE GEORGES POMPIDOU
LA CORSE ET LE CINEMA / CINEMATHEQUE REGIONALE
NARODNI FILMOVY ARCHIV
NATIONAL FILM, VIDEO AND SOUND ARCHIVE
NATIONAL FILM ARCHIVE OF INDIA
NATIONAL FILM ARCHIVE OF D.P.R.K.
CINEMATHEQUE MAROCAINE
CINEMATECA DO MUSEU DE ARTE MODERNA
GEORGE EASTMAN HOUSE / MOTION PICTURE DEPT.
FONDAZIONE SCUOLA NAZIONALE DI CINEMA / CINETECA NAZIONALE
ARCHIVO DE IMAGENES EN MOVIMIENTO / A.G.P.R.
CINEMATECA BRASILEIRA
KINOTEKA BOSNE I HERCEGOVINE
KOREAN FILM ARCHIVE
KINOTEKA NA MAKEDONIJA
CHINESE TAIPEI FILM ARCHIVE
NATIONAL FILM ARCHIVE OF IRAN
ARKIVI SHTETEROR QËNDROR I FILMIT I R. SE SHQIPERISE
NATIONAL FILM CENTER / ARCHIVE / NMoMA
MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO
CINEMATHEQUE DE TOULOUSE
FILMOTECA VATICANA
FILMOTEKA NARODOWA
MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION /
LIBRARY OF CONGRESS
HUMAN STUDIES FILM ARCHIVES
MOTION PICTURE, SOUND & VIDEO BRANCH / NARA
THE NEW ZEALAND FILM ARCHIVE
HRVATSKI DRZAVNI ARHIV / HRVATSKA KINOTEKA

Ljubljana
London
London
Los Angeles
Luxembourg
Madrid
Manchester
Mexico
Mexico
Milano
Mo
Montevideo
Montevideo
Montreal
Moskva
New York
Oslo
Ottawa
Ouagadougou
Paris
Paris
Porto Vecchio
Praha
Pretoria
Pune
Pyongyang
Rabat
Rio de Janeiro
Rochester
Roma
San Juan
Sao Paulo
Sarajevo
Seoul
Skopje
Taipei
Tehran
Tirana
Tokyo
Torino
Toulouse
Vaticano
Warszawa
Washington

Washington
Washington
Wellington
Zagreb

Wales Film and Television Archive

1998 Activities Report

Acquisition

During 1998 a total of 1,527 reels were accessioned in 67 acquisitions. The Acquisitions Officer, who was temporarily employed on project funding, left in June. Elements of the work have been shared between the remaining staff although no pro-active collecting has been undertaken.

Formats acquired were **Standard 8** 104 reels - **Super 8** 39 reels - **9.5mm** none - **16mm** 979 reels - **Super 16** 151 - **35mm** 130 - **video** 124.

The videotapes are mostly copies of completed films and programmes, acquired for in-house research purposes only.

10 independent Welsh television companies deposited material relating to television programmes, series and films, along with paper documentation including scripts and logs, made since the 1980s. One such company was closing an office and deposited a modern 6 plate Steenbeck.

Animation is thriving in Wales, and many animation cels, films and tapes were acquired following a) requests for samples of animation for the promotional film the Archive is in the process of making and b) an event organised by the Archive at the Welsh International Film Festival in November, *Animating Wales*.

The majority of material collected this year is modern. One series, *Egypt*, was broadcast on the Discovery Channel in America and came to WFTVA before it was broadcast in Wales - the original super 16 negs and VHS tapes for reference. This programme was conformed using the OSCAR system and requires much thought as to how and what to conserve.

Some acquisitions worth mentioning are:

- a video of Welsh schoolchildren visiting China in 1989, with good accompanying material
- a good 16mm collection of north west Wales footage, rescued from a car boot sales collector who was screening and editing the material at random.
- 12 reels of the work of Welsh director Jack Howells, who won an Oscar for the best short documentary in 1963 for *Dylan Thomas*. This makes a valuable addition to the Archive's existing Howells collection.

Preservation

Nitrate preserved this year: 1000' (35mm)

Safety preserved: 4000' (16mm)

(Total held: titles: 2682; film reels/videotapes: 7176; master film footage (all formats): 2,050,000; master video: 1,200 hrs).

The continuing general funding problems severely restricted the volume of material preserved. Of the titles preserved, the most significant included a rare 1947 American documentary about the maritime town of Milford Haven, a 1960's film originally funded by the Welsh Arts Council *After Many A Summer* depicting some of the changes facing a community as the docks area of Cardiff is 'modernised', and an amateur film, *The Mountains are their Home* showing the beauty and variety of the Brecon Beacons.

Thanks to additional funding from the National Lottery the accessibility of the restored *The Life Story of David Lloyd George* (1918) will now be increased. A new 35mm print and a 16mm reduction have been made, the latter being 'stretched' to a ratio of 1:3 to enable the addition of a music sound-track for projection at 24fps instead of the original 18 fps. The funding has also enabled the Archive to invest in a Betacam recorder and a video projector, both of which will help increase access to this film.

Cataloguing

Following on from the publication of the first volume of an Archive catalogue, titles were selected for inclusion in a second publication. It was decided that it would be more cost effective and useful to put further 'publications' on a website rather than publish a hard copy.

Several large collections have now been fully catalogued, including

- The Buckley collection - deposited by the filmmaker's son. The films include scenes of India in the 1920s, and rural and upper class activities in 1930s west Wales.
- Mrs M.J.G. Davies collection - Mrs Davies filmed work on her farm and rural/community activities from the 1950s/60s-1980s.
- Isla Johnston collection - daughter of the owner of a Liverpool shipping company living and filming on the island of Anglesey in the 1930s
- Lady Rose McLaren collection - 1920s-1940s - showing upper-class gatherings in the grounds of the family home, with many of the participants playing in various dramas enacted for the camera.

The cataloguing of some of these collections has been greatly assisted by information provided by the depositor/filmmaker. Research for the documentation of other films in the collection has been on-going e.g. copies of relevant press cuttings/information were sought from local libraries and record offices throughout Wales and, being situated in Aberystwyth, the resources of The National Library of Wales were easily accessible.

Film Showings

A very successful year for the Wales Film and Television Archive both in terms of number of films exhibited and size of audience.

This year, film festivals throughout the world focused in on Wales and Welsh cinema. WFTVA prints were seen at festivals in Douarnenez (France), Cologne (Germany)

and Hiroshima (Japan) and in June the restored *The Life Story of David Lloyd George* was exhibited to an audience of 1,400 at the Sydney Film Festival in Australia. Closer to home, WFTVA prints were screened at venues in Brighton, Wolverhampton, Leicester, Norwich, Bangor, Swansea and Cardiff. Our continued partnership with the Welsh International Film Festival led to two separate events: a debate on the animation industry in Wales and the launch of David Lloyd George: The Movie Mystery, the book about the rediscovery, restoration and re-evaluation of *The Life Story of David Lloyd George*.

The Archive continues its commitment to showing film to community groups throughout Wales and this year held 6 filmshows at different venues throughout the country. We continued to provide Chapter Arts Centre in Cardiff with a monthly short film to accompany a main feature.

Publications

In October, WFTVA produced Archiffilm, its first newsletter, and further editions are planned for the forthcoming year.

As mentioned above, November saw the launch of David Lloyd George: The Movie Mystery. The book features a variety of articles from silent film experts such as Kevin Brownlow and Nick Hiley, historians like John Thompson and Peter Stead and personal testimony from those involved in bringing "the find of the century" back to the screen, e.g. silent film pianist Neil Brand and WFTVA Preservation Officer John Reed.

Other access projects

The production of the 15-minute Archive promotional film has continued; with Lottery funding secured for its completion it will be available for cinema and other distribution next year.

Budgetary, relations with governmental bodies

Efforts to persuade the Archive's governing body to incorporate the temporary and very insecure Cataloguing, Acquisitions and Access posts as part of the core staffing structure, have not yet proved fruitful. The campaign continues to stabilise this extremely frustrating staffing situation.

International relations

The Director attended the FIAF Conference in Prague and the Giornate del Cinema Muto at Pordenone, along with the Research Officer and Preservation Officer. The Preservation Officer also spent a very fruitful 3 weeks at the FIAF Summer School at George Eastman House in Rochester.

NEDERLANDS FILMMEUSEM, AMSTERDAM

Believe it or not, sometimes things can be a sweet dream and a nightmare at the very same time. Listen to this.

In January 1998 we were approached by our colleagues of the national Photo museum, which has the same mission as we have but for the field of Photography, and a new media institution, that is also subsidized by the central government, with the question: would we be interested to share a building with them and, although staying independent foundations as we are all now, start close collaboration on the common archival grounds and the new media developments. It so happened that the city of Rotterdam, where the institutions mentioned are situated, had offered a splendid location for this purpose and was prepared to also invest in the realization. It was almost too good to be true.

My deputy and me liked the idea and after having examined the proposition more closely to test its feasibility, we judged it would be possible and put the question before our board. This is where the nightmare started.

At first it seemed o.k.. The board found it a very interesting proposal too, but they would like to also give other cities, Amsterdam in the first place, the opportunity to offer a location and they urged us to inform the employees, which is in fact equal to notifying the press. So this is exactly what happened and within a day the Amsterdam local paper raised hell over the "fact" that the Filmmuseum would move to Rotterdam. It was only then that we realized that, without wanting to, we had started a major civil war.

In no time the only issue was Amsterdam versus Rotterdam and almost all parties involved or interested became completely blinded by this irrelevant topic and started to behave like a shower of unguided missiles.

However, the minister of Culture, that subsidizes all institutions involved, was so enthusiastic about the plan that he offered to finance some further research on and development of the idea. Our board decided that first of all we needed to investigate the main options that the Filmmuseum had for the future. So we commissioned a research institute to make a report based on talks with relevant specialists and literature and they concluded that we had two major options: either reinforce the museum/archival functions or become a competitor in the film branch, mainly as exhibitor. They put it all very black&white and it helped our board and us to firmly make up our mind in favor of the first option. This choice also implicated that our initial partners in the plan had the right profile in principle.

So as a next step the minister of Culture has asked both Amsterdam and Rotterdam to provide him with a proposition for a location of what he calls "an Institute for Image Culture", in which a combination of institutions as mentioned could be housed and prosper. In doing so he also committed the ministry firmly to the plan and it's financial implications. In the mean time the friends and enemies of Amsterdam and Rotterdam kept throwing mud at us and each other, but the only thing we now have to do is sit and wait. The 15th of March the cities will have to deliver their proposal to the ministry and each of them is working like hell to beat the other.

Whatever happens next, it is almost certain that we will face major changes in the near future. Our legal status, mission and present work will stay the same, although done in better circumstances (how about going from 11 locations to 2 or 3), but our working field will expand with for instance specific educational projects, exhibitions and mixed media projects with the other partners. The minister wants "his" institute opened in 2001, so if it all happens we are in for a lot of excitement and a wagonloads full of work, but we love it.

TO BE CONTINUED NEXT YEAR.

Hoos Blotkamp

ANNUAL REPORT 1998

1. ACQUISITIONS OF THE YEAR

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

- 86 posters of greek and foreign films, 120 stills and 450 photos.
- 320 films and 86 videocassettes
- 10 books and 80 periodicals on cinema
- 2 printing machines of the first studio of FINOS FILMS Co.
- An old ARRIFLEX camera
- 2 sound machines of studios ERA and FINOS FILMS, of the fifties
- 2 sound recording machines (with other relevant equipments).

2. PROGRESS IN THE FIELD OF PRESERVATION

A. PRESERVATION

The Preservation Department -which is an Archive's main field of activities- in the Greek Film Archive, due to its technical infrastructure operates its own vaults at Agia Paraskevi. As the aim of our Archive is to preserve not only our own collection but also both government agencies and private individuals we offer our advise whatever help is requested. The last five years, because of the great publicity of this Department, many individuals had turned to the Archive to ask for its technical assistance.

B. RESTORATION

During 1998 we restored the following films: 'The Barefoot Batallion' and "Agioupa", directed by Greg Tallas, "The Outlaws" directed by Nikos Koundouros and also, 14.500m from our archival material.

3. CATALOGUING - DOCUMENTATION - RESEARCH

A. CATALOGUING

The cataloguing of the entire Greek film production is still proceeding with new database which are accessible not only to our staff but also to researchers, experts and the public in general.

B. PUBLIC ACCESS- RESEARCH - STUDY

One important task of the Greek Film Archive is to help researchers such as historians, architects, anthropologists, sociologists, etc. who are interested not only in the historical development of the art of Cinema but also in drawing informations and facts which are included in the films.

To those who seeks for its help, the GFA disposes:

- its library,
- its videotheque and
- its editing table for individual screenings.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

A. FILM SHOWINGS

I. As our screening room is not yet ready to continue the programme of the Archive, we continued to make our screenings in the cinema PALLAS with the following retrospectives: ANDREI TARKOVSKY, FRANCOIS TRUFFAUT, ROBERTO ROSSELLINI and an Hommage to the CENTENARY OF THE ASSOCIATION OF THE GREEK THEATRE WRITERS.

II. EDUCATION PROGRAMMES

a) For the University Students and the Students of Cinema Schools

In collaboration with the Department of Media and Communications of the University of Athens and Pandios University, the GFA has organised screenings of films included in their curricula.

b) For the High School Students

In collaboration with the schools of all over Greece and their professors, were organised special visits with speeches, conducted tours to the cinema Museum and special screenings about the birth of Cinema and the first greek movies.

B. EXHIBITIONS

- * The great exhibition "Maros 50Years of Cinema" which started in our Cinema-Museum was carried out at the International Documentary Festival of Kalamata and also in Germany (Berlin & München) with great success.
- * The GFA organised in cooperation with the Ministry of Culture and the Net of Municipal Cinemas, an exhibition of "Greek Cinema Posters" and screenings of greek films restored by our restoration department. These films were: "The Adventures of Villar", "Social Corruption", "Maria Pentayotissa", "1922", "The Reconstruction" and "The Fire of Thessaloniki".
- * A big exhibition of Greek Cinema Posters took place in collaboration with the Association of Greek Directors and the Kinorama.
- * In the scope of the International Thessaloniki Film Festival and the Museum of Cinema of Thessaloniki, we collaborated for the following retrospectives: "Akira Kurosawa", "Nikos Koundouros", "Greg Tallas" and french classic documentaries.
- * Special screenings in municipalities, villages, institutes, etc. with films provided by our Archive took place such as in: The Olympia International Film Festival (for children & young people), the French Institute of Athens and Thessaloniki, the German Institute of Athens, Thessaloniki and Chania, the Labour Centre of Thessaloniki, the "Panorama of European Cinema" held by newspaper "Eleftherotypia" and many municipalities.
- * As it is established every year, the GFA contributed in many retrospectives of Greek Cinema abroad in cooperation with the Ministry of Culture, the Ministry of Foreign Affairs, Embassies, International Festivals, etc.

C. PUBLICATIONS

- * We published programmes-brochures for all the films and retrospectives presented in our showings.
- * For the exhibition of "Greek Cinema Posters" and the screenings of the "Restored films by GFA" we published two brochures concerning these two thematics.
- * We collaborated for the edition of the album "FIXED FRAME" for Nikos Koundouros, in the scope of the Hommage at the International Film Festival of Thessaloniki.
- * We edited a german-language album for the "Maros 50Years of Cinema" exhibition held in Germany.

5. INTERNATIONAL RELATIONS

- * On the occasion of the Truffaut Retrospective, Roger Crittenden was invited to present his book on "Day for Night" published by the BFI. He also held a seminar on the work of François Truffaut for the post-graduate students of the Department of Media & Communications of the University of Athens.
- * In the plenary session of ARCHIMEDIA in Bologna, in July 7th 1998. a decision was taken to extend the network to include both the Greek Cinematheque and the Department of Media & Communications of the University of Athens.
This partnership will become official in the year 2000 if the programme is reintroduced. In the context of this preliminary collaboration, three greek students have been chosen to participate in the programme of 1998-1999 and are following the introductory ARCHIMEDIA courses.
In the second cycle, concerning the activities of professionals, prof. Maria Cominos and her colleagues are preparing a project for the Udine section.

CINEMATECA DEL CARIBE

REPORTE ANUAL 1998

1. Adquisiciones del año

Los recursos de la Cinemateca para la compra de equipos y volúmenes de libros y revistas se destinaron a la dotación de equipos y repuestos para la preservación de materiales audiovisuales. Los equipos son: máquinas evaluadoras y limpiadoras de casetes en formatos beta y vhs; un deshumidificador, un equipo completo de repuestos para los proyectores que consiste de bombillas, ventanillas, pisadores, etc.

La colección de videos se incrementó en 40 clásicos del cine latinoamericano y universal.

2. Avances en preservación

Dentro de la tarea de recuperación del patrimonio audiovisual de la región del Caribe Colombiano, se estableció un convenio de conservación y preservación con el Canal Regional de Televisión -Telecaribe. El convenio incluye el almacenamiento, limpieza, identificación y catalogación de 8.755 casetes en formato beta y vhs. Esta colección corresponde a lo transmitido por ese canal durante doce años, es decir, desde sus inicios en 1986 hasta 1996. Lo importante es que se está trabajando para establecer un convenio que permita continuar la conservación de la colección.

En marzo se llevó a cabo un Simposio Regional de Archivistas del Caribe con la presencia del experto Joao Sócrates de Oliveira y los representantes de los archivos de la Filmoteca de la Unam de Ciudad de Méjico, la Cineteca Nacional de Venezuela, Televisión Nacional de Chile, la Cinemateca de Cuba, la Fundación para el Nuevo Cine Latinoamericano y representantes de los archivos colombianos, tanto de la Fundación Patrimonio Fílmico y la Cinemateca del Caribe. Además asistieron representantes del Ministerio de Cultura y Comunicaciones y otros directores de bibliotecas locales y regionales. El Simposio ayudó a determinar las características de un archivo de imágenes en movimiento en esta región del caribe colombiano.

Restauración de la película de los hermanos Di Doménico, pioneros del cine en Colombia y la película "La Opera del Mondongo" del realizador costeño Luis Ernesto Arocha.

El Centro de Documentación Audiovisual de la Cinemateca del Caribe

Es importante informar que la gestión propuesta el año pasado a través de la Gobernación del Atlántico, entidad territorial en la que se localiza la Cinemateca, dio frutos y que se asignó la suma de US \$ 530.000 para iniciar el proceso de Construcción y Dotación del Centro de Documentación.

También la Cinemateca ha seguido el proceso de petición de equipos al gobierno de Japón, esta vez mediante visita efectuada recientemente a la oficina de asuntos culturales del Ministerio de Relaciones Exteriores, entidad que se encargará de hacer la petición oficial de Gobierno a Gobierno.

Para los efectos de adecuación, se hizo una ampliación del convenio con Combarranquilla la sede donde funciona la Cinemateca y se anexó a nuestro contrato de arrendamiento un espacio técnicamente adecuado con la temperatura y la humedad relativa del aire debidamente controladas que permite prestar servicios de conservación y bodegaje a nuestros clientes.

La Gobernación del Atlántico ha destinado la suma de 26 mil dólares para la dotación de nuestro Centro que seguramente beneficiará a este proyecto. Esos recursos entran por la Cinemateca y se invertirán seguramente en equipo y en la dotación de libros, revistas y videos que enriquecerán nuestra colección.

3. Catalogación - Documentación - Investigación

Avances en la catalogación de 4.164 casetes en formatos beta y vhs.

Se ha diseñado una base de datos bajo Winisis, el software recomendado por la FIAF.

En cuanto a la investigación sobre la historia del cine en nuestro país, se continuó con el estudio sobre el cine silente en la Costa Atlántica hasta 1919. Esta investigación está consignada en fichas, tomadas de todos los medios escritos de la región que se encuentran en la Biblioteca Nacional en la capital, en Bogotá.

4. Acceso a la colección - Muestras de la colección

Hasta el momento, no se está prestando el servicio de atención al público puesto que está en proceso el diseño de la base de datos y la digitación de la información. La colección se utiliza para propósitos internos.

5. Exhibiciones - Publicaciones

Durante 1998, la asistencia a la sala de cine tuvo un promedio de espectadores de 30 personas por función para un total de asistentes de 23.953 espectadores. Esto implica un total de US\$70.000,00 en taquilla.

Se realizaron 803 funciones en las que se exhibieron, además de la programación regular basada en la distribución de cine del país que tiene énfasis en películas hechas en Estados Unidos, otras filmografías, gracias a los servicios culturales de las embajadas.

La Cinemateca imprime un programa mensual con la programación de las películas, horarios y una sinopsis

6. Presupuesto y Relaciones Gubernamentales

El presupuesto de la Fundación Cinemateca del Caribe en 1998 fue de US\$300.000,00 de los cuales el 88,9% corresponde a contratos suscritos con el Gobierno a través de las distintas secretarías culturales de la Alcaldía Distrital de Barranquilla, la Gobernación del Departamento del Atlántico y el Ministerio de Cultura.

7. Relaciones Internacionales

La Cinemateca ha recibido un apoyo importante de la UNESCO para la realización de planos arquitectónicos de archivos de imágenes en movimiento, así como para estudios, investigación, capacitación y asistencia a congresos del personal, la realización de seminarios y eventos referentes a realizaciones audiovisuales, así como para la adquisición de equipos y partes para la restauración de material y material audiovisual, para el proyecto de "Construcción y Dotación del Centro de Documentación Audiovisual del Caribe". También se obtuvo un aporte importantes de la Federación Internacional de Archivos de Televisión (Fiat) que le permitió este año entre otras cosas, participar en el congreso anual de esta entidad y compartir con la FIAF la capacitación de una funcionaria en el Summer School de George Eastman House, en Rochester, Estados Unidos.

Activity Report for 1997

A. Acquisition

1. Chinese feature films 133
2. Foreign feature films 43

B. Duplication

Duplication of nitrate films : 42 titles

C. Cataloguing and Documentation

1. Collection of periodicals : 220
2. Collection of dialogue script : 320
3. Collection of pictures : 2000
4. Collection of stills : 50
5. Collection of posters : 100
6. Service for visitors doing researches and consulting : 300 persons

D. Activity

1. Academic film screenings : 1000 , with 7,000,000 audience in total;
2. Celebrated in early October , 1998 the 40th anniversary of China Film Archive; activities organized include: exhibition of pictures and written documents related to China Film Archive.

E. Budget

Budget of 1998 is \$ 1,780,000 , slightly less than \$ 1,985,631 --- that of 1997.

F. International Contacts

1. Attending the 54th FIAF Congress in Prague;
2. Reception of the visiting North Korean Film Archive Delegation;
3. Sending 13 pre-1949 Chinese films for the " The Dance of the Dragon: 5000 Years of Innovation and Transformation " exhibition organized by Guggenheim Museum in New York;
4. Canadian Film Retrospective at China Film Archive;
5. Portuguese Film Retrospective at China Film Archive;

BEOGRAD

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Program Director: Dinko Tucakovi} (Mr)

International Relations: Srdjan Koljevi} (Mr)

ACTIVITIES REPORT - 1998

During the year 1998 JUGOSLOVENSKA KINOTEKA continued with the activities which follow upon the tradition and experience of forty seven years. Of course, we were considerably limited in our activities by the circumstances we live and work in, mainly the economic situation caused by the effects of war and the sanctions of international community. Even though the suspension of sanctions which referred to culture and arts made the international relations of JUGOSLOVENSKA KINOTEKA less restricted, the consequences of economic sanctions (like problems with banking) is still an obstacle in international business transactions and cooperation. The present economic situation in our country, has a negative impact on the financial resources vital to the functioning of JUGOSLOVENSKA KINOTEKA. In spite of that, in 1998, our institution has managed to carry out the tasks and funkcions laid out in the Statutes of FIAF.

1. In the course of 1998, there was 1721 new acquisitions both foreign and national, but mainly foreign. (In last five years our national production - in comparison to previous years almost came to a standstill.) For national production we have a good solution of legal deposit. Because of the lack of space 2248 prints were cleared from the Archives. Of the acquired titles, majority are feature, and some documentary films. Computer catalogisation of the films was continued, and 2118 new titles were entered, the national film production was given priority in this task, so national computerized catalogue is now completed.

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

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

The nitrate film collection (consisting of 3000 prints) is safe, placed in 9 "bunkers" that are constructed according to regulations proposed by FIAF, and our national law. However, this depot is not far enough from the nearest settlement (part of city); - as our law concerning fires require.

Another problem that limited our progress in the field of preservation and restoration is the fact that our laboratory had to be shut down five years ago, due to economic blockade and international sanctions which prevented us repair it, even if we had the means to do so. For the same reason, practically all national film laboratories are shut down, or had to cut their work short. To make a new or a protection print posed an all but insurmountable problem which could be solved only with the laboratory abroad.

3. Cataloguing is another aspect of our work in which we are trying our best to solve the problems we have in the process of computerization. 2118 films are catalogued during last year, and all our entries give an accurate and detailed information to researchers. Computer catalogisation of national film production is finally completed. Of course, in the field of computerization we also face the direct or indirect consequences of international sanctions (the price and quality of computers, and computer programming).

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

We loaned 215 films to film schools that exists in our country (Faculty of Dramatic Arts of Belgrade Arts University, and two newly formed private film schools).

The photo archive of JUGOSLOVENSKA KINOTEKA, in 1998 acquired 583 new stills, 128 posters and considerable number of documents.

4. THE MUSEUM OF JUGOSLOVENSKA KINOTEKA (our movie theater with 180 seats) was very active, with 1288 screenings during the year which is the largest number per year up to date. The percentage of filling of the theatre changed during the year, due to social and economic circumstances, and according to general attendance to movies, - but the average is 66%.

We screened many different programmes based on the films from our Archive, but also we managed to organize a number of special retrospectives and festivals in collaborations with the Cultural Centers of France, Germany and Italy, and with embassies of Spain, Czech Republic, Norway, China and Mexico. Lectures on film history and special programmes dedicated to the cinematographies of these countries were organized. In coordination with the programmes, many special exhibitions and promotions took place in the hall of the Museum (14 exhibitions).

But, as JUGOSLOVENSKA KINOTEKA is the only institution of this kind in our country - we screened 592 films in 16 different cities of Serbia. We organized 17 exhibitions outside of Belgrade.

Last year we managed to publish 4 books in cooperation with two publishing companies, even though we do not have a planned budget for this activity. We also published a special publication for each retrospective or festival.

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

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

Because of the limits in terms of financing and budget, we still have a staff of 43 full time employees, even though we need much more (bearing in mind the amount of work, and size of the collection).

6. The international relations of JUGOSLOVENSKA KINOTEKA in 1998 were satisfactory. After a period of international isolation and problems caused by the effect of sanctions, our institution is back on the international scene, playing again an important and constructive role, as it always did in history of the FIAF.

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

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

Together with the Hungarian Film Archive we have an initiative for creating a kind of (informal) regional organization, similar to ACE, only on a regional levels. Together with other archives from neighbour countries we publish film magazine MOVEAST. On the basis of regional common interest, we have good cooperation with all film archives in this part of Europe, including the Republics of former Yugoslavia (that are also included in MOVEAST).

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

Considering the circumstances in which JUGOSLOVENSKA KINOTEKA carried out its activities and the difficulties it was faced with, the year 1998 can be assessed as a successful year for our institution.

Pacific Film Archive
1998 Activities Report

ACQUISITIONS

The Pacific Film Archive acquired 277 films and 849 videos in 1998. Especially notable were Straub/Huillet's *FROM TODAY UNTIL TOMORROW*; sixteen Japanese feature films including works by Hideo Goshu, Keisuke Kinoshita and Rentaro Mikuni; and several titles by Allan Francovich. Another important gift consisted of nineteen international features including Jiri Menzel's *LARKS ON A STRING* and *END OF OLD TIMES*, as well as a 1987 film by Robert Frank and Rudy Wurlitzer, *CANDY MOUNTAIN*.

Significant additions to PFA's avant garde and independent holdings were a collection of twenty-six American avant-garde films including works by Bruce Baillie, Bruce Conner, and Will Hindle; ten titles by Academy Award winner Steven Okazaki; originals for Larry Jordan's animated films; more than four hundred video works from La Mabelle; and the historic National Center for Experiments in Television's collection of video tapes.

PRESERVATION

Continuing its emphasis on saving American independent and avant-garde films, PFA preserved Trinh T. Minh-ha's *SURNAME VIET GIVEN NAME NAM* (1989, 16mm, color, sound, 108 mins.); Charles Burnett's *MY BROTHER'S WEDDING* (1983, 35mm, color, sound, 116 mins.), two Newsreel documentaries *BLACK PANTHER AKA OFF THE PIG* (1968, 16mm, b&w, sound, 20 mins.) and *PEOPLE'S PARK* (1969, 16mm, b&w, sound, 25 mins.).

In addition, four short San Francisco documentaries/excerpts dating from the 1930s were transferred from 35mm nitrate to safety stock, a total of 10 mins., 21 seconds of b&w sound footage: *STRIDING AHEAD WITH SAN FRANCISCO*; *SS PRESIDENT HOOVER: NEW OCEAN LINER RECEIVES NOISY WELCOME*; *RUNNING AROUND SAN FRANCISCO FOR AN EDUCATION* (S.C. Long); *HARBOR GLIMPSES* (C.R. Skinner).

Preservation elements were made for video tapes by Ant Farm and for selected video works by William Wegman.

CATALOGING - DOCUMENTATION - RESEARCH

PFA continues to upgrade its film catalog records to minimal level MARC records which provide access by title, alternate titles, director, country and year of production. Most records have additional access by genre, subject, and technical and

Pacific Film Archive Report

cast credits. In 1998, 372 records were upgraded to minimal level, and 468 films and videos were catalogued to inventory level. The number of films catalogued in 1998 was reduced because we were unable to secure funding for cataloging for roughly six months. Happily, we have now received a grant to support cataloging for the next year, and hope to increase the number of records catalogued in 1999 substantially. We also 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 mid 1999. Both the film catalog and the book catalog are currently available on-line at public terminals located in the PFA Library.

During 1998, the PFA Library acquired 158 books, 278 periodical issues, 594 stills, and 51 posters. An additional 2,000 clippings files of reviews, press kits, interviews, and other documentation were compiled. 1,138 reference requests were answered by phone or mail, and 697 researchers used the library in person. 302 researchers viewed films or videos in the study center during 1998.

In May, the PFA was awarded \$160,000 from the National Endowment for the Humanities to continue work on "Cinefiles", PFA's Film Document Imaging project. The database currently holds roughly 17,000 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. We are now selecting materials describing films by major international directors for priority in processing, which will make the database significantly more useful for research and study. 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, as well as files on films by over 30 directors. 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 SHOWINGS

PFA's public exhibition of film and video presented 542 programs, 1,027 film and video titles, during 1998.

Retrospectives were devoted to Edward Yang, Karel Kachyna, Shohei Imamura, Sergei Eisenstein, Olivier Assayas, Robert Wise, William Wegman, Sam Fuller, Allan Francovich, Kim Ki-young, Tai Kato, Robert Bresson, and Susumu Hani.

Pacific Film Archive Report

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 7th International Children's Film Festival.

Thematic series presented by PFA included Unofficial China: The New Documentary Movement; Japanese Literary Adaptations; Mexican Experimental Cinema and Video; Go Van Gogh: Artists in Cinema; The Way We Wore: Fashion and Cinema; Mightier than the Sword: Women Screenwriters in Hollywood; Aged to Perfection: Works about Older People; California Newsreel at 30: Library of African Cinema; and ARTE: and Television without Borders.

National cinemas were also represented with Hungarian Cinema: Then and Now--a broad selection of fiction features from the 1930s to the present, and Inner Landscapes: Finnish Cinema--fiction and documentary from the silent period to the present.

PFA devoted one day each week to programs featuring video art and experimental cinema with frequent guest appearances by film and video makers. Within this context, Michel Bouhours of the Centre Pompidou provided the complete film works of Man Ray in newly preserved prints, and the Cinematheque Francaise provided a selection of newly discovered and preserved 1920's experimental French films. Author and teacher Scott MacDonald co-curated 6 programs of international experimental and independently made films based on his book A CRITICAL CINEMA.

PFA continued its ongoing collaboration with numerous University departments to program films in conjunction with courses, (for example, Third World Cinema, Italian Neorealism and Marxism, Luis Bunuel as Auteur, History of the Avant-Garde), and to co-present, with the Film Studies Department, an introductory course on world cinema in the Spring semester.

BUDGETARY MATTERS

Last year's report informed of the seismic retrofit situation facing our entire building (museum and archive). This does not affect the off-site vaults or safety of film and video collection. It is estimated that a minimum of \$25,000,000 would need to be raised to correct the building; much needed expansion of present space combined with retrofit would most likely cost more. It is uncertain at this point which course of action will be taken to address the current building: straight retrofit, retrofit with expansion or start over with a new building. But a final decision must be made soon and a major fund raising campaign will be necessary in any event.

Meanwhile we must close the PFA's exhibition facility, the 234 seat theater we have used since 1971. A temporary (up to 5 years) facility which has been designed and for

Pacific Film Archive Report

which construction has already started will be provided for the theater (it will be shared with an academic department as a lecture hall). We anticipate moving all public and classroom exhibition into this theater by September 1999. Our present theater will close in July or August; and University class or private use of the theater already ceased as of Jan.1, 1999.

The building costs (for improved or new structure), cost of moving into temporary quarters not only for the theater but eventually for entire department when present building undergoes construction, will necessitate a double burden of raising money for the building in addition to annual fund raising for general operating. This is of course a dramatic budgetary issue requiring adjustment of present priorities.

Maintaining traditional and desired levels of public service with the current level of staffing under these special circumstances is indeed challenging if not daunting.

Activities in 1998

1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by approx. 49.000 reels of feature films and documentaries.

Among the acquired films should be mentioned in particular:

- 71 reels Pathé-Wochenschau before 1914
- 1 reel hand-colored material (feature film) 1910

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

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

49 reels of film /cassettes (video) regarding the subject Holocaust were deposited by private hand in the archive's vaults.

2. Progress and problems in the field of preservation

777 reels of nitrate film have been transferred into safety stock.

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

3. Cataloguing , documentation and research

1.462 researchers visited the Bundesarchiv-Filmarchiv viewing 5.035 reels/649 cassettes (video) at our own facilities and used 9.685 documents related to film.

4. Film showings , exhibitions and publications

During the "41.Internationales Leipziger Festival für Dokumentar- und Animationsfilm" (41. International Documentary and Animation Festival Leipzig 1995) the Bundesarchiv-Filmarchiv organized and presented the retrospective "Alles Trick: Deutscher Animationsfilm bis 1945" (All trick: German animationfilm till 1945), as usual accompanied by a booklet with the same title.

Exhibitions were arranged in co-operation with the following institutions:

Georg Wilhelm Pabst (Berlin / Wien / Paris), organized by Stiftung Deutsche Kinemathek.

Bundesarchiv-Filmarchiv

In addition the following film projections were made by the Bundesarchiv-Filmarchiv:

- with the Deutsches Historisches Museum Berlin: a yearly film series for the Zeughaus-Kino;
- with the Berliner Filmkunsthaus Babylon: French Avantgarde films
- with Volkshochschule Minden: German films of the fifties
- with the Goethe Institute: various film events

The Bundesarchiv-Filmarchiv arranged and prepared the pre-congress Cinegraph.

(This can of course be only a selection of projects.)

Articles concerning the Filmarchiv were regularly published in the periodical „Mitteilungen aus dem Bundesarchiv“.

A film finding aid „Die Anfänge der Kinematographie in Deutschland. Der Bestand der Firma A. Schimmel im Bundesarchiv-Filmarchiv“ was published.

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 is 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 approx. 1.5 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 in Prague.

He also gave a lecture in his role as chairman of the Audiovisual project group of ICA in Gerona.

Mr Harald Brandes took part in sessions of the Technical Coordinating Committee in Ghana and Yemen.

Staff from the Filmarchive Riga and from Indonesia visited the technical department of the Filmarchiv in Berlin-Wilhelmshagen.

7) Miscellaneous

Instruction for trainees.

FIAF Report 1998
Stiftung Deutsche Kinemathek

1. Acquisitions

A total of 1,496 film titles were acquired, of which 822 can be used for SDK distribution. Four films were recopied from nitrate film onto safety film, two films were restored.

Only a start could be made on the urgently necessary preservation of the nitrate films, which inspection had shown to be already deteriorating.

The film copies of the Berlin distributor Basis-Film were procured, as well as the entire film archive of the Berlin Literary Colloquium. Cooperation with the Academy of the Arts on taking over the film material continued. A private collector presented his collection of 241 16mm copies of national and international film productions to the Kinemathek. Acquisition of the negatives of dffb productions (German Film and Television Academy Berlin) began production that dates back as far as 1966.

The various sections of the film-related collections obtained the following material:

- About 12 metres of shelf space of written material, including about 2,700 press releases, programmes, advertising materials, etc., as well as about 400 scripts
- About 300 metres of shelf space of estate collections, which represent 14 acquisitions, including the document collections of Steven Bach for his book "Marlene ñ Life and Legend" and of Patrick McGilligan for his book "Fritz Lang. The Nature of the Beast"; the most comprehensive collection came from the Berlin production and distribution firm Basis-Film, containing production records and stills; in the exile field, the collections of Erich Pommer, Szöke Szakall, and Joe Pasternak were obtained
- About 4,700 new stills
- 658 posters of contemporary productions and the German premiere poster for "The Last Command"
- 7 costume figurines for the Bergman film "Abend der Gaukler".

2. Progress in the Field of Preservation

2.1 Films

Technical inspection of film material continued. 12,016 metres of nitrate film material, 1,055,778 metres of 35mm film and 130,922 metres plus 486 reels of 16mm safety film were inspected, repaired where necessary, and technical reports prepared. The technical inspection showed that a total of 155 titles needed to be withdrawn: 139 because they were worn distribution copies, 7 titles on nitrate film that had deteriorated, and 9 deteriorated titles suffering from the so-called "vinegar syndrome" due to improper storage.

A total of 8,171 metres of 35mm and 366 metres of 16mm were copied.

The negotiations begun in 1997 with the Federal Archive-Film Archive have meanwhile resulted in a co-operation agreement regulating the storage of archival materials of the film department.

3. Cataloguing - Documentation - Research

3.1 Films

982 titles were archived and catalogued for the Kinemathek collection. The numbering system was changed for a total of 2,141 titles, which were electronically recorded.

Within the context of non-commercial distribution by the SDK, 1,065 films were lent out to film clubs, communal cinemas, universities, and fiaf archives. In addition, 182 visitors viewed a total of 434 films on 204 days on the SDK premises.

The film department received a total of 987 enquiries on its stocks.

3.2 Film-Related Collections

Around 6,700 film titles were added to the ADP master data, so that some 29,000 records of archival material in the possession of the Kinemathek are now accessible.

In the document archive 5,000 new records were added to the original title file, which now comprises 14,000 records. The estate collection archive covers 16 collections of various sizes. 4,000 new items were added to the script file, giving a total of 13,000 scripts on record. In the stills archive, ADP accessioning was started only in late 1998. In the graphic archive, a picture database containing 835 items was created for the collection of the late art director Erich Kettelhut, best known for his work for Fritz Lang ("Die Nibelungen", "Metropolis"). In addition there is a collective file with more than 800 entries on costume designers and art directors on whom the graphic archive has material.

In establishing a data pool on the pre-1945 German-language film poster, 700 posters of the Federal Archive-Film Archive were digitised and added to the file. Together with the collection of the Kinemathek, some 2,100 pre-1945 posters are now recorded. The project is to be continued. About 2,000 posters from the period after 1945 were accessioned, and to some extent digitised. The file on post-1945 posters now contains some 11,500 entries.

By the end of 1998 accessioning of all sections of the Marlene Dietrich Collection Berlin had been completed, with the exception of written documents. The inventory includes: 3,247 textile items, 618 graphic items, 1,694 three-dimensional individual items, and 200 bundles of documents, 1,618 sound recordings (originator not Marlene Dietrich) and 862 sound recordings (originator Marlene Dietrich), 31,000 photographs, and 10,000 star postcards, as well as 2,014 metres of 16mm home movies. Of the written material, about 185,000 sheets of paper and 4,350 document items have so far been accessioned. The entire inventory has been recorded electronically. Some sections have been photographed and digitised. A 41-page provisional final report giving exact information on the collection, restoration/preservation, exploitation, and sub-collections (supplementary acquisitions) is available in the Kinemathek.

The Kinemathek participated in the project "100 Films", which brought together the holdings of German film archives on the 100 most important German films on a CD-ROM. About 950 documents/objects from the collections were digitised and documented.

The document and estate archive received 158 visitors on 329 days. About 500 telephone and 380 written enquiries were dealt with, and items made available for six exhibitions.

The graphic archive received 103 visitors. Drawings and posters were lent for four exhibitions.

The stills archive was visited by 1,293 users; there were 396 despatch or loan transactions, and participation in 8 exhibitions.

The "special effects" section lent out 92 objects, and 24 were lent by the "film technology archive".

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. Organisational preparations were made for the SDK to take over the library, planned for January 1999.

4. Film Showings - Exhibitions - Publications

4.1 Film Showings

On the occasion of the 48th Berlin International Film Festival, the Kinemathek organised a retrospective on Curt and Robert Siodmak. Curt Siodmak came to Berlin for the occasion. The homage of the Film Festival was devoted to the French actress Catherine Deneuve, who, as guest of honour, was awarded a Golden Bear for her life work. In the context of the retrospective, a Kinemathek special event was the showing of the film "Louisiana Story" in a version restored by the UCLA Film and Television Archive. In the course of the year, the film was also shown at various festivals and at special performances in New York, Mexico City, London, Edinburgh, and Freiburg.

During the year, the Kinemathek also presented:

The film series "Deutsche Kinemathek Presents" with monthly showings (in co-operation with the German Historical Museum);

Symposium, retrospective, and workshop discussions on the subject "Abgründe der Phantasien. Der deutsche Kriminalfilm" ("Depths of Fantasy. The German Detective Film") were organised in the context of the 1st Berlin Film Encounters.

A seminar - with film screenings - on the director Victor Vicas was staged under the direction of Peter Nau.

In the framework of the Art Festival in Weimar, the Kinemathek showed the restored version of the film "Gefahren der Brautzeit" in collaboration with the Goethe Institute.

4.2 Exhibitions

Various exhibitions on Marlene Dietrich were organised: in the Hagen Municipal Museum; for the headquarters of the Goethe Institute in Munich an exhibition was planned that is to be shown world-wide in different cities until the end of 2000; 440 items were also made available for ten exhibitions.

The exhibition "Ufa Film Posters" was shown from January to March in Berlin, and from September 1998 to January 1999 in the Museum of Modern Art in New York.

4.3 Publications

In keeping with the established tradition, monographs were published on the Berlinale retrospective/homage themes "Siodmak Bros." and "Catherine Deneuve". The catalogue "Das Ufa-Plakat/Ufa Film Posters. 1918-1943" appeared in German and English, two issues of "FilmExil": 10 - Filmkomponisten im Exil II, and 11 - Exil Palästina. No. 11/12 were published, the journal "FilmGeschichte" was published and the series "FilmHeft" was continued: 2 - "Robert & Curt Siodmak. Filmbblätter zur Retrospektive", 3 - "Abgründe der Phantasie. Der deutsche Kriminalfilm. Filmbblätter und Materialien." In collaboration with the House of the Documentary Film/Museum of Modern Art, "Filming Robert Flaherty's 'Louisiana Story'. The Helen van Dongen Diary" (German and English edition) was published.

5. Budgetary Matters, Relations with Governmental Authorities

In summer 1998, a co-ordinator was appointed to handle and plan organisational, financial, and technical affairs for the Film House with Museum.

After intensive negotiations with governmental authorities, an extraordinary increase in public funding of the Kinemathek was agreed for the preparation and operation of the Film House with Museum from 1999, justified by higher staffing requirements, the cost of fitting out and equipping the museum, additional events, and extended functions. This involves a change in the form of funding.

6. International Relations (FIAP 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.

Eva Orbanz, Werner Sudendorf and Christine Kisorsy attended the FIAF Congress in Prague. Eva Orbanz also attended the meetings of ACCE/ACE and the board meeting of ACE.

7. Special events - miscellaneous

On 8th December 1998, the 20th anniversary of the German Kinemathek Association (Kinemathekverband der Bundesrepublik Deutschland) was celebrated at an official function in Bonn.

Construction of the Film House continued. By the end of the year the preliminary building works had been finished with completion of the 9th storey. Preparation of the building plans involved extensive negotiations on interior work, special technical measures, and the financial requirements of the Film House.

A Circle of Friends and Sponsors has been founded to support the planned film museum

3rd March 1999

eo.

Hans Helmut Prinzler



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ANNUAL REPORT-1.998

1. Acquisitions

Private archives of commercial producers were added to the main collection during the year, for a total of 3,014 units of film and video.

2. Preservation

Silent feature "Bajo el cielo antioqueño" preservation was completed, and several private screenings were programmed with persons related to the original production and to the long preservation process.

3a. Cataloguing

Many new titles were catalogued, and some were added to the data bases.

3b. Documentation

Data bases for the Documentation Center were created and are now operating. microfilming of documents continued.

3c. Research

4. Showings

Besides regular collaboration with film societies and cinemathèques, we participated in the third Salon of audiovisual authors, organized by FIAF Member Cinemateca del Caribe in Barranquilla

7. Special events.

We were active in the discussion of a law project concerning all archival activity in Colombia.

Also we were invited to be one of the six founding members of a new Fund for the Promotion of the Cinema, together with national producers, Filmmakers, Distributors and Exhibitors.

MIEMBRO
DE LA FEDERACIÓN
INTERNACIONAL
DE ARCHIVOS FÍLMICOS

fiaf
:100: cinema

Rapport d'activités 1998 des Archives du film et du dépôt légal du CENTRE NATIONAL DE LA CINEMATOGRAPHIE

Une nouvelle structure administrative est venue renforcer les politiques patrimoniales cinématographiques du Ministère de la Culture et du CNC cette année, avec la nomination de Monsieur Marc Nicolas au poste de Directeur général adjoint chargé du patrimoine. Marc Nicolas prend la charge du développement de la Maison du Cinéma qui regroupera la Cinémathèque française et la Bibliothèque du Film à la Maison du Cinéma. Gérard Alaux a quitté son poste de Directeur des Actions patrimoniales pour rejoindre l'École du cinéma, la FEMIS ; il est remplacé par Monsieur Jean-Baptiste Diéras. Le développement de la Maison du Cinéma est et sera dans les années à venir le point d'orgue de l'harmonisation de toutes les actions patrimoniales cinématographiques.

1. Acquisitions de l'année

Un total de 2.268 nouveaux titres ont rejoint les collections, dont : 638 longs-métrages (402 au compte du dépôt légal) et 1.630 courts-métrages (556 au compte du dépôt légal), soit 1.213 films de fiction et 1.055 de non-fiction.

Le rapatriement des dépôts nitrate de la Cinémathèque de Toulouse est terminé. Tous les films ont été automatiquement inventoriés et automatiquement sélectionnés pour la programmation des restaurations si ces nouveaux dépôts contenaient des éléments uniques. Toutes les collections majeures ou mineures connues de films nitrate ont été regroupées aux Archives du film et du dépôt légal du CNC. Le dernier en date est celui de la Cinémathèque Corse.

Les nouveaux dépôts nitrate qui nous parviennent sont désormais des découvertes occasionnelles par des réalisateurs ou des producteurs dans leur travail de recherche ou par des particuliers.

2. Conservation, restauration et autres travaux sur les collections

Le total des films traités dans l'année est de 963 titres : 159 longs-métrages (dont 70 nouveaux titres) et 804 courts-métrages. La proportion de fiction et non-fiction demeure égale aux années antérieures : 454 fictions et 509 non-fictions. Par contre, la proportion de films restaurés avec un travail très complet pour la reconstitution des intertitres et reconstruction des films s'est accrue avec presque 80% d'œuvres restaurées, seuls les films très incomplets restent à l'état de sauvegarde.

La production globale de films traités dans l'année est de 1.6 millions de mètres pour 540.000 mètres de nitrate originaux.

Le projet le plus ambitieux et complexe de l'année, en terme de travaux de restauration, a été « *La vie des Juifs en Palestine* », 1913, en association avec la Cinémathèque française et l'Archive d'Israël et Cinémathèque de Jérusalem dans le cadre de la saison culturelle en France « *Israël au miroir des artistes* ».

Après avoir soigneusement transféré sur support polyester la totalité des informations contenues dans la centaine de petites bobines, négatifs noir et blanc non montés et avec les indications de montage, nous avons décidé de réintégrer les intertitres retrouvés en Israël et de les traduire en trois langues : français, anglais et hébreu. Un bref historique de ce documentaire recherché depuis 70 ans par les historiens a été rédigé et inséré en début de film -voir aussi section.

17 films long métrages de muets américains, uniques exemplaires souvent en version française (vérification avec la base Namid) ont été sauvegardés et restaurés cette année. Une recherche appliquée avec un laboratoire spécialisé de recherche, dédié aux collections du Ministre de la Culture, a été conçue pour traiter les bactéries des films moisissés. Mise en place à la fin de 1998, elle se terminera en 99. D'ores et déjà nous avons pu identifier les types de bactéries présentes dans nos collections, en procédant à des analyses microbiologiques sur des échantillons de films contaminés. Suivront une étude de l'activité antifongique de quelques produits connus, des tests *in situ*, et un examen des traitements sur les matériaux, la détermination des mesures préventives et les analyses de l'air dans les salles de stockage. L'action du perchloréthylène sur les bactéries lors du lavage et du tirage en immersion des films en cours de travaux a été testée pour analyser son action.

3. Catalogage, documentation, recherche

1.067 titres ont été inventoriés (soit 2.498 boîtes). Tous les films français, de 1895 à 1955, ont été inventoriés et tout nouveau dépôt nitrate est automatiquement inventorié à son arrivée. Tous les films du dépôt légal sont aussi inventoriés et techniquement analysés de manière à pouvoir renvoyer des copies défectueuses.

Le gros travail de l'année (qui se terminera en 1999) a été la mise en place d'un inventaire accéléré et minimal des collections nitrate étrangères, parmi lesquelles certains pays sont susceptibles de retrouver des films perdus.

Le projet de base catalographique élaboré en commun avec la BIFI, CINEDOC, a pris du retard en raison des changements informatiques intervenus lors de la mise en place de Windows NT aux Archives du film et du dépôt légal du CNC.

La grille documentaire avec toutes ses déclinaisons pour un catalogage complet a été validée et est prête à l'emploi, dès que le système est opérationnel. Cette base sera particulièrement importante dans le projet de la Maison du Cinéma pour le partage en commun du catalogage parmi toutes les institutions. Ce projet est comparable au projet NAMID mis en place aux Etats-Unis.

4. Projection, publications, consultations

Le nombre de demandes traitées dans l'année est de 257 pour 577 longs et courts-métrages prêtés. Les demandes émanent de l'étranger (56) et d'institutions françaises (201). En tout, il y a eu 94 demandes FIAF (France et étranger).

Quelques exemples de manifestations auxquelles nous avons participé activement :

Continuation de la programmation : « *Persistence des images* » à la Cinémathèque française, avec, une fois par mois, un programme de films restaurés. || La présentation « Live », 10 fois par an au Forum des Images, d'un programme de longs et courts. || Le Festival du Court-Métrage de Clermont-Ferrand, avec un programme de films Lumière, de courts ayant trait à cette ville. || Le Goethe Institut pour la rétrospective Pabst avec les versions françaises de ses films.

|| L'Institut Jean Vigo pour le festival des films africains. || Will Day au Colloque de Brighton. || « *La nuit du cinéma dans les musées nationaux* », organisée par la Caisse des

Monuments Historiques. II Programme de films « *de résistance et de collaboration* » pour le Festival du court métrage en plein air de Grenoble avec la Cinémathèque de Grenoble. II Rétrospective Duvivier au NFTA/BFI à Londres. II Le Forum du Cinéma de Strasbourg. II Colloque et rétrospective René Clair. II Rétrospective Feyder au Centre Wallonie-Bruxelles à Paris. II Hommage à Jean Grémillon au CRAC de Valence. II CinéMémoire à la Cinémathèque de Toulouse.

Le projet de restauration de « *La vie des Juifs en Palestine* » a pu être programmé au Festival du film à Jérusalem en Juillet, puis au Festival de Londres en présence d'Eric Le Roy puis trois fois programmé au nouveau Musée des Arts et de la Culture du Judaïsme à Paris et présenté par Eric Le Roy, Michelle Aubert et l'historien Yacob Gross. Toutes ces programmations se sont faites dans des salles pleines avec un public assidu pour ce documentaire de 1913, de 70 minutes qui contient des images touchantes et rares de l'histoire des premiers pionniers juifs dans la région.

Compte tenu de la situation juridique de ce film produit par un groupe de sionistes russes disparus, nous avons décidé que la Cinémathèque de Jérusalem et l'Archive d'Israël assumeraient la responsabilité juridique d'une édition vidéo indispensable pour répondre aux demandes du public et des besoins pédagogiques et remboursera au fur et à mesure des recettes le CNC pour la restauration du film. Plus de 1000 personnes ont vu ce documentaire en salle entre juillet et décembre 98 grâce aux seules projections culturelles listées ci-dessus. A l'initiative de la Cinémathèque, le film sera programmé dans les circuits appropriés en Israël et dans les pays anglophones.

5. Administration

10 collaborateurs ont quitté les Archives suite à des départs et mutations ce qui a donné lieu à 8 recrutements externes et 7 promotions. 12 étudiants stagiaires ont été accueillis pour des périodes de 4 à 8 semaines. 10 vacataires ont été recrutés pour des apports ponctuels (congés maternité ou projets spécifiques).

La formation continue est toujours aussi intense avec 346 jours de formation pour 78 agents recevant des formations bureautique, documentaire, gestion et technique.

Les activités juridiques sont particulièrement fécondes avec 100 conventions générales de dépôt signées et de nombreuses conventions particulières portant sur les films restaurés. D'autre part, la juriste travaillant de concert avec le département des programmations des restaurations et de l'accès aux collections est en mesure d'analyser des cas juridiques difficiles. Une base de donnée sous EXCEL a été mise en place pour actualiser le service des prêts et renseigner au plus vite de la situation juridique des films régulièrement demandés.

6. Relations internationales

Les étudiants de la formation européenne Archimédia ont été reçus avec enthousiasme pour une période plus longue, de 4 jours à Bois d'Arcy. La formation 98 qui a inclus plusieurs collègues d'archives et des étudiants qui avaient fait des stages, a été particulièrement intéressante.

Un échange fructueux de films a été concrétisé avec Le Gosfilmofond à Moscou qui célébrait en Octobre son 50^{ème} anniversaire en présence de nombreux collègues dont

Michelle Aubert qui a offert pour l'occasion les films Lumière nouvellement restaurés tournés en Russie.

Pareillement, nous continuons nos échanges avec la Cinémathèque Suisse et Michelle Aubert était aussi présente aux célébrations de leur 50^{ème} anniversaire en décembre.

En tant que Présidente de la FIAF, Michelle Aubert a participé à toutes les réunions du Comité Directeur lors du Congrès annuel à Prague et à Puerto Rico. A plusieurs réunions au secrétariat FIAF à Bruxelles pour le recrutement de personnel et le PIP. A la TABLE RONDE des ONG de l'audiovisuel de l'UNESCO à Londres avec Roger Smither où la proposition du prochain Joint Technical Symposium, Paris, Janvier 2000 a été acceptée.

Elle est aussi intervenue à ce titre au Congrès Annuel de IASA qui s'est tenu cette année à Paris.

Les Collègues FIAF et étrangers reçus à Bois d'Arcy, hormis ceux déjà cités, sont Monsieur Gargouri, administrateur de la Cinémathèque Tunisienne, Monsieur Baba Hama et son équipe du FESPACO et président de la Cinémathèque Africaine, avec lesquels nous échangeons films et matériel divers, Madame Farida Mareis, historienne et chercheur sur le cinéma Egyptien des premiers temps, sont venus également les administrateurs de l'Union Latino qui souhaitent développer les actions en faveur du cinéma et avec lesquels Michelle Aubert a discuté d'un grand nombre de projets FIAF dans lesquels l'Union Latino pourrait s'investir. Ils seront d'ailleurs présents à Madrid.

Le Directeur général du CNC, Marc Nicolas et Michelle Aubert étaient présents à un colloque consacré au Patrimoine, aux Rencontres de Beaune, où de nombreux réalisateurs et producteurs européens et américains étaient aussi présents. Le compte rendu de ce colloque est accessible en français au SAFDL. Mme Estuko Takano, Président du National Film Center à Tokyo a visité longuement les Archives après son séjour à Cannes. Un déjeuner Patrimoine a eu lieu à Cannes en présence de 15 collègues de la FIAF réunis par Marc Nicolas et Michelle Aubert à la demande de la Ministre de la Culture, Mme Trautmann, pour évoquer les principales actions menées dans les différents pays, problèmes et politiques convergentes. Mme Trautmann s'est encore prononcée en faveur de politiques européennes en faveur du patrimoine cinématographique au Forum de Strasbourg.

7. Projets spéciaux

Outre l'organisation du Symposium Technique Mixte - JTS Paris 2000 - où la question du Syndrome du Vinaigre sera abordée, les Archives du film et du dépôt légal du CNC vont - au cours des années 99 et 2000 - effectuer les recherches suivantes :

- Recherche appliquée sur le syndrome du vinaigre, sa détection et la mise en place de veille et de mesures préventives, en collaboration avec Bertrand Lavédrine, directeur du Laboratoire du Centre de recherche et des arts graphiques.
- Etude de danger et prospective des dégradations futures des supports nitrate stockés au Archives du film et du dépôt légal du CNC dans les conditions actuelles, avec l'« Institut national de l'environnement industriels et des risques » et en liaison avec les autorités préfectorales et les sapeurs pompiers.

Bien entendu, le projet culturel phare - auquel participent plusieurs collaborateurs des Archives du film et du dépôt légal du CNC dans des réunions de travail et de pilotage, dès cette année - c'est la Maison du Cinéma, située dans le 13^{ème} arrondissement de Paris (métro Bercy), en face de la Bibliothèque Nationale de France, dans un bâtiment construit par Franck Gehry (ancien AMERICAN CENTER), qui va être spécialement aménagé.

RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'année 1998 s'est révélée riche d'importantes activités pour la Cinémathèque de Bologne qui se prépare à l'ouverture de son nouveau siège dont la première partie devrait être inaugurée durant l'automne 1999.

1 - CONSERVATION

Dans ce domaine, l'année 1998 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'exceptionnelle 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.

En 1998 la Cineteca a poursuivi sa vocation consolidée dans le domaine de la restauration. Elle a approfondi certains secteurs, comme la récupération du cinéma italien, avec une attention particulière pour le muet, et la restauration de grands classiques du muet. Dans ce domaine, nous pensons avoir obtenu un important résultat (non seulement pour notre Institution mais pour tous ceux qui travaillent pour la conservation du patrimoine cinématographique) grâce à la présentation à Cannes, à l'occasion de la trentième édition de la Quinzaine des réalisateurs, de *The Man who Laughs* de Paul Leni. Jamais auparavant la projection d'un film muet à Cannes n'avait rencontré un tel succès. La réussite de cet événement fut possible grâce à une étroite collaboration internationale. Cette restauration fut en effet coproduite avec la Cinémathèque française et la Fondazione Cineteca italiana. Cette politique européenne de collaboration est depuis de nombreuses années un des éléments plus significatifs des interventions de restauration de la Cineteca di Bologna.

Mais venons-en aux priorités de restauration que nous avons poursuivies:

Le cinéma italien: à côté d'une grande découverte, rendue possible par le travail de la Cinémathèque française, *Imbarco a Mezzanotte (Stranger on the prowl)*, unique film réalisé par Losey en Italie lorsqu'il fuyait la chasse aux sorcières, nous avons cherché de valoriser certains fonds. Avant tout, il convient de citer le travail sur les films de Leda Gys, promu grâce à la contribution de Goffredo Lombardo, qui a permis de redonner vie à quelques unes des meilleures performances de la diva qui a consacré le cinéma napolitain dans le monde entier. *La Madonnina dei marinai*, *La trappola*, *I figli di nessuno* sont tous des exemples d'un cinéma populaire que les historiens italiens et européens avaient oubliés depuis trop longtemps. *I figli di nessuno* est un film auquel nous tenons particulièrement aussi parce que sa structure en épisodes en a fait une oeuvre extrêmement complexe à restaurer.

Nous devons aussi rappeler l'intervention sur un autre fonds dont la restauration a déjà été lancée depuis des années. Il s'agit de la collection *Film d'Arte Italiana*, qui s'est enrichie de nouveaux titres en 1998.

Nous avons dédié une attention particulière à la restauration d'images tournées durant le premier conflit mondial. Certaines découvertes ont permis d'enrichir un des fonds les plus originaux et spécifiques de la Cineteca de Bologna, c'est à dire le fonds dédié à la Grande Guerre et plus en général aux images d'Italie avant l'avènement de Luce.

A côté de ces interventions, somme toute assez traditionnelles, nous souhaitons signaler une nouvelle ligne de travail, celle relative à la censure. A ce thème qui hante toute l'histoire de notre cinéma, nous avons consacré une intervention de restauration pour dupliquer des scènes de différents films réalisés durant ces dernières années, qui furent taillées par la censure.

Les classiques: Une des découvertes méthodologiques les plus importantes que nous avons identifiées au cours de ces dernières années est le fait que de nombreuses oeuvres, parfois même très célèbres, n'ont jamais fait l'objet d'une restauration adéquate.

Rappelons en particulier le commencement de l'intervention sur *Vampyr*, le premier film sonore de Dreyer dont il existe deux versions, *The Man who Laughs* de Leni interprété par un démoniaque Conrad Veidt, *Prix de beauté* dernière grande interprétation de Louise Brooks et surprenant film de passage entre le muet et le sonore, ainsi que le chef d'oeuvre de Arthur Robison, *Schatten*, qui a finalement retrouvé ses justes contrastes et ses douces colorations.

Expérimentation: signalons le travail sur la collection Kinemacolor, magnifique document aux couleurs naturelles d'une époque qui connut essentiellement le noir et blanc coloré. Cette collection, pour pouvoir être restaurée, nécessite la mise au point d'une méthodologie de restauration expérimentale que nous espérons mettre en oeuvre au cours de l'année 1999.

De nombreuses archives ont utilisé pour leur restauration les services de l'Immagine Ritrovata (la George Eastman House, la Cinémathèque Royale, la Cinémathèque française, la Cineteca del Friuli, la Cinemateca Portuguesa, la Filmoteca Espanola).

2 - CATALOGAGE, DOCUMENTATION, RECHERCHE, ACQUISITIONS

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

Dans le domaine de la recherche, Bologna a maintenu en 1996 le siège d'un des projets promus par l'Ace: la recherche des films perdus, confiée à Gian Luca Farinelli.

En 1998 s'est poursuivi le Projet européen Film Archives on Line, cofinancé par Leonardo et par le Groupe Gamma. Il s'agit d'un programme didactique pour la formation de restaurateurs cinématographiques à travers les réseaux informatiques.

La Cineteca a en outre participé en 1998 au projet Archimedia promu par la Cinémathèque Royale de Belgique et cofinancé par l'Union Européenne à travers Media II.

En 1998 nous avons également commencé l'acquisition d'un des plus importants fonds cinématographiques italiens, la collection Vallero de Turin.

3 - PROGRAMMATION, EXPOSITION

La programmation de l'édition 1998 du festival *Il Cinema Ritrovato* a été conçue comme d'habitude 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 intéressants.

Stefano Pittaluga, un anonyme protagoniste

Retrouver Stefano Pittaluga, distributeur et producteur dans l'Italie des années '10, '20 et '30, a signifié une sorte de dédommagement en faveur de personnes cruciales trop souvent laissées dans l'ombre. Parmi les nombreuses découvertes et restaurations, signalons *Stürme der Leidenschaft* de Siodmak, *La Sirène des Tropiques* interprétée par une explosive Joséphine Baker, *Die Brüder Schellenberg* avec Conrad Veidt dans un double rôle, *Schatten* dans sa version en couleurs.

Douglas Fairbanks

Après Rodolfo Valentino et Greta Garbo, *Il Cinema Ritrovato* a proposé en 1998 une rencontre avec Douglas Fairbanks. Avec la nature dynamique et funambulaire de son héroïsme, il influença la nature même de la mise en scène cinématographique, en simplifiant et en accélérant l'action de ses films. Pour compléter la rétrospective, nous avons présenté une sélection faite par le Nederlands Filmmuseum de scènes tournées de *Iron Mask*, une occasion pour retrouver le "style Fairbanks" à travers des détails jamais vus auparavant, et *The Three Must-Get-Theres* que Max Linder réalisa en 1922, avec des intentions évidemment ironiques par rapport au divo américain.

Durant le festival, s'est déroulé un cours de formation professionnel promu par Archimedia *Les musiques du cinéma muet*. Ce cours était destiné aux historiens de cinéma et de musique, aux programmeurs de salles spécialisées et aux musiciens qui désiraient mieux connaître l'accompagnement live des films muets.

Durant les mois de juillet et août, la Cineteca a organisé *Sotto le stelle del cinema*, une manifestation qui a présenté chaque soir en plein air un film restauré dans le cadre prestigieux du Palazzo dell'Archiginnasio. Le programme a rencontré un exceptionnel succès de public enregistrant plus de 18.500 spectateurs. L'édition 1998 intitulée *Uno Uno Prima* fut consacrée aux premières oeuvres et a pu compter sur la participation de nombreux auteurs tels que, entre autres, Roberto Benigni et Mimmo Calopresti.

La Cineteca a organisé du 2 au 5 décembre 1998 la première édition du *Festival des Ecoles Européennes de Cinéma*. Cette manifestation, unique en Italie, est destinée à faire connaître l'activité didactique des plus importants Instituts européens qui s'occupent de l'enseignement du cinéma et à promouvoir les relations entre les étudiants de différents pays. Le concours international a permis de confronter la production de 15 écoles de cinéma choisies parmi les plus représentatives en Europe. Chaque école a proposé une sélection (de maximum 60 minutes) des meilleurs films réalisés au cours de l'année académique 1997-98. Le Festival a accueilli deux étudiants et un enseignant comme représentants de chaque école. Une autre importante section du Festival fut consacrée aux conférences de présentation de l'activité didactique des écoles. Pour cette première édition, nous avons examiné de manière approfondie l'activité de trois écoles: Hochschule für Fernsehen und Film (Munich), Scuola Nazionale di Cinema (Roma) et Femis (Paris). La troisième section du Festival - qui est pour nous particulièrement significative - consistait dans l'organisation de rencontres avec des cinéastes reconnus internationalement. Pour cette première édition, nous avons eu le plaisir de recueillir les témoignages d'André Delvaux, Fernando Solanas et Francesco Rosi. Ce nouveau festival, promu en vue de l'an 2000 quand Bologne sera une des capitales européennes de la culture, a rencontré un grand intérêt de la part du public (surtout celui étudiant) et est destiné à croître progressivement.

L'activité de la salle de la Cineteca, le Cinéma Lumière, s'est poursuivie au cours de l'année 1998. 1.100 projections ont vu la participation de 112.000 spectateurs. La programmation s'est développée autour des thèmes suivants:

1 - rétrospectives et hommages:

Luigi Comencini, "Lanterna magica": le cinéma de Ingmar Bergman, James Cameron, Goran Pascalievic, Le métier du réalisateur: Pietro Germi, Aki et Mika Kaurismaki, Abel Ferrara, François Truffaut, Kieslowski, Buñuel au Mexique, Centenaire de Eisenstein, Michele Placido, Akira Kurosawa, Carlo Mazzacurati, Robert Bresson, Gian Maria Volonté, Massimo Girotti.

2 - Cycles consacrés à des cinématographies émergentes:

La vague noire: la nouvelle vague en Yougoslavie dans les années '70 ,
L'Afrique dans le cinéma, Israël selon son cinéma, Sarajevo, hier et

aujourd'hui, Le cinéma des pays du Sud, Le cinéma tchèque et slovaque dans les années '70.

3 - Programmes thématiques:

"La fiamma del peccato": L'éros dans le cinéma muet, Les maîtres de la photographie: Giuseppe Lanci, Vittorio Storaro, Robbie Müller, Le cinéma selon Gilles Deleuze, Il était une fois 1968, Les auteurs du nouveau cinéma français, Carte Blanche à Tullio Kezich, Police Film Festival, Italiens à Hollywood, Du Scénario au Film: Fellini e Pietrangeli.

La rétrospective quasi complète dédiée à Yasujiro Ozu organisée par nos soins a été présentée dans 11 cinémathèques européennes tout au long de l'année.

Rencontres avec *Massimo Girotti, Damiano Damiani, Giuseppe Bertolucci, Gaston Kaboré, Aki e Mika Kaurismaki, Safi Faye et Diop Mambety, Claude Lanzmann, Michele Placido, Mark Kidel, André Delvaux, Fernando Solanas, Francesco Rosi, Carlo Mazzacurati, Natalia Noussinova, Joseph Pitchadze, Gila Almagor*

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 11 et le numéro special consacré à Stefano Pittaluga de la revue d'étude cinémathécaire CINEGRAFIE

Les livres: Uno, Uno, Prima - esordire al cinema, Gian Maria Volonté.

5 nouveaux numéros de la collection Les cahiers du Lumière

5 - ADMINISTRATION ET BUDGET

En 1998, 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, soutien pour les manifestations principales, Mostra Internazionale del Cinema Libero).

L'Union Européenne a également cofinancé la réalisation du Projet Leonardo *Film Archives on Line*.

ANNUAL REPORT 1998

1. ACQUISITIONS AND PRESERVATION / RESTORATION

A total of 3.500 new prints entered the Film Archive's vaults in 1998 (the equivalent of 2.187 individual titles). The majority of these deposits were due to some of the country's most prominent distributors, but a considerable quantity of material was also entrusted to us by other sources such as private collectors (e.g. 170 titles from the former USSR and about 300 news reels prints).

Our vaults at present contain a total of 82.727 positive prints or 42.751 individual film titles, together with more than 11.750 printing elements of different nature.

One of the main tasks of the keepers of the film collection is the detection of the vinegar syndrome, which in our vaults seems to affect mainly the varnished prints.

We were forced to buy a considerable stock of printing film since the Agfa-Gevaert company ceased his production of B&W film, and in the future we will have to deal with the higher rates of Kodak which now has a monopoly on this film.

Our laboratory produced 247 prints in 1998 (i.e. 243 titles), almost half of these prints being copies from nitrate to safety film.

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 silents with live piano accompaniment). A total of 89.493 spectators attended the 1.750 screenings taking place in 1998. 1.063 screenings were held in the sound film theatre, with an average attendance of 59% per screening (78.491 spectators in total). The 687 screenings in the silent film theatre reached an average attendance of 55% per screening, or a total of 11.002 spectators.

The Film Museum's programme zoomed in on 28 different themes in the course of 1998, notably: focus on the work of the most European directors of Photography (attended by by four operators: Raoul Coutard, Charlie Van Damme, Michel Houssiau and Willy Stassen), retrospectives devoted to Dennis Hopper (who introduced his own film *Colors*), Samuel Fuller (and his influences on contemporary filmmakers), Woody Allen, Chris Marker, Werner Herzog (who was presented at the screening of his film *Aguirre, der Zorn Gottes*), Kenji Mizoguchi (accompanied with a lecture by David Bordwell), Shohei Imamura (who introduced the first screening of his latest film *Dr. Akahige*), S.M. Eisenstein and Jacques Feyder, surrealism in the Latin-American cinema, a study of the work of Abel Ferrara, Brechtian cinema, a personal film selections by Atom Egoyan (introducing himself his own *Family viewing*) and Alain Resnais, Austrian cinema (pre-WW II period and experimental filmmakers), *Broken laws* introduced and accompanied with a lecture by the film historian Kevin Brownlow, etc...

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 1998. The 4 distribution prizes (of 250.000 BF each) were awarded to the following films: **Os Mutantes** (Teresa Vilaverde - Portugal), **Public Housing** (Frederik

Wiseman - USA), *Szenvedely* [Passion] (György Fehér - Hongarije), *Von Heute auf Morgen* (Jean-Marie Straub en Danièle Huillet). The Age d'Or Prize (500.000 BF) went to the Chinese director Jia Zhang Ke's film *Xiao Wu*.

3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which exists since September 1994, had a regression in 1998. Only 14.796 visitors attended the 515 screenings.

4. COURSES :

Both in Brussels and Antwerp courses on film analysis and theory were organised which 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 1998, 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. 113 screenings on viewing table were organized for students and researchers throughout 1998. 105 projections were held in the film theatre itself, primarily for schools, universities and educational institutions. 129 groups were shown around the Museum's exhibition on prehistory in 1998.

7. THE LIBRARY

A total of 1.914 readers consulted the Archive's Library in 1998, which signifies a considerable increase of some 16% compared to the results for 1997. This is a success considering that the Library is only open for the public 4 days per week.

The Archive Library's book collection, still one of the world's finest and most exhaustive sources for written documents on film, acquired 1.170 new books in 1998, bringing the total amount of volumes to 36.584 (at the closing of 1998). This is tantamount to 35.936 separate book titles.

The Library also contains a Film 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. In 1998 the Department received 273 different periodicals (i.e. a total of 2.227 issues), 66 annuals and 470 festival publications (of more than 135 individual festivals) on a regular basis. In order to determine the precise extent of this collection, we are still awaiting the end of the computerization process. With relative certainty, however, the number of individual film magazines amply surpasses 2.500 different titles.

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 in

French, English and Dutch are scrupulously scrutinized each passing day on film-related information. Scripts and shot lists are also kept by this department.

The Photo Archive was still growing in 1998: a pictorial dossier was put together for 416 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 still being integrated into the existing database of the Periodical Publications Department. By the end of 1998, 26.457 individual titles (each file containing several photos) were consultable via computer.

8. PUBLICATIONS

The Yearbook of Belgian Film

The beginning of 1998 saw the publication of the 31st edition of the Yearbook 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.

9. ARCHIMEDIA

At the initiative of the Royal Film Archive -in collaboration with several other European film archives and universities- the ARCHIMEDIA training programme was continued with the support of the European MEDIA 2 programme. This incentive aimed at the installation of a European Training Network for the Promotion of Cinema Heritage.

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 30 students from 8 different European countries (the maximum limit of participants) were selected to partake in the 1998 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 200 professionals attended the series of Advanced Courses.

The topics treated in 1998 were the following:

Introductory Course

After a first course about the history and organisation of cinema's archives (November 1997) the following were treated in 1998 :

- January 1998 (Brussels): *The legal rights of archives and the market for archive images.*
- February 1998 (Bologna): *Film restoration: legal and economic aspects of the conservation and promotion of cinema heritage, including those raised by the use of new technologies.*
- March 1998 (London): *Bringing cinema to an audience : the various methods of exhibiting films and related materials; film museums; the use of new technologies.*
- April 1998 (Amsterdam): *Cinema history and the collections of European archives : mutual (re)assessments.*

Advanced Course

- March 1998 (Lisbon): *Film History in the cinema programme or programming as cinema history ?*
- May 1998 (Paris): *The classing and classification of film-related documents.*
- July 1998 (Bologna): *Music for silent films.*
- November 1998 (Brussels): *The politics of heritage.*

10. VISITORS

In 1998, the Royal Film Archive once again welcomed several foreign scholars, researchers, film directors and professionals from the audiovisual industries; amongst others: Gian Luca Farinelli (Cineteca di Bologna), Hoos Blotkamp (Nederlands Filmmuseum), Dominique Païni (Cinémathèque française) and also our FIAF colleagues Vladimir Opela (Narodny Film Archiv, Prague), Vladimir Malychev and Vladimir Dimitriev (Gosfilm), Eva Orbanz (Stiftung Deutsche Kinemathek, Berlin), José Manuel Costa (Cinemateca Portuguesa).

Report on the Activities of the
Romanian Film Archive - Romanian Cinemateque in 1998.

1. The acquisition of films consisted of over 100 copies and negatives, both from the main distributor "Romania Film" and from the documentary film studio "Sahia Film".

2. Preservation has benefited from the greatest amount of money again, in order to pay off the ultrasound machine for cleaning and the anti-mould treatment machine purchased last year. Thus we could go on systematically with our plan to remove the mould that infested a great percent of our collection, mainly by using the machines in two shifts and cleaning in the beginning the films that belong to our national film heritage.

3. Research had as main achievement the issue of "The Filmography of Romanian Films between 1930-1948". Catalogation is most up to day regarding fiction films, while for the documentary ones it is still much to be done. In order to increase the quality and facilitate printing we made experimentally the first two CD-ROM on film, containing photos and film stills.

The library enriched with 45 books and lots of periodical issues, which have become subject of the documentation department. Regarding publishing periodicals we still could not have a new issue of our review "Prim Plan" but we have edited monthly our repertoire magazine "CineSemnal" (which is free for the subscribers of the cinemateque), including short filmographies and critical surveys on some prominent filmmakers whose films are projected. On three special occasions, with the help of sponsors, we could edit extra leaflets and posters.

4. The repertoire of the cinemateque had to adapt to a major change. Up to July we had two cinemateque halls, so we had over 62 film projections every week. We were taken one of the halls but we succeeded not only in keeping the big one (360 seats), but we could redecorate the lobby and entrances.

As usually, we had a special concern in celebrating film makers as S.M. Eisenstein, Henry Hathaway, D.W. Griffith, Akira Kurosawa, Rouben Mamoulian, Rene Clair or Joris Ivens, who had round anniversaries this year. The Romanian film directors also had round anniversaries that had to be celebrated by special selections (tributes): Ion Popescu-Gopo, Mircea Saucan, Liviu Ciulei, Geo Saizescu, Dan Pita, Lucian Pintilie, Mircea Muresan or given homage to their disappearance (as for Mircea Veroiu and Lucian Bratu). The same we tried for actors like Victor Rebengiuc, Silviu Stanculescu or Amza Pellea. For the last actor, with the help of UARF (the Union of Romanian Film Directors), we laid out in the lobby of the cinemateque hall an exhibition of photos and posters. Such events were organized, of course, usually in the presence of the celebrated Romanian filmmaker or of his ex-colleagues.

Although most of the programs were dedicated to directors of fiction films and stars, there were some exceptions as those dedicated to animators (Emile Cohl and Ion Popescu-Gopo), to a composer (Aram Hachaturian) or to directors of photography (Fritz Arno Wagner and Gregg Tolland).

The most important film program was by far "The Days of Latin American Film" - one week projection of 14 films from 12 countries - with the help of the embassies of the Argentine, Bolivia, Brasil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Mexico, Peru, Uruguay and Venezuela.

Other special programs were dedicated to the Mexican films (with the help of the Embassy of Mexico and UNAM), to the young directors from R. Moldova (8 directors with 11 films, with the help of the Embassy of R. Moldova), the retrospectives of Alain Delon and Agnes Varda, both organized with the help of the French Institute in Bucharest. The Expressionism, the melodramas of the seventies, the films for the young, the westerns, the cinemascope, the comedies of the sound era also had their special programs.

As priorities in the last years were not only organizing by the cinemateque of meetings between filmmakers and public, but also organizing avant-premieres or first nights. Such events were *The Witman Boys / Witman Fiuk* (in the presence of its director, Janos Szasz and leading lady, Maia Morgenstern) and *The Street With Turn Off Lights / Strada felinarelor stinse* (in the presence of its director, Valeriu Gagi), first nights that were offered with the help of

the Hungarian Cultural Center, respectively the Embassy of R. Moldova in Bucharest.

5. At the end of the last year new important laws for us, such as that on reorganization and functioning of the Romanian Film Archive (ANF), as well as of cinematography (the first complete one, regarding only this matter) were passed, whose effects are to be seen in the near future.

The budget was approximatively 600.000 \$ and was used similarly as last year, with more than a half spent in order to pay off the equipment against mould, as well as the new telecine and bureau equipments.

6. Due to the concern of the Ministry of Culture our archive could finally pay in order to become member of ACE. Several meetings, including this year, with colleagues from Belgrade, Jerusalem or Skopje seem to bring fruitful cooperation. The initiative of the Cinemateque of Macedonia in joining efforts with colleagues from the Balkan countries for elaborating "The Film in the Balkans' Cultural Context" is one of the few projects of international collaboration that has actually started. In this respect we should not fail to mention the help of the Czech Film Archive in organizing Dakino Film Festival in Bucharest.

With the help of French non-governmental organizations, our archive succeeded in organizing Romanian Film Days in France (2 -7 November, in Nantes and Angers), the biggest presentation of Romanian films in France in the last 15 years. This presentation represented a selection of Romanian films between 1913 - 1994, including 5 fiction films, 5 documentaries and 6 cartoons.

ANCA MITRAN

Director

Hungarian Film Institute
Annual Report, 1998

1. The Hungarian Film Institute has managed to acquire by exchange from the USA and Italy 14 Hungarian features made between the two world wars which were either missing from its collection or were represented by incomplete or 16mm prints only.

2. It is now for eleven years that preservation and restoration have been done with all technical and film historical aspects taken into due consideration. As a result of this activity, in 1998 we could restore 18 Hungarian documentaries made between the two world wars and the total newsreel production of three years, namely the silent weekly newsreels of 1927 and the sound ones of 1938 and 1962. As to Hungarian fiction films, we managed to restore one silent and six sound features from the prewar production as well as ten post-war features and all the six works of Miklós Erdélyi, an outstanding figure of the Hungarian experimental cinema.

Restoration implies more than making a positive print, in case of nitrate films preproduction materials, too, are produced on safety material. The costs of preservation and restoration are covered from our own resources and by the financial aid of various supporting bodies.

3. As to cataloguing, documentation and research, last year we published the complete filmography of the entire Hungarian feature film production from the beginning to 1997 in Hungarian and English. Since this comprehensive volume has been sent to the member-archives, hopefully you all know it. An enlarged and revised edition is due to be published by the middle of 1999.

We have been working very hard on building up the database of the archive which has a unique, specially developed program and covers both technical and filmographic data. We plan to complete this huge job within the next three years.

4. The cinema of the Hungarian Film Institute, the Örökmozgó Filmmúzeum, has three screenings a day and presents up to 70-80 titles a month, preferably showing twice those films which have to be returned abroad. While classic works of the world cinema are always included in the program, we try to show as many contemporary films as possible with the help of cultural institutions like the British Council, Goethe Institut, Institut Francaise, Österreichisches Kulturinstitut and various embassies. It was in cooperation with other FIAF-archives only that last September we could organise our second Film Heritage Festival with a special emphasis on Griffith and the Hungarian-born actress Lya de Putti. Hopefully this festival, presenting restored prints of foreign and Hungarian films and also other films little known in Hungary, will become a long-lasting tradition. Another special program of our cinema is a series of Central and Eastern European films, accompanied by occasional conferences and meetings with filmmakers.

The Hungarian Film Institute's English-language periodical *Moveast* publishes writings on film theory and history by authors doing research at Central European film archives and other research centres (universities, etc.). The fourth issue of *Moveast* came out by the end of 1998. Another periodical of the institute, the scientific quarterly *Filmspirál*, now beyond its 15th issue, publishes film historical documents of more general interest, while our first and oldest periodical, *Filmkultúra*, has been transformed and is available on the Internet only.

In addition to our traditional film year book, one book on Eisenstein was published in 1998.

Hungarian Film Institute
Annual Report, 1998

5. The Hungarian Film Institute is a national public collection, partly financed from state resources and controlled by the - newly founded - Ministry of National Cultural Heritage. More than one third of our budget is provided by the state and the rest is earned by our services and covered by the support of various foundations.

6. As it has been mentioned above, international relations, especially with other archives, are vital in every activity of ours. We have both lended and borrowed prints to and from the archives in Prague, Belgrade, Ljubljana, Gosfilmofond, MOMA, CNC, Il Cinema Ritrovato de la Union Européenne. We try to attend as many festivals as possible, but the ones in Bologna and Pordenone are of special importance for us. Our Film Heritage Festival allows us to invite colleagues from abroad, in 1998 from Amsterdam, Belgrade, Bologna and London.

7. Unfortunately, the film law which could and should arrange for the financing of all activities in the field of moving images in Hungary is still at the initial stage of preparation only.

Last year a bill was passed concerning compulsory legal deposit in all cultural fields, including moving images. Accordingly, the Hungarian Film Institute is entitled to get a print of all the distributed foreign films, if their contracts allow it, just as well as all the Hungarian-made films, videos and CD-ROMs. However, in order to actually get the prints, still far too many difficulties have to be overcome.

Budapest, January 27, 1999

Vera Gyürey
director



ANNUAL REPORT

1998

The year started with great expectations. We succeeded to carry out a few important projects: to move the entire archive into the new building. Offices, library, documentation center, lab, telecine, storage of films, climatized vault for negatives and colour prints and the Film School are now together in the same building, with one exception: the old vault located 30 km. away from the city.

As Argentina is still a developing country and submitted to all kind of financial problems around the world our Government decided to cut the national budget at all levels. The decision affected specially cultural activities and it was impossible to count on what we expected for the year.

In spite of the disadvantages the lab processed about 15000 metres in 16mm. The washing machine built by our own technicians is cleaning successfully preserved copies. With our private and at the same time reduced incomes all that work was completed. 12000 stills were identified and digitalized during the last months. The library was consulted by no less than 800 people (students, researchers, film critics). About 300 films from our own archive and from other sources were transferred into video for present and future consultation.

The theater for our screenings is the same in which we started to operate in 1967. Daily showings were running from mid January to mid December.

The following guests came to introduce special programs:
Alvaro Buela and Mario Jacob from Uruguay; Eva Orbanz from Berlin; Erik Gustavson from Norway; Daniel Wachsman from Israel; Sybille Schönemann from Germany and Victoria Hanna Gabbay from Israel.

The special meeting of Latinamerican archives during the 54^o Congress in Prague allowed us to exchange opinions about the problems and lack of means in the region. As a result, Cinemateca Argentina got an amount of u\$s 2500 through FIAF Secretariat- Instituto de Cooperacion Iberoamericano- Iván Trujillo. The amount helped us to finish the washing machine.

La Cinémathèque Française was able to complete the restoration of "PROTEA" by Victorin Jasset using the negative of two episodes preserved by us.

Guillermo Fernandez Jurado was invited to the Fribourg Film Festival (Switzerland) with a retrospective of films related to the subject of tango. The 54th. FIAF CONGRESS in Prague was attended by Paulina Fernandez Jurado.

Buenos Aires, March 1999

NATIONAL FILM AND SOUND ARCHIVE
CANBERRA, AUSTRALIA

ACTIVITIES REPORT 1998

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 1998, the Archive acquired approximately 3,164 film titles. Original and/or printing components were acquired for the following features, amongst others: *BAD BOY BUBBY* (1994, d. Rolf de Heer); *BLACK RIVER* (1993, d. Kevin Lucas); *SCOBIE MALONE* (1975, d. Terry Ohlsson); *THE SUM OF US* (1994, d. Kevin Dowling, Geoff Burton); *VACANT POSSESSION* (1995, d. Margot Nash)

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

The disruption caused by the construction of the NFSA's new technical facility resulted in a significant reduction in the Archive's film printing and processing capability in 1998. A total of 20,645 feet was copied from nitrate and 9,900 feet was copied from 16mm and 35mm acetate, to polyester base film.

The restoration of the 1930's Philippines film *GILIW KO* from a highly shrunken and damaged 16mm viewing print was undertaken as a centenary gift to the Philippine people as part of the Australian Government's "All the Best from Australia" project. The successful duplication of this film required custom modifications to the NFSA's step printing equipment, and the development of new operational procedures to produce 35mm preservation and duplication copies. The sound track was extensively restored within the Archive's Sound Preservation area and later re-combined with the image. A staff exchange with the Philippines Information Agency in the course of this project was of benefit to both organisations, and the screening in Manila of the resulting print, with digitally restored soundtrack, was a great success.

Work continued on a new restoration of the classic Australian silent film *THE SENTIMENTAL BLOKE* (1919, d. Raymond Longford) incorporating elements repatriated from George Eastman House. A new negative has been made, stretch printed to 24 fps, and optically reduced to Academy Frame aspect. Remaining work includes a score to be commissioned and recorded, and production of projection prints on colour stock to simulate the original tints.

The Printing and Processing Laboratory is being re-commissioned within the New Building. . We now have five printing darkrooms and two machine loading darkrooms, to house the Arri, B&H, Debie TAI and Neilson Hordel Optical printers. We have a fully equipped Mechanical Workshop, complemented by Electronic and Video Workshops in another part of the building, and a large nitrate vault, exceeding the NFPA 40 standard, for day to day work. The whole facility is air-conditioned, has a complete air extraction system for the appropriate areas, and is controlled by a computer managed system.

The Film Examination and Repair Unit is housed in a separate area, and has twelve film winding benches fitted with air extraction. The whole section is built to NFPA 40 for storage and handling of nitrate film.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

Cataloguing

We continued to focus on cataloguing the Archive's newsreel collection and producing collection guides (listed under Publications).

Accessioning

In accessioning film and video, the item is examined, essential intellectual and technical information required for access and control of the item is entered onto the Archive's MAVIS database, and it is prepared for storage. In 1998 around 5,000 reels of film were accessioned, including features, short films, documentaries, cinema advertisements and home movies.

Documentation

Acquisition continued at a steady pace with emphasis on acquiring material for contemporary television and recorded sound. A large consignment of papers was received from an independent filmmaker, David Hannay, and a small collection of retrospective posters was purchased. Through agreements with Australian Government-funded organisations, the Archive is now receiving a regular flow of publicity material for Australian feature films. Other major acquisitions included material for the Australian Jazz Archive and scripts for television programs.

Work progressed on clearing copyright for the 5700 stills digitised during 1997 to enable the stills to be attached to their database record when the Archive's database is made available on the Internet in May 1999. Further digitisation of stills is proposed for 1999.

Research

A project to investigate the effect of the products from decomposing triacetate films on the modulation transfer function of silver film sound materials is being undertaken. The research is looking at the stability of the edge of a silver image as the level of acetic acid rises and the pH moves away from the isoelectric point of photographic gelatin.

We are co-operating with Monash University, Melbourne, on a project researching digital restoration of faded colour materials for moving image. A watching brief is being kept on activities in the digital restoration field and strong lines of communication have been established with many organisations in Australia, such as the Government's peak research organisation the CSIRO, and internationally, such as Nanyang Technological University, Singapore.

Ongoing research is proceeding into digital video format stability and suitability for various functions, including a survey of Australian video broadcasters and production houses to establish usage patterns, preparatory to purchase of digital video equipment in the 1999/2000 financial year.

Access to the Collection

The Archive responded to 6,000 requests for film and video collection materials during 1998 and increase of 16%. Requests for joint screening programs also increased. Clients continued to use the collection at the Archive's offices in Canberra, Sydney and Melbourne, and at Access Centres in Adelaide, Brisbane, Hobart and Perth.

The Academic Outreach program was active in presenting a wide range of talks, lectures and screening presentations around Australia, in person and through the media. Study guides and reference notes were prepared for a number of products including THE DREAMING REELS.

4. FILM SHOWINGS

Film Showings

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

- *The Flicks* - 59 films screened as part of the Archive's in-house screening program. Films included *Dad and Dave Come to Town* (1938), *Walkabout* (1971), *The Getting of Wisdom* (1977), *The Adventures of Priscilla, Queen of the Desert* (1994).
- *The Reel McCoy film society* - program including meet-the-director nights held every two weeks.
- *Auckland and Wellington Film Festivals, New Zealand - Three in One* (1957) and *Words for Freedom* (1959).
- *Aboriginal Film Festival* - screening of *Jedda* (1955).
- *Manila Film Festival* - *Giliw Ko* (1939), *Picnic at Hanging Rock* (1975), *Newsfront* (1978), *Gallipoli* (1981) and *Starstruck* (1982).
- *Madrid Experimental Film Festival, Spain* - screening of *Back of Beyond* (1954) and *Coorab in Island of Ghosts* (1929).
- *George Eastman House, Rochester, USA* - screening of *Secret of the Skies* (1934).

Exhibitions

- *SAMI* (Sound And Moving Image) Mks II & III (incorporating new modules from the Archive's and external collections)
- *Read Wild Child!: Australian Rock Music Then and Now* (continued from 1997)
- *Stage and Screen* (a photographic exhibition of stars from Australian stage and screen)
- *Charles Chauvel: Risk Taker, Movie Maker* (continued from 1997)
- *The Golden Days of Radio*

In 1998, the NFSA's Travelling Film and Sound Show visited 7 rural locations around Australia, attracting 10,501 people.

Publications

The Archive produced two compilation video tapes of early films, covering the regional areas of *Tamworth* and *Dubbo*; and seven theme tapes, including *Fashion Days*, *Shamrock in the Bush*, *Pets Galore*, and *Isn't that Whatsaname?*. An exciting venture was the co-production of *Greg Norman's 50 Years of Holden 1948-1998*, a video which reached the list of 50 top selling videos in Australia..

National Film and Sound Archive, 1998, *1956 Melbourne Olympics Collection Guide*

National Film and Sound Archive, 1998, *Annual Review 1997-98* and *Newsletter*.

National Film and Sound Archive, 1998, *Australia's Film & Sound Heritage 1999 Calendar*.

National Film and Sound Archive, 1998, *The First Wave* (Australian rock and pop 1955-63)

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 for the financial year ended 30 June 1998 was US\$9,423,000, including US\$8,174,000 from Government appropriation and US\$1,248,000 from revenue generated.

6. INTERNATIONAL RELATIONS

During the year the Archive worked with many archives in South-East Asia and the Pacific. Ray Edmondson, David Watson and Jean Wein attended the South East Asia-Pacific Audiovisual Archive

Association (SEAPAVAA) Conference held in Hanoi, and Ray Edmondson chaired the Executive Council Meeting of SEAPAVAA in Kuala Lumpur, Malaysia. Mick Newnham and Tom Eccles led an advanced training seminar for SEAPAVAA, sponsored by UNESCO, on the "Treatment of Vinegar Syndrome and Mould Affected Films" at the Vietnam Film Institute, Hanoi, in November.

David Watson acted as a resource person for an assessment meeting of the ASEAN Catalogue of Film and TV Productions held in Manila, Philippines in October 1998. Ray Edmondson attended the UNESCO "Memory of the World" Asia/Pacific Committee meeting in Beijing, China.

Janine Walkom attended the FIAF summer school in Rochester, and Ann Baylis attended the 1998 FIAF congress as head of the Cataloguing and Documentation Commission.

Elizabeth Jamieson and Ray Edmondson attended the 1998 Association of Moving Image Archivists Conference in Florida, Miami, USA. Elizabeth Jamieson was a presenter at the workshop on Archival Moving Image Cataloguing Practice, and Ray Edmondson presented Ian Gilmour's paper on the development of standards for testing and storing magnetic and optical media through ANSI & AES/IT9-5.

The Archive's collection management software, MAVIS, is being used by the Norwegian Film Library, the Library of Congress, and a group of South-East Asian archives. In 1998, the Norwegian Film Archive selected MAVIS as its collection management system.

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

Accommodation

• The Government approved extension to NFSA premises, reported on in the 1997 report was completed on time and on budget in late-November 1998. For the first time, we have modern facilities for film copying, video restoration, film to video transfer, and sound restoration work. The second phase of the construction project, refurbishment of the existing building, which will contain the Archive's access centre, exhibition and education activities, will be completed by April 1999.

Web Sites

Work commenced on bringing the NFSA's web site in-house. From April 1999, access will be provided to the NFSA's complete database of audiovisual holdings via the Internet.

Archive staff also curated a web exhibition, *Great Moments on the Australian Screen*, as part of a new web site, Screen Network Australia, geared to serving the needs of screen media professionals and the general public (WWW.sna.net.au)

Tertiary Distance Education Course

• The Internet-delivered postgraduate audiovisual management course was developed as a joint venture with the University of New South Wales. The introduction to audiovisual management and preservation courses were delivered again in 1998 with the third subject, "Advanced AV Management", covering access, acquisition and collection management coming on-line for the first time.

• Development of the Philosophy of Audiovisual Archiving

• Ray Edmondson's document, "A Philosophy of Audiovisual Archiving", was published by UNESCO in 1998.

ESTADÍSTICA Y REPORTE DE ACTIVIDADES DE AFILIADOS A LA FIAF.
ENERO- OCTUBRE 1.998

1. IDENTIFICACION

1.1 Nombre del Archivo: ARCHIVO AUDIOVISUAL DE VENEZUELA

1.2 Nombre de quien llena el cuestionario: Alvaro José D' marco. Jefe de la
División de Cine y Video.

2 NUEVOS FILMS ADQUIRIDOS EN EL AÑO

2.1 Se adquirieron 27 títulos de películas. Todos cortometrajes

2.1.2. Cortometrajes 27 títulos de documentales

2.3. Ingresaron por vía de Deposito Legal 345 títulos de video

2.4.3. Menos del 50 % correspondió a producción nacional

3 ACTIVIDADES DE PRESERVACIÓN

3.2 Se duplicaron 17.000 pies de películas de Nitrato a material de seguridad

4. ACTIVIDADES DE CATALOGACIÓN

4.2 Durante el año se catalogaron 8.397 títulos de cine y video

5. DOCUMENTACIÓN

5.1 Ingresaron 11 títulos de libros

5.2 Ingresaron 8 títulos de revistas

1.032 artículos de prensa se recortaron de la prensa diaria

5.3 Ingresaron 7 carteles de cine nacional.

5.3 Ingresaron 8 carteles de cine internacional y 4 de cine nacional.

5.6 28 usuarios utilizaron el Archivo Vertical (recortes de Prensa) y libros.

6 ACCESO A LAS COLECCIONES

6.1. 135 usuarios visionaron videos y películas

6.3 367 títulos fueron visionados

6.5 El Archivo apporto imágenes para 2 nuevas producciones de cine y 3 nuevas producciones de video.

6.6 El archivo colaboro con sus materiales para la realización de 5 tesis de grado y 1 de post grado.

7.- ADMINISTRACIÓN

7.1 9 empleados trabajaron a tiempo completo en diferentes actividades del Archivo.

7.2 2 empleados trabajaron a medio tiempo en el Archivo.

7.3 Se gastaron aproximadamente 100.000 US dollars

7.4 69.000 US dollars se gastaron en salarios

7.5 16.000 US dollars se invirtieron en preservación de las colecciones..

Caracas, 01.11.98

AD

FIAF
1998 REPORT

1.- ACQUISITIONS OF THE YEAR

We have added 511 new titles, both national and foreign. These have come to us via the following: purchase, donations and deposits. The most notable are the donations of DIFOX, a local distributor and the deposit made by Militar Historical Museum.

We have added 13 new piceces to our colletion of antique equipment

We have added 63 original posters of Venezuelan films, donated by the CNAC.

We have added 15.777 film rewievs_bought from a private collectionist.

2.- PROGRESS IN THE FIELD OF PRESERVATION

We signed an agreement with the National Library of Venezuela wich allows us the use of approximately 2.200 sq. meters for our archives, in conjuntion with the Library's archive.

We made duplicates of about 58.000 feet of unstable national nitrates and acetate, as well as of 8.000 feets of Colombian nitrates, in our own laboratory, installed in 1997.

We completed equipping a chemical laboratory for the analysis of solutions to be used in the processed.

3.- CATALOGUING - DOCUMENTACION - RESEARCH.

We continue the rutine work of cataloguing. Approximately 95% of our colletion is catalogued in the manner of intermediate level (50% of the fields complete).

We have begun three investigations directly from our material in the archive: Avila Studies 1939-1941. Ministry of Education; and National Magazines 1930-1935.

4.- FILM SHOWING-PUBLICATION

We continued our daily programming in our two theaters in Caracas, as well as our twice-a-week programming in our four associated theaters in the rest of the country.

We published 5 books: Filmografia Venezolana (Venezuelan Filmography (1897-1939). La década de la producción cinematográfica oficial: 1927-1938 (The decade of official film production); Panorama histórico del cine venezolano (Historical Wiew of the

Venezuelan Cinema); Reflexiones sobre el cine (Reflexions on film); Don Leandro el inefable, análisis filmico, crónica y contexto (Don Leandro the ineffable, film analysis, chronicle and context); one number of magazine on film theory Visual Object and 12 monthly programs.

5.- BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES.

Our relations with the cultural authorities on which we depend are satisfactory; nonetheless, we underwent a 15% reduction in our budget. We cooperate with the Ministry of Foreign Affairs as well as with the CNAC (National Autonomus Film Center).

6.- INTERNATIONAL RELATIONS

We made duplicates for preservation for the Fundación Patrimonio Filmico Colombiano (Bogotá).

The Instituto Cubano de Arte e Industria Cinematográfica (La Habana), made allowances for their Laboratory's Technical Director to remain in our country for 10 months , during this time, he helped us launch our own laboratory.

We had visits from personalities such as Juan Mariné and Alfonso del Amo (Preservation Officer of Filmoteca Española (Madrid). Salvador Plancarte, an investigator from the UNAM (México) also visited us.

7.- SPECIAL EVENTS

We held, in conjunction with Fundavisual Latina (Caracas), the event : "Testimonios, memoria y algo más" with the presence of documentalist and investigators of the genre in Latin America.

8.- OTHERS

We produced, via Channel 8 TV, 48 emissions of our program CINEMATV, with an equal number of feature films.

We edited 36 videos VHS (feature and short films) for rental as well as for sale, both national and foreign titles.



BANGLADESH FILM ARCHIVE
 MINISTRY OF INFORMATION
 GOVT. OF BANGLADESH
 12, GAZANABI ROAD, COLLEGE GATE,
 MOHAMMADPUR,
 DHAKA-1207

ANNUAL REPORT- 1998

1. ACQUISITION OF THE YEAR 1998

In 1998, Bangladesh film Archive acquired 95 new titles. The total number of film acquired by Bangladesh film Archive so far is 1655. Out of the acquisition of 1998, 30 were full length feature films and 65 documentaries. All the documentaries and 03 features (in video) are produced abroad.

Only 10 full length feature films were donated by local film makers and all Documentary films were donated by a private organization. The rest were acquired by our own resources.

Bangladesh Film Archive acquired 65 shooting scripts, 75 books, magazines and journals on films, 550 stills and 150 posters in 1998. With this acquisition total number of books and film related documents now stands at 46,356.

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. Dehumidifire 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 does not have computer at this moment.

FIAF Cataloging 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. 45 researchers, both from home and abroad, used our documents in 1998.

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 organizations on non-profit basis. 30 local and foreign features and some documentaries were shown in 75 times through eleven organizations in 1998.

Bangladesh Television also telecast strips of our 12 films in its programs in 1998.

5. BUDGETREY 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 1998-99 was over 6 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 archive as well as FIAF Headquarters in order to develop exchange programs, information and archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF member countries to acquaint themselves with modern scientific preservation and cataloguing system and other activities, specially participation in the host organizations is necessary.

7. SPECIAL EVENTS, OTHER ACHIEVEMENTS OR DIFFICULTIES:

The most important events during the year 1998 were the celebrations of 20th anniversary of Bangladesh Film Archive and the Victory Day of Bangladesh. Bangladesh Film Archive, on both the occasions, extended its full co-operation to Various organizations in organizing film shows.

Hafiza Akhtar
22.2.99
(HAFIZA AKHTAR)
DIRECTOR- GENERAL

IRISH FILM ARCHIVE

Annual Report 1998

1. Acquisitions of the Year

Several new Irish feature films were deposited in the archive throughout the year. Increasingly production companies and distributors have been persuaded to deposit two prints of new works - one as a viewing copy and one as a master.

The entire film catalogue of Radharc, Ireland's most prolific independent documentary production company, was deposited in the Irish Film Archive for preservation. The collection, representing approximately 350 titles, includes negative and print materials.

Two important collections of amateur film were deposited in 1998. The Jack Clarke Collection is a unique record of activities of members of the Republican movement in the west of Ireland filmed by one of its members. The Archdeacon Tommy Doherty deposit is a vast collection (over 100 rolls) of 16mm film made by a parish priest in Donegal, a gaeltacht region in the north west of Ireland. The material charts community activities throughout the county from the 1940s to the 1960s.

2. Progress and problems in the field of preservation

The now fully commissioned master film and document vaults are gradually being filled. New can numbering systems have been devised and implemented which will allow most efficient use of space within the master vaults.

As the Archive has no nitrate storage facilities, rigid procedures for handling nitrate acquisitions have been established. Nitrate deposits are accepted, registered, technically assessed, minimally catalogued and despatched by courier to the National Film and Television Archive in London within one working day.

In association with the Museum of Modern Art in New York, the Irish Film Archive preserved short experimental works by Vivienne Dick, an Irish woman who was a key figure in the avant garde film scene in New York in the late 1970s - early 1980s. The films were originally shot on 8mm reversal stock and were blown up to 16mm preservation and projection copies.

3. Cataloguing, documentation and research

Elements of the Archive's data-base will be released on the world wide web with the launch of the Film Institute of Ireland web-site in April 1999. Information staff have been involved in reviewing and editing data-base records for web publication.

IRISH FILM ARCHIVE

4. Film Showings

The Archive increased its screenings in 1998 and now shows at least one programme every month in Irish Film Centre cinemas. Highlights of this programme were Peter Lennon's 1968 documentary *Rocky Road to Dublin*, and *The Shamrock in the Bush*, representations of Irish in Australian film 1906 - 1935, presented by Geoff Brownrigg of the Australian Film and Sound Archive.

In February, the Archive hosted **1798 on Film**, a conference commemorating the 1798 Rebellion in Ireland. The film programme, compiled for the conference, was then toured to cinemas and Arts Centres throughout the country. The **Nationalisms: Visions and Revisions** conference held in November 1998 ran over three days and critically examined nationalism in Ireland since the turn of the century through actuality, newsreel and documentary footage held by the Irish Film Archive.

The Archive provided films for over thirty programmes of Irish cinema in Ireland and abroad throughout 1998.

5. Budgetary Matters, relations with governmental authorities

The Archive continues to receive annual funding from the Arts Council. The Irish Film Ball again generated substantial revenue for the Archive. Funding was secured from the International Ireland Funds for the short-term appointment of an Information Officer to prepare material for the Institute's web-site.

6. International Relations

During a three month internship, under the US Global Graduates Programme, a survey was conducted by a US student to identify films of Irish interest held in film archives throughout the world. Our thanks to all FIAF colleagues for the very comprehensive response to questionnaires which has allowed us to establish a clear picture of surviving Irish-produced and Irish-theme films - many of which were not previously registered in the Irish Film Archive.

The Head of the Archive, Luke Dodd, attended FIAF Congress in Prague. Keeper Of Film Collections, Liam Wylie participated in the FIAF Summer School in George Eastman House in June '98. Document Archivist, Emma Keogh attended the Society of American Archivists 1998 Annual Meeting in Florida. Archive Curator, Sunniva O'Flynn attended the BKSTS annual lecture, presented by Bob Monks at the National Film Theatre in London and an Irish Film programme within the Brussels International Film festival. Staff Members attended meetings of the UK Film Archive Forum throughout the year.

DEUTSCHES FILMINSTITUT - DIF

ANNUAL REPORT 1998

We are very glad to present all Fiaf-members the new name of our institution. The Deutsches Institut für Filmkunde e.V. is using the name Deutsches Filminstitut - DIF since the end of 1998. Furthermore we do have a new member in our governing board, which is the Freiwillige Selbstkontrolle Fernsehen (FSF). The FSF is responsible for the legal protection for children and young persons in private television stations.

As the most of you might know, we also have a new curator in our filmarchive in Wiesbaden. Nikola Klein has started work in August 1998.

This year we are going to celebrate our 50th anniversary. The founding day is the 13th of April. For this happy event, we will publish an extensive brochure which contains the history of the DIF until the present day.

Filmarchive:Acquisitions:

- DER MÜDE TOD, 35 mm print, b/w, restored
- PARACELSDUS, 35 mm print
- MÄNNERWIRTSCHAFT, 35 mm print
- DER MAULKORB, 35 mm print

In cooperation with the Friedrich-Wilhelm-Murnau-Stiftung:

- ANNA BOLEYN, 35 mm print, restored, tinted
- TAGEBUCH EINER VERLORENEN, 35 mm print, b/w, restored

Protection / Recopies of nitro-material:

- VERFÜHRTE HÄNDE, 35 mm Copy
- SPIEL, 35 mm Copy
- LE DIABLE AU CORPS (TEUFEL IM LEIB), 35 mm Copy

Support of events:

(Advisory service and loans of filmcopies)

- Filmoteca Espanola, Madrid: „A MATTER OF LOVE AND DEATH“-cycle
- National Cinematheque Melbourne, Australia: FRITZ-LANG-RETRO
- Vidéotheque de Paris: „SEXES ET TABOUS“
- Silent Filmfestival, Bonn
- Filmoteca de la Generalitat, Barcelona: PABST-RETRO
- CineGraph Hamburg, Vorkongress Berlin
- Goethe-Institut, Palermo: LUBITSCH-RETRO

Support with loans of the FIAF-Archives in
Amsterdam, Bologna, Lausanne, Lissabon, Wien, Kopenhagen

Events of the FilmBühne Caligari:

- Filmarchitecture
- Werkschau Volker Schlöndorff
- Vampire Stories
- Killer!
- Buddhism in Movies
- Eduard von Borsody
- Romy Schneider
- Werbefilmnacht
- Marcello Mastroianni
- Kafka in Cinema
- Silent movies with musical accompaniment
- City Views - Hamburg

Loans:Goethe-Institute:

- Athen
- Bratislava
- Kairo
- London
- Palermo
- Prag
- Rothenburg
- Tunis

- Monthly events in the Deutsches Filmmuseum. (The DIF presents ...)
- Support of the WDR-Broadcasting Production to the 60th birthday of Götz George.
- Support of the SWF-Broadcasting Production to Dr. Arnold Fanck.
- All German partners borrowed regulary copies of the DIF.

Total loans in 1998:

	sound film	silent movies
35 mm	224 prints	219 prints
16 mm	98 prints	183 prints

Documentation and Information:

Project for Film-Censorship Documents:
see seperate sheat

Homepage (www.filminstitut.de):

- 1.300 pages
- more than 300 photos

German Filmography:

- Continuation with the registration of the German filmproduction.
- Publication of a CD-Rom in cooperation with the other German Archives. Containing the German Filmography 1895 - 1998 and material concerning the most important 100 German films.

Collection of photos:

Supplementation of the collection of app. 1500 Photos and app. 1500 slides from distributors.
App. 5.200 slides and b/w photos of television broadcasting companies.
Support of app. 250 scientific published books with photomaterial.

Collection of posters:

Supplementation of 331 posters.

Library:

Supplementation of 436 titels.

Textarchive:

- 334 pressbooks of new released films.
- Supplementation of the stock of microfilm jackets over 270.

Filmperiodicals:

Supplementation of the collection over 642 issues.

Programmes:

- 500 new programmes
- 400 copies of rare programmes
- gift of 500 programmes

Videotapes:

- The stock encloses 3.600 titles.
- gift of 1.590 titles

Annual Report 1998

Deutsches Filmmuseum, Frankfurt am Main

1. Acquisitions in 1998 (selection)

a) Film Archive

- Documentaries and commercials from Hoechst AG, a chemical company, donated by the company CommServ: numerous release prints, each accompanied by various materials
- The complete archive of the production company DOC-Film, Karnick & Richter: release prints, editing prints, sound material
- Feature films from the production company Kuchenreuther, Munich
- Archival material from the production company Kaskeline-Film, Berlin: release prints, negative prints, sound material
- Deposit of additional prints from the KJF-archive (a federal children and youth film archive): about 300 reels
- Cartoons from the production company EOS-Film/Gerhard Fieber
- Prints deposited by Bioskop-Film, Munich

b) Non-Film-Archive

- Collection Gerhard Fieber/EOS-Film: animation drawings, documents
- Estate of Arnim Dahl, stuntman: photos, documents, correspondence, press clippings, props
- Archive of the production company Curt Linda, Munich: animation drawings, background paintings, documents, correspondence, animation and editing tables
- Collection Wolfgang Kaskeline, Berlin: animation drawings
- The complete archive of the production company DOC-Film, Karnick & Richter: posters, documents, correspondence
- Estate of Erich Meerwald, commercial artist: posters, drafts, various commercial art
- Donation of 3000 movie publicity brochures from 1920 to 1960
- Donation of about 60 8-mm-film cameras and projectors
- Donation of various equipment
- 620 additional volumes in our library (run in cooperation with "Deutsches Filminstitut, Frankfurt")

2. Film preservation activities

- Preservational print and preservation package for FLÖRSHEIM 1925
- Compilation of two documentaries of AXA-Film, Wiesbaden
- Preservational prints for various exhibits and film productions: e.g. Anigraf, Diorama, Goethe-Institut
- Restauration of the original version of the first feature length animation film: DIE ABENTEUER DES PRINZEN ACHMED, 1926, director: Lotte Reiniger; version with musical score in cooperation with the TV-networks arte/ZDF.

3. Film showings (selection)

Festival "Africa Alive"; Marlene Dietrich; Hommage to Laurel & Hardy; Brecht, Molière and Shakespeare in film; Festival of 70-mm-film; Pedro Almodovar; Feature film award ceremony of the German Film Critics for NOT A LOVESONG (director: Jan Ralske); New Mexican Cinema; Actor Bruno Ganz life at the film museum; Director Jiri Menzel life at the film museum; Michelangelo Antonioni; Films from Switzerland; Divas in Italian silent films; Film producer Arthur Brauner life at the film museum - a celebration of his 80th birthday; Lucas 98: The International Children's and Youth's Film Festival; Film & Computer - digital media visions: CGI-trends in film; In memoriam Kurosawa Akira; Verso Sud IV: Italian Film Festival; Russian silent films; When Mickey Mouse Came to Germany: Disney-Cartoons.

4. Gallery Exhibits in 1998 (selection)

- 11th February till 3rd May

Marlene Dietrich (in cooperation with Stiftung Deutsche Kinemathek/Marlene Dietrich Collection, Berlin)

- 11th March till 26th April

Adored - Persecuted - Forgotten: Jewish Film Stars in Nazi Germany

- 21st May till 2nd August

Action, Thrill and Passion - Movie posters by Klaus Dill

- 16th September till 1st November

Film & Computer - digital media visions: CGI-trends in film

- 2nd December 1998 till 14th February 1999

When Mickey Mouse Came to Germany: his influence on German everyday life

5. Publications

- Herbet Gehr and others: Film & Computer – digital media visions, 216 pages, 225 illustrations
- Hessische Filmographie, a catalog with every film ever produced in Hessen (one of Germany's federal states)

6. Budgetary Matters

The Deutsches Filmmuseum is mostly sponsored by its bearer, the City of Frankfurt. Since 1994 the City of Frankfurt only provides for such costs as building maintenance and salaries. The operational budget for cinema programmes, exhibits and publications has to be raised from entrance fees, additional sponsors and public institutions. About \$ 3.3 Million were given by the City of Frankfurt in 1998.

7. Special events

The Film Archive's general revision has been completed in 1998.

Via Bini, Palazzo Gurisatti, 33013 Gemona (Udine) Italia
Tel: 0432-980458 Fax: 0432-970542

ANNUAL REPORT 1998

1. *Acquisitions of the year*

During the year a total of 25 fiction films were acquired from various sources: 4 features and 21 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, 7 Italian nitrates (all shorts) from the Bundesarchiv-Filmarchiv of Koblenz, 2 American nitrates from a private collector in Italy.

2. *Progress in the field of preservation*

The following films were restored during the year:

La battaglia sul Piave (Italia, 1916) (Lobster Films collection, Ripley's Film al with Cinemazero and Cineteca Regionale)

Dentro le trincee (Italia, 1917) (Lobster Films collection, Ripley's Film al with Cinemazero and Cineteca Regionale)

Da Capodistria a Fiume italiani (Italia, 1919) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

[Attualità di guerra] (Italia, 1918) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

[Cines n. 788] (Italia, 1915) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

La flotta e l'esercito italiano a Salonicco (Marina Militare Italiana, 1916) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

La grande giornata storica italiana: 20 maggio 1915 (Luca Comerio) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

(Fronte italiano)

Cines 1917 (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

Ingresso degli italiani a Trento e a Rovereto (Produzione dell'Esercito Italiano, Italia, 1918) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

Giornale della guerra italiana (Italia, 1917) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

Paesi devastati dalla guerra: San Martino del Carso (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

Primo omaggio di Trieste liberata al suo Re (Italia, 1918) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

Attualità italiana (1917) (Lobster Films collection, Ripley's Film with Cinemazero and Cineteca Regionale)

3. *Cataloguing - Documentation- Research*

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

There have been about about 350 requests for research (by phone, fax, E.mail and mail) and 450 features and shorts (120 abroad) have been loaned for research or cultural purposes.

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

4. *Film Showings-Exhibitions-Publications*

FILM SHOWINGS

Contemporary films from various sources and prints from our archive were screened inside the Gemona theatre and open air, for a total of 30 screenings seen by about 6000 people.

EXHIBITIONS

David Robinson's exhibition at the 17th Pordenone Silent Film Festival on the FOX GRAPHICS 1914-1929.

PUBLICATIONS

1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1998: No. 62/63 (184 pages, ill.) and No. 64 (152 pages, ill. (in Italian/English)

2) IL RAGGIO VERDE, quarterly newsletter of the Cineteca del Friuli

3) VHS cassette: THE TIGER'S COAT with Tina Modotti (60')

Plus the publications issued on the occasion of the 17th Pordenone Festival:

1) PORDENONE SILENT FILM FESTIVAL/LE GIORNATE DEL CINEMA MUTO 1998 Booklet-program, 72 pages, in Italian and English.

2) THE GRIFFITH PROJECT. A COMPANION TO THE MULTI-YEAR DAVID WARK GRIFFITH RETROSPECTIVE, Volume 1 (Films Produced in January-June 1909), edited by Paolo Cherchi Usai, 336 pages, in English.

3) SCOTLAND IN SILENT CINEMA. A commemorative catalogue to accompany the Scottish Reels programme at the Pordenone Film Festival 1998, published in association with the Scottish Film and Television Archive

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. Its annual budget (not including the budget of the Pordenone festival) is approximately 562,000 US\$.

6. *International relations*

In 1998 our representatives visited the following archives:

Archives du Film du Centre National de la Cinématographie, Bois d'Arcy
China Film Archive, Beijing
George Eastman House, Rochester
Honk Kong Film Archive
La Cinèmathèque française, Paris
The Library of Congress, Washington
Magyar Filmintezet, FilmArchivum, Budapest
The Museum of Modern Art, New York
Narodni Filmovy Archiv, Prague
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 (10-17 October, 1998).

ANNUAL REPORT April 1997 - March 98

THE SCOTTISH FILM AND TELEVISION ARCHIVE

The Archive celebrated its 21st year in November 1997

Acquisitions

In the year under review, 868 cans were accepted into the collection pending viewing for selection. Notable amongst acquisitions were the collection of William Kirkness, an award-winning amateur cinematographer, Harold Salvesen's personal film of whaling in the South Atlantic in 1929, and James MacGeogh's colour footage of guga hunting *Men of Ness* (1952). [A guga is a young gannet].

The Archive received a second deposit of 13 titles and personal papers, occasioned by the sad demise of Enrico Cocozza, a kenspeckle figure on the Scottish scene and one of Scotland's few avant-garde film-makers.

Restorations and preservation

During the year under review 7,350 feet of 35mm nitrate film and 5,710 feet of 16mm safety were preserved. Vinegar syndrome amongst the separate magnerice stocks from the 60's and 70's continues to give cause for concern as the major factor in the deterioration of the safety film collection and evidence of its spread into the viewing collection has led to the withdrawal of several titles from access.

Of the restoration work undertaken in the period under review the most significant achievement was in restoring Werner Kissling's *Eriskay - a Poem of Remote Lives* (1935), the earliest known Gaelic language film. The Archive's preservation of *The Big Mill* (1963) was presented in Motherwell in November 1997. The preservation of the Ben Humble collection of early hill climbing and wartime civil defence films was completed.

Cataloguing and research

Over 400 new shotlist entries were made during the year with various projects initiated to widen access to the database information. The Archive hosted students of history, film and librarianship on placement during the year which enabled research into WW1 topical films, the viewing of a large collection of 8 mm film made by Grace Williamson and the cataloguing of the Taggart collection, mother and daughter members of Aberdeen Cine Society.

Over the winter months research was undertaken for an article on film production in Scotland in the silent period for publication in the catalogue 'Scotland in Silent Cinema' to accompany a Scottish programme at the 1998 Pordenone Silent Film Festival.

SCOTTISH FILM & TELEVISION ARCHIVE

Gaelic TV project

The Comataidh Craolaidh Gaidhlig have continued their funding of the Gaelic Television archiving project. 134 hours of broadcast material has been deposited. The Project Officer has recorded off-air for reference purposes 25 hours of Gaelic language programming.

Access and outreach

The SFTA continues to be a provider of footage to broadcasters, commercial producers, the heritage sector and the public. 87 broadcast programmes were serviced during the year including *The Liners* (Australia), *A Parcel of Rogues* (C4) and *Reds in Europe* (Granada). Grampian Television transmitted the ninth series of their local history programme *The Way It Was*. 885 enquiries were received and 1,051 titles provided for study, screenings and special events.

In celebration of the Centenary of Cinema two film programmes were created for loan. *As Others Saw Us*, a series of five short topicals from the twenties, were distributed to film theatres and commercial cinemas and the 16mm Centenary Showreel was loaned to film societies, film and arts festivals and community groups.

A cinema history exhibition *Behind the Screens*, produced jointly with Summerlee Museum, toured the length and breadth of Scotland. The exhibition reflected the experiences of cinema employees, drawn from oral history interviews with managers, projectionists, auditorium attendants, pianists and patrons and illustrated by contemporary and historical photographs and trade publications.

Special collections

Film-maker Jenny Gilbertson's diaries of her sojourn in the Canadian arctic in the 1970's were deposited by her family.

The listing of the Donald Alexander papers was completed and included in the monograph on Alexander and his partner Budge Cooper "*With an Eye to the Future*" published by the Scottish Film Council in 1997.

SCOTTISH FILM & TELEVISION ARCHIVE

Producer and newsreel cameraman Ronald L Jay was honoured with a commemorative seat in Glasgow Film Theatre at which time his family loaned to the Archive papers relating to Jay's career in film, including material on the production of Scotland's first talkie *Sunny Days* (1931).

Grant assistance

The Archive acknowledges the generous support of the following:

- Robert G Dickson, in honour of his late parents Isabel and David for the preservation of *Eriskay, A Poem of Remote Lives* (1935)
- Scottish Mountaineering Trust (for the preservation of the Ben Humble collection)

Scottish International Education Trust for enabling research into Scottish film production in the silent period.

Structural matters

The Archive's parent body the Scottish Film Council was merged with three other national film agencies in Scotland to form in April 1997 a new body, Scottish Screen. Scottish Screen has both an industrial remit to support and build an infrastructure for film production, professional training and locations marketing as well as a cultural remit to preserve the film heritage, increase access to and understanding of the moving image.

Janet McBain
Curator
Jan 1999



CINEMATECA DE CUBA

Reynaldo González

Director

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FIAF REPORT: 1998

The main effort of Cinemateca de Cuba during 1998 has been to conclude the restoration of the film vaults that are close to our main offices. With a cash donation from the Agencia Española de Cooperación Internacional, we have been able to finish the remodeling of the old Film Archives. Part of that donation also helped restore the roofs of the film vaults further away from our main offices (in the part of Havana known as Cubanacán), although we still have problems with the air conditioning of these vaults. The problems with these vaults are not as critical as were the problems in the building we just restored. This donation from the Agencia Española de Cooperación Internacional has had the utmost reach. We are very thankful, because it has allowed us to multiply by three the capacity in the old Film Archives vaults, we now have more adequate film checking rooms and rooms for cataloguing, together with new computers, that allow us to automate the information corresponding to our patrimony, and to propose new objectives in the future.

From the former it is evident that we face the future with a new perspective, which we already announced in our request for support launched in L.A. in 1995. Starting in the first months of 1999, our main objective will be to clean and restore the film elements in our patrimony. During the next General Assembly, 1999 in Madrid, we will launch a request for support which will define the concrete elements, backed by the advise of Mr. Ed. H. Zwaneveld, Technical Research and Development Advisor from the National Film Board of Canada, who has graciously agreed to visit our premises under the invitation of the International Development Education Resource Association (IDERA), from Vancouver. His visit will take place in March, just before the April General Assembly. We intend to keep every FIAF member posted regarding every move and every person who in any way collaborates in an effort that, as you well know, is beyond our present possibilities.

We understand that the majority of the FIAF member archives are not in a condition to help Cinemateca de Cuba, now facing great difficulties in preserving our film patrimony, due to the economic crisis and other reasons. We expect that after the Madrid Assembly, which we define as a new stage for our international plea, the FIAF members will echo this appeal.

We thank you in advance for any support that you may provide and we repeat that Cinemateca de Cuba is willing to effect exchanges with other archives, as we have shown in previous occasions, of which Latin American archives and newly created archives hold proof.

To the aid received from the Agencia Española de Cooperación Internacional, now joins the evident interest shown by the International Development Education Resource Association (IDERA), which has taken as its own the worries about the film patrimony kept by Cinemateca de Cuba. This has been shown with continuous advises, including the coming visit of Mr. Zwaneveld.

We have also received a visit by Mr. Harald Brandes, from the Bundesarchiv-Filmarchiv in Berlin, who has arranged for a gift of ORWO B/W stock for the duplication of old newsreels. A part of the film stock has arrived and we are expecting further shipments.

CATALOGUING

The old Film Archive has been closed due to the restorations and repairs for more than 11 months. This has affected the Cataloguing Department, which shares the same building, but we have kept providing research service to our ICAIC Production Company, for the preparatory works of the XXth Havana Film Festival and for co-productions with Canada, France, Chile, and Spain.

CUBAN CINEMA

The most important task was the topping of the works on the *Catálogo General de Cine Cubano 1897-1997* (General Catalogue of Cuban Films 1897-1997) and setting it up in the computer. The book has already been finished. Only the layout in pages and the "final art" stage are pending, to have it ready for the press. Which brings us facing the difficulty of printing, for which we are seeking financing. / We have updated the *Guía Temática del Cine Cubano - Producción ICAIC 1981-1997*, a continuation of the first volume corresponding to the period 1959-1980 / Service to library users has increased enormously, with an exceptional number of student thesis and foreign researchers. / Our card files of ICAIC Production, 1959-1997 has been renewed and updated. / The book *La tienda negra (El cine en Cuba 1897-1990)* from our specialist María Eulalia Douglas —edited by Cinemateca de Cuba with support from UNESCO and the GOETHE INSTITUTE of Mexico— was awarded the National Research Award 1997. / Due to the decrease in Cuban film production, new files grow only very slowly. / The specialist Ivo Sarría represented Cinemateca de Cuba during the FIAF Congress 1998 in Prague. / The specialist Sara Vega gave a cycle of conferences in the city of Prato, Italy, accompanying a showing of Cuban films and film posters. She has also prepared and accompanied an exhibit of Cuban film posters to the Biarritz Film Festival, as an opening for the special screening of Cuban films. / Our Director gave the conference "Some Spotlights of History in Cuban Cinema" in Palma de Mallorca. / Our staff prepared Documents, posters and photographs to accompany the special screening 40th Anniversary of ICAIC in Biarritz. / We also prepared documents for the Catalogue of the XXth International Festival of New Latin American Cinema. / A special issue of the magazine *Cuba Update*, edited by the Center for Cuban Studies in New York, dedicated to Cuban cinema and the 40th Anniversary of ICAIC, was prepared by our staff.

LATIN AMERICAN CINEMA

We have kept working the information about the area (press clippings, magazine articles, catalogues) and increasing our photo archives regarding films and personalities. / The information on personalities increased as we processed data regarding the members of the juries at the XXth Havana Film Festival, plus general information regarding film and video production (video production is included but incomplete). / A new research has been started about the origins and development of film poster art in our country, including recovery and preservation of old film posters for a future catalogue. / The specialist for this area, Sara Vega, together with our Director, gave a summer course in Casa de las Américas (Havana) on the subject "Cinema and Literature in Latin America".

BOOKS AND MAGAZINES

We have continued processing negatives and prints from our image library: photos of films and personalities from the film world.

Acquisitions: Books, catalogues: 1998- 73 pieces (less than last year). / Magazines: Less new issues than last year.

Computers: The database of Cuban films is still being loaded. The database regarding bibliography of cinema in Cuba has to be redesigned for more functionality.

Service to users: During 1998 an unaccountable number of consultations, loans, and advice to students and researchers, both Cuban and foreign, was provided.

Research: The specialist Alicia García has cooperated with the specialist in Latin American cinema in the research for the *Catálogo razonado de afiches cubanos*, a catalogue of Cuban film posters from the beginning of the century to our days.

Extra: Support and cooperation in reviewing the General Catalogue of Cuban Cinema (ICAIC) and helping prepare the special issue of *Cuba Update*. / Support to the Festival Catalogue with photos, data, and documents.

PROGRAMMING

Daily screenings were maintained at the *Chaplin* Theater and *Charlot* video hall, with the following results: Chaplin, 1401 screenings for 45 039 moviegoers. Charlot, 522 screenings for 10 076 visitors. Total attendance: 55 115. Besides, a weekly screening was kept at the *Glauber Rocha*, at the *Fundación del Nuevo Cine Latinoamericano*, also at the *Universidad de La Habana*, and during part of this year at the *Teatro Nacional*.

Programming of Cinemateca at the provincial capitals was interrupted, due to the rebuilding of the old Film Archives. In 1999 we will resume screenings in Pinar del Río, Isla de la Juventud, Santa Clara, Cienfuegos, Camagüey, Ciego de Ávila, Holguín, Tunas, and Santiago de Cuba.

Some special screening cycles in 1998: Sample of Roberto Rosellini, presented by the dress designer Marcella de Marchis. Big retrospective of Pier Paolo Pasolini during the XXth Havana Film Festival. Festival of French cinema: 13 feature films, short films, also shown in other cities. Retrospective of Alain Tanner: 16 films, introduced by actress Myriam Mézières. Short films by Swiss filmmaker Lucienne Lanaz, introduced by Mme. Lanaz herself. Samples of German cinema. Cycle of actor Alain Delon. Continuing the cycle "*Rediscovering French Cinema*" (XVII and XVIII): 16 films. Premiere of the film *Shoah*. Cycle "*Before Caligari: restored silent films*", accompanied by an exhibition of Film posters by Josef Fenneker.

Other relevant cycles: Retrospectives of Akira Kurosawa, Michelangelo Antonioni, Ingmar Bergman, Sergio Leone, Roman Polanski, and Serguei M. Eisenstein; cycles *Yesterday and Today in Black Cinema*, *Cuban Ballet Films*, *Marilyn Monroe in Memoriam*, *Argentinean Films of the '90s*, *Three Latin American Premieres*, *Silent Comedy: Three Compilations*, and one dedicated to Cuban films.

EUROPEAN AND NORTH AMERICAN FILMS

We opened 62 new files for films / 27 new files for personalities / 13 magazines (articles photocopied for filing) / 162 users for consulting during 1998. Special screenings of Roberto Rosellini and Pier Paolo Pasolini.

The specialist for Eastern Europe, Zoia Barash, gave special conferences about Serguei Eisenstein in Valparaiso, Chile.

Together with the retrospective of Roberto Rossellini, organized in cooperation with ARCI-UCCA, of Italy, we invited the filmmaker Marcella de Marchis, who also presented her autobiography *Un matrimonio riuscito*. For the presentation of the retrospective cycle of Pasolini we invited the filmmakers Marco Tullio Giordana and Ivo Barnabo Micheli, who showed their respective films *Pasolini, un delitto italiano* and *A futura memoria*.

PUBLISHING

Although our specialists have several books finished and ready for publishing —as María Eulalia Douglas' *Catálogo del cine cubano (Producción ICAIC)*, and Zoia Barash's *El cine soviético de principio a fin*—, we have not been able to print due to the difficulties the Cuban printing industry is going through in the present economic crisis. However, together with ARCI-UCCA of Italy, on the occasion of screenings of films by Rossellini and Pasolini, we published two items: The booklet *Rossellini*, and the book *Vida, pasión y viacrucis de Pier Paolo Pasolini*, both written by our Director, with translations of texts published for the first time in Spanish.

VIETNAM FILM INSTITUTE

Hanoi

ANNUAL REPORT 1998

I. ACQUISITION:

Number of film collected in the year --- 505 titles

II. ACHIEVEMENTS IN PRESERVATION:

1. Starting to manage all database of film, audio-visual material on CD-ROM.
2. Keeping the technological safety for 2 film vaults (40% RH - 10°C)
3. Getting some achievements in using "Molecular Sieve" chemical made in Vietnam to protect old films against vinegar syndrome.
4. Equipping modern facilities to restore old films, to repair and to transfer film into video (tape/disk) with high quality.

III. CATALOGUING, DOCUMENTATION AND RESEARCHING:

1. Number of film cards completed in the year --- 307
2. Continuing shoot events of country in order to archive for future generations.

IV. PROGRAMMING:

1. Showing film at 12 cinemas of Institute --- 375,000 person times
2. Publishing book --- 2 titles
3. Publishing magazine named "Cinema Today" --- Monthly
4. Producing films --- 5 documentary films
--- 2 feature films
--- 1 documentary film (cooperated with French)

V. BUDGET & RELATIONSHIP WITH GOVERNMENT AUTHORITIES:

1. Budget --- 1,000,000\$

2. Compiling the Law of Legal Deposit that was approved by Ministry of Culture and Information of Vietnam

VI. INTERNATIONAL RELATION:

1. Exchanging material and experience with FIAF archive members and SEAPAVAA archive members
2. Organizing the 3rd SEAPAVAA Conference (Mar, 1998)
3. Organizing the SEAPAVAA-UNESCO Advanced Training Seminar on the Treatment of Vinegar and Mould affected films
4. Handing over 1,192 Laos films which are kept in Vietnam Film Institute for Laos Film Archive
5. Receiving the 2nd grade Order Itxala of Government of P.R.D of Laos

VII. OTHER ACTIVITIES:

1. Organizing 3 Seminars at Hanoi and Ho Chi Minh city with the themes as follows:
 - * Socialization of film activity
 - * Mechanism and policy of film finance
 - * How to enrich the national film vault
2. Improving personnel training:
 - 14 persons are studying to get Master Degree and Doctor Degree

Hanoi, January 1999

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 1998

1. ACQUISITIONS OF THE YEAR

In 1998 the domestic film unit of the Finnish Film Archive received 80 depositions including 640 prints of Finnish feature films, 3636 prints of Finnish short films, and the pre-print materials of 84 feature films and 1178 short films (also the spots).

The single most important one consisted of 13 Finnish films deposited by the American Film Institute. Three of them were thought to be lost forever: *Helsingin kuuluisin liikemies* [The most famous businessman in Helsinki] (1934) by Valentin Vaala, *Tukkijoella* [Log floating] (1937) and *Elinan surma* [The slaying of Elina] (1938) by Kalle Kaarna. Of the film *Jääkäriin morsian* [Jäger's bride] (1931) the archive received a more complete version.

The foreign film unit received voluntary depositions from almost all of the film importing and distribution companies. 1031 prints of foreign feature films, 420 titles of foreign short films and 602 trailers were deposited in 1998.

The video unit received 97 depositions. 1349 cassettes consist of statutory free exemplars of commercially distributed videos in Finland and films transferred to video for research purposes as well as legal deposits of new domestic video productions. The collection on videotape totals now 21817 cassettes.

The book library acquired 475 books and subscribed or received as complimentary copies 157 periodical titles. The library has now ca. 20.500 titles of books and pamphlets and 675 titles of periodicals and 40.400 clipping files.

The photography collection grew by 5000 photos – 170 domestic stills and negatives of 20 films and 4830 foreign stills of 220 films.

The document commelction increased by 2500 posters: 200 domestic posters of 35 films and 2300 foreign posters of 90 films. We also received 100 domestic and 1600 foreign films scripts or dialogue list.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

In 1998 28663 metres of nitrate material were transferred to the safety stock and 39775 metres of acetate film were processed.

The metres consist of one domestic silent feature, 6 features from the sound era and 85 short films and documentaries.

3. CATALOGUING AND DOCUMENTATION

In 1998 cataloguing department concentrated on the updating the data base system. The system work was done by the firm Novogroup with the help of archive's cataloguing personnel. The definition phase in the project called "Tenho" was completed by March. The implementation was carried out in two phases: the filmographic, technical, asquicitions and film traffic data bases were ready by the August 1998 and photographs, posters, pr-material, scripts, documents and screenings by the end of the year. All the data from our old system Minisis was converted to the new system.

The system consist of client with WWW Browser, the Oval Server (an Internet server) into which the NBD Database is sintegrated as well as the TCL Interpreter. The architecture has two basic principles: the user interface is implemented with pure HTML and the application logic is carried out with TCL Scripts which are interpreted on the server.

At the same time old terminals or PCs were replaced by new desktop PCs equipped with powerful processors.

After the conversions cataloguers have been busy to check the data bases and to correct mistakes which were caused by the complicated conversion procedure.

The library transferred their data bases from Minisis to the ready made library software Prettylib.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

SHOWINGS

There were 856 screenings of 488 different films in the archive's cinema Orion in Helsinki. The total attendance was 53 579 and the average attendance per screening 63. We also had 163 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki:

SPRING SEASON: Rainer Werner Fassbinder, Jean-Pierre Melville, James Ivory, Mel Brooks, Derek Jarman, Elvis Presley, Mexican Cinema, Film Noir, Cinema and Fashion, Rebellion in the Sixties in the Finnish Cinema, Landmarks of Film History

SUMMER SEASON: Luc Besson, Woody Allen, Actor's Studio, Coen Brothers & John Torturro, Ingmar Bergman 80 years, Film Noir, French Crimes, Homosexuality in the Mainstream Cinema, Landmarks of Film History

AUTUMN SEASON: G.W. Pabst, Mike Leigh, Alain Resnais, Eisenstein 100 years, Oliver Stone, Many Faces of Spain, Japan, Sex in the Cinema, New Greek Films, Neo-noir, Landmarks of Film History

Mr. Alejandro Pelayo Rangel, Director General of the Cineteca Nacional (Mexico) and Mr. Naum Kleiman, Director of Musei Kino (Moscow) gave lectures before screenings.

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

EXHIBITIONS

The following exhibitions were compiled:

- *The beautiful Regina of Kaivopuisto* – a photo exhibition featuring the famous Finnish actress Regina Linnanheimo at the archive's Gallery
- *Akira Kurosawa's film posters* at the archive's Gallery
- Finnish Film Archive's presentation at the Ministry of Culture's restaurant
- Sergei Eisenstein's drawings and photographs in co-operation with the Moscow's Eisenstein Museum, at the Orion Cinema
- Exhibition of film artifacts at the Vanha Talvitie's warehouse, compiled in co-operation with Mr. Erkki Riimala
- Exhibition of film artifacts at the Gallery of newly opened movie theatre Kinopalatsi, compiled in co-operation with Mr. Erkki Riimala

In addition, *Kaihon kultamaa* [Eldorado of Desire], still photo exhibition by Marja-Leena Hukkanen of the Kaurismäki brothers' films toured in France (Paris), Mexico and Norway (Bergen) and in the several Finnish cities as did *Glamour*, a photo exhibition of the famous film stars throughout the film history.

PUBLICATIONS

Suomen kansallisfilmografia 7 [The Finnish National Filmography] edited by Kari Uusitalo & alii covers the years 1962-1970 of the Finnish feature film production. 797 pages.

The archive's 40 years anniversary publication *Filmin tähden: Suomen elokuva-arkisto 40 vuotta* [For the Sake of the Film] will be soon available on archive's Internet site www.sea.fi.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The archive is financed by the Ministry of Education. In 1998, the total budget of the archive was 2.694.859 USD including money for salaries and other costs. There were 45 persons employed permanently in the archive.

6. INTERNATIONAL RELATIONS

In 1998 Finnish Film Archive hosted the two day meeting of the Nordic and Baltic Film Archives. More than 40 participants from 8 countries presented their work. Various topics and problems on film archiving were discussed both in formal meetings and in informal gatherings.

The FIAF Congress in Prague was attended by Mr Matti Lukkarila, Mr Timo Muinonen and Mr Lauri Tykkyläinen. Mr Juha Kindberg participated in the FIAF Summer School in Rochester. Mr Lukkarila attended the Berlin Film Festival, and Ms Satu Laaksonen the Cannes Film Festival and San Sebastian Film Festival. Ms Outi Heiskanen visited BFI, NFTVA and British Council. Mr Lukkarila participated in the seminar on digital restoration and Le Forum du Cinéma Européen in Strasbourg.

In 1998, films from the archive's domestic collection were shown in Belgium, Estonia, Faroe Islands, France, Germany, Italy, Mosambik, Switzerland and in the U.S.A.

7. SPECIAL EVENTS, MISCELLANEOUS

In March the archive organized a two-day seminar "The rebellion in the 1960's?" in co-operation with the Finnish Society for Cinema Studies and the Finnish Film Foundation. The programme consisted of 18 lectures. Two feature films and several short films were screened. The speakers and listeners represented a wide variety of Finnish film culture - from scholars to film directors, film critics and film enthusiasts.

Hong Kong Film Archive Annual Report 1998

Introduction

Though the construction of the permanent archive building will be completed only in 2000, 1998 was yet another eventful year for the Hong Kong Film Archive. During the year, the Archive organized a number of activities and continued with its research and publication projects.

Acquisition

2. In 1998, a total of 7,092 film-related materials and 384 titles of films were acquired. Major acquisitions included donations of 210 film prints from Golden Harvest (HK) Ltd, a major film production company in HK; 450 handbills of films from the 50's and 60's from an overseas Chinese in San Francisco; 25 Hong Kong films from a closed-down Theatre in Australia; around 800 valuable film scripts from a famous local film producer Chua Lan and 800 film magazines from Sil-metrople Film Ltd.

3. The Archive was constantly on the lookout for archive treasures that were no longer traceable locally. Efforts was being made to repatriate around 500 Hong Kong films of the 50s and 60s from two Chinatown theatres in San Francisco, USA.

4. The collection of the Hong Kong Film Archive now comprised 3,002 films titles and 38,000 items of related materials.

Conservation

5. In 1998 the conservation staff continued to ensure the long-term survival and accessibility of the visual and aural contents of the Archive's collection.

6. Pending the completion of the permanent premises, the archive films were stored in a 3-storey renovated barrack building of which the climate was well controlled at 16°C and relative humidity 50% throughout the year.

7. The main activities covered nine aspects, namely:

- 7.1 Collection Management: - physical examination, technical identification, storage, technical and statistical recording – completed for 300 copies.
- 7.2 Film preservation: repair, repackaging, cleaning, de-acidification with Molecular Sieves - completed for 500 copies.
- 7.3 Film to digital format download: - employing Flying Spot Telecine and download to Digital Betacam/SX Sony and VHS JVC format – completed for 250 copies.
- 7.4 Film Duplication: - repair, cleaning, grading, processing, printing and quality control – completed for 15 copies.
- 7.5 Cineon Genesis digital restoration on film – completed for 2688 frames.
- 7.6 Film credit reproduction from digital file to film format research – completed for one copy.
- 7.7 Intellectual information retrieval from copies – completed for 400 copies.
- 7.8 Kodak Enhancement Station digital restoration on 100 stills, 290 posters, 10 photos – completed in 10,000 MB (10 GB) storage size.
- 7.9 Special cold storage design and identification for film with cellulose nitrate base – completed for 100 reels with condensation proof in the later warm up processes.

Cataloguing

8 The mammoth computerization project costing HK\$12 million (equivalent to US\$1.54 million) was launched in 1998. Important features of the system included a bilingual multi-media library and cataloguing program (the HORIZON) and future on-line access to text and image materials.

9 To pave the way for a resourceful film library in the permanent Archive, the library had acquired 3,500 vols of books, 150 titles of periodicals, 5,000 posters, 5,211 pieces of handbills/film programmes, 2,500 pieces of scripts, 60,000 pieces of stills/photos, and other film related memorabilia and artifacts.

10. Besides, the audio-visual library of the Archive was enriched with the acquisition of approximately 1,800 laser discs and 3,600 video cassettes. These included Hong Kong 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

11 a) Film Shows

Like last year, the Archive organised two mini-retrospectives in 1998. In February, we presented "50 Years of Stardom – A Tribute to Hung Sin-nui", of which ten of Hung Sin-nui's classic films were shown to celebrate the 50th filmmaking anniversary of the famous Cantonese Opera Star. In September, another programme of "Lam Kar-sing – Star of the Cantonese Opera and Silver Screen" was held. Ten films were shown together with a mini-exhibition in which precious artefacts, film stills and other film-related materials relating to Lam's career were put together for public viewing.

b) Oral History Project

The Archive had a great leap forward in 1998 for the Oral History Project as we video-taped more than 70 interviews with film personalities. These interviews included 25 film stars living in the United States.

c) Exhibition

The Film Archive had organised large-scale annual exhibitions since its establishment in 1995. "The Hong Kong Film Archive Treasures Exhibition" was held in 1998. This exhibition, featuring precious photos, documentation and artifacts of Hong Kong films, attracted over 34,000 visitors. In the coming year, the Archive would feature another large-scale exhibition on "The Making of Martial Arts Films - As Told by Filmmakers and Stars", basing on our oral history recordings.

Publications

12. The Film Archive was continuously working on the publication of a series of "Hong Kong Filmography", detailing all film titles we could research so far on local film productions since the first Hong Kong film made in 1913. The 680-page Hong Kong Filmography Vol. I (1913 - 1941) was published in 1997. Volume II was also completed in 1998, covering films of the 1940s with more detailed film information and indices for research use.

13. Our own Newsletter had been issued on quarterly basis since Nov 97. The newsletter became a very important bridge between the Archive and the outside world and had largely improved the transparency of the work of the Archive. It was being distributed to overseas archives and all local film-related institutes and friends of the Archive.

Budgetary Matters

14. The Hong Kong Film Archive was established under the auspices of the Provisional 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 1998 was around HK\$15 million (equivalent to about US\$1.92 million) and HK\$3 million (US\$0.4 million) was spent in relation to film conservation.

International Relations

16. On overseas trips, our Senior Manager, Ms Cynthia LIU attended the annual FIAF Congress in Prague in April 1998 during which the Hong Kong Film Archive was accepted as a full member.

17. Miss Mable HO, our Manager (Planning & Administration) was also sent to the National Archives of Singapore, the Vietnam Film Institute and the National Film & Sound Archive of Australia for an attachment training on archive management in January 1999.

END



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

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ANNUAL REPORT 1998

ACQUISITIONS OF THE YEAR

In 1998, 82 original negative and 64 positive national films were acquired. This year, 32 national and 39 foreign films were telecined as Betacam and presented to the use of reseachers and students.

Two 16/35 Oxberry aerial-image animation stand were given to charity for our cinema museum. In addition, several costumes and accessories were given to charity by different film companies throughout the year.

MAINTENANCE AND PRESERVATION

The process of cataloguing and restoration of nitrate based films and transferring to acetate base were continued. This year, 25.000m. films concerning 1915-1935 were restored.

Apart from this, a nitrate based national film called "The Secret Notebook of a Driver" was restored and the printed copy was sent to Turkish Film Week which is organised every year in Strasbourg.

CATALOGUING - DOCUMENTATION - RESEARCH

On the occasion of the 75th anniversary of Turkish Republic, the restored documentary films in our archive concerning Atatürk were duplicated and sent to several institutions with the purpose of projection.

In addition, cinematografic documentary request from other universities, TRT and private tv channels, cultural centers, municipalities, associations and institutions were answered.

EXHIBITION - FILM SHOWS - FESTIVALS

This year, on the occasion of the 60th commemoration of Kemal Atatürk, the founder of Turkish Republic, a photography exhibition called "Atatürk in film images" were prepared. For this exhibition, 35mm. nitrate based films in our archive were examined and images of Atatürk were chosen. By using a difuser in our special effect machine the scratches were eliminated and 16 x 22 mm. positive images were obtained. Then, these images were



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blown up to 45 x 60 mm. By adding a Hasselblad camera to the special effect machine, dupe negatives were acquired. Thus, 120 new photographs of Atatürk were printed.

Among the celebrations of the 75th anniversary of the foundation of Turkish Republic, important films of the Turkish cinema were shown to public freely under the heading of "75 films in 75 years"

Throughout the year, important samples of national and international cinema were shown uninterruptedly to cinema students, researchers and film fans in the cabins for film viewing in our library.

Our Institute collaborated to the all national film festivals, "1st Turkish World Cinema Days" which gathered the people from other Turkish Republics in the world in film industry and also to the other institutions such as Association of Documentary Film Makers and Association of Film Directors.

One of our students, Serdar Akar, was awarded with the best director in Antalya Golden Orange Film Festival with his first feature film. His film "Gemide" (On Board) was awarded as the second best film, the best actor, the best editing, and mention for the international competition.

INTERNATIONAL RELATIONS

Throughout the year our Institute was visited by Egyptian filmmaker and lecturer Samir Nasr, American director and lecturer Daniel Boyd, British director of photography Walter Lassaly, our colleague from Macedonian Cinematheque Vesna Maslovaric and by several directors, producers, actors and actresses who were in our country during "1st Turkish World Cinema Days". Mr. Nasr gave a lecture on "Melodrama in Egyptian Cinema" and Mr. Lassaly on "English Free Cinema".

Our technical vice director Ass.Prof.Cem Odman participated in the meeting "Cinema within the Balkan Cultural Context"organised by the Macedonian Cinematheque in Skopje.

SPECIAL EVENTS

Our Institute was awarded with "Aziz Nesin Award for Lifetime Achievement" in the 10th Ankara International Film Festival. The reason for this was explained by the board of management as follows: "In reality, it is impossible to separate Mr. Sami Pekerođlu and Sinema-Tv Enstitüsü. However, the Organising Committee of the 10th Ankara International Film Festival has decided to present the Aziz Nesin Award for Lifetime Achievement to



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Sinema-Tv Enstitüsü having in mind the efforts and labour of all the persons working there. Under the direction of Sami Bekerođlu, this Institute has established the only archives and protection of the films of the Turkish Cinema, the printing of the copies of these films for screenings in and out of Turkey, an opportunity for the historians of the Turkish Cinema and also provided a high level education of cinema with the support of the most outstanding filmmakers.”

In addition, our Institute and Mr.Bekerođlu were awarded for their contribution to the cinema by Istanbul Municipality, Municipality of Beyođlu District and also by Antalya Golden Orange Film Festival.



• SINEMATEK • INDONESIA •

ANNUAL REPORT FOR 1998

Introduction

Since the end of 1997 Indonesia suffered from monetary crisis, followed by a political setback, resulting in the abdication of President Suharto in May 1998. Endeavors carried out by IMF to overcome the bad situation did not bring immediate results.

The rate of the US dollar against the Indonesian Rupiah has at one time reached 6 times the rate before July 1997. A number of enterprises and industries ceased to operate, resulting in a large number of workers losing their job.

Prices of goods going up more than 2-3 times. Imported goods reached the level of five times.

The financial and political situation during the month of December 1998 is becoming better, but the conditions are still in such a shape that they may change again very rapidly.

Finance

The subsidy we receive from the Government since March 1998 amount an annual of Rupiah 96 millions, being a small rise.

However the value of exchange rate against the US dollar dropped quite a lot, while prizes went up. Because of the bad situation, our financial ability



is very weak. For this reason we are not able yet to pay the FIAF contribution.

Collections

Because of the present crisis we have not received any addition in our film collection. We therefore switched our attention to acquiring VCD copies of Indonesian as well foreign films.

Addition to other collections is very small.

Item	Collection of 1998
Feature Film	452 copies
Non Feature Film	1.614 copies
Video's	1.128 copies
Laser disc	78 copies
Book's	3.976 exp
Scenario	6.574 exp
Sound recordings	463 item
Photographs/slides	47.309 frames
Posters	7.052 sheets
Periodicals	6.917 exp

New Building

As we reported to you last year, as from July 1997 we occupied a new building, donated by the Municipal Office. In the new building is a cinema house with a seating capacity of 500. The films vault is quite good. The big problem of the vault is that water is leaking from the wall outside.

The wall consists of two layers with foam in between. The inner part is covered with tin layers. The moisture reaches only 50 – 60 RH, because of the financial condition as described earlier we are not able yet to make use the cinema facilities to arrange public screening on a regular basis. We have managed however to cooperate with the Film Club to screen our collection as from last September. Until December last we have screened 3 films retrospective by three well-know Indonesian director :

Teguh Karya Film Week	18 – 21 September 1998
Syumanjaya Film Week	23 – 28 October 1998
Arifin C. Noer Film Week	9 – 13 December 1998

Our screening facilities have also been used to arrange a film week of foreign countries : British Film Week (June 1998), Mexican Film Week (October 1998), Polish Film Week (November) and French Film Week (December 1998)



Cooperation with foreign countries is not so frequent :

1. We have given our contribution to the Pusan International Film Festival, in order to get the change to screen films from our collection. An Indonesian film, directed by a Korean, was also copied as a contribution to their collection.
2. To assist the Singapore Film Festival to select films that are to be screened as a retrospective of Arifin C. Noer to the holding of a festival in April 1999.
3. The Japan Foundation provides assistance to Sinematek Indonesia to look for films, made during the Japanese occupation of Indonesia (1942-1945), most of them preserved by the Netherlands.

Expectations

1. We expect the FIAF to be aware of our condition that we are not able yet to pay our contribution. The next Congress hopefully will be able to consider of fixing the amount of contribution to be paid by the developing countries, based on their financial abilities.
2. The possibility of FIAF representative to observe film archives in developing countries to make sure of the problems, faced by those countries and help them to look for solutions.



3. Expecting the establishment of special commission within the FIAF to assist archives in developing countries.

Jakarta, January 1999

H. Misbach Yusa Biran

Director

Ps: Our new E-mail : snematek@indosat.net.id

STEVEN SPIELBERG JEWISH FILM ARCHIVE

Jerusalem, Israel

ANNUAL REPORT, 1998

ACQUISITIONS:

The earliest surviving footage shot by Israel's pioneer filmmaker, Ya'acov Ben Dov, was donated to the collection. Shot in 1919, the film is uniquely valuable as it includes original color toning. Over 1,000 films and videotapes were received from various Jewish organizations and institutions from around the world and Israel including the Tel Aviv Cinematheque, the Zionist Federation of Canada, and the Gitlin Library in South Africa.

PRESERVATION:

The Archive has preserved the collection of Norman Lourie who set up a film company in the country in the late 1940s-early '50s. The work was done at Hendersons Film Laboratories in London with funds given to the Archive by the Clore Foundation of Great Britain. Also, a rare, fading color film showing the Kurdistan Jewish community in Israel in the early '50s was restored to high quality digital video at Henninger Capitol in Washington, DC.

DOCUMENTATION/ CATALOGING:

Work is continuing on the scanning of the Archive's print documents into the computerized catalog of the Archive. The Archive's website was recently redesigned and the catalog section is being used by more and more researchers worldwide for access to the collection.

SCREENINGS:

Films from the collection were screened at: Hamburg Kinemathek; Deutsches Historisches Museum, Berlin; Goethe-Institut, Munich; Jewish Museum, Hohenems, Austria; International Animation Festival, Tel Aviv; Jewish Film Festival, Vienna; Deutsches Filmmuseum, Frankfurt.

SPECIAL EVENTS:

Together with the Goethe-Institut the Archive organized a three day conference entitled *Not to Hollywood: German-Jewish Filmmakers in Eretz Israel*. The focus of the conference was the important contribution made to Israeli cinema by German Jews who fled the Nazi regime. Among the guest participants were Ronny Loewy of the Deutsche Filmmuseum in Frankfurt and Gerlinde Waz of the Stiftung Deutsche Kinemathek, Berlin.

The Archive was invited to present a program of films from its collection at the 44th annual Robert Flaherty Seminar which this year took place in NY and Israel. This was the first time in its history that the Seminar has invited a film archive as a participant. Also, highlights from this years seminar were shown at the Museum of Modern Art, NY, where the Archive's films opened this special program.

The Archive made three special contributions in honor of Israel's 50th anniversary:

- a co-production with Israel Educational TV of a 14-part series of five minute historical programs consisting entirely of footage from the collection.
- the presentation of rare and early footage at the *Cinema Jerusalem* exhibition. Held at the Tower of David Museum, the exhibition showed the changing face of Israel's capital in motion pictures over the past century.
- the publication of a catalog of the Archive's 1997 exhibition *Adamah: A Vanished Film*, describing production of the film *Adamah* shot just before Israel's War of Independence.

ISRAEL FILM ARCHIVE - JERUSALEM CINEMATHEQUE

POB 8561, Jerusalem Israel
 tel: 972-2-672-4131, fax: 972-2-671-3044
 e-mail: Jer-cin@jer-cin.org.il

ANNUAL REPORT - 1998

All statistics refer to the year Jan. 1, 1998- Dec. 31, 1998.

1.	<u>Acquisitions of the Year 1998</u>	<u>Total collection</u>
prints:	1,859	23,850
titles:	1,100	12,750
film negatives:	36	3,420
videotapes:	1,175	22,000

Israeli Collection

Since the Israeli government has decided that all films produced with the support of Israeli government grants must be deposited in our Archive, we have been receiving new Israeli film and video productions on a regular basis. This year 568 prints (of which 505 are feature films) and 36 negatives were added to the collection.

Israeli institutions and companies that deposited films with the Archive: Yad Tabenkin, Golan Group, Third Ear, Ministry of Foreign Affairs, Sam Spiegel Film & TV School, and numerous Israeli filmmakers and distributors.

Some of the more important additions on 35 mm. to the Israeli feature collection include:
 ABU EL BANAT (DAUGHTERS, DAUGHTERS) * AFULA EXPRESS * ALIZA MIZRACHI *
 *ANI OHEV OTACH ROZA (I LOVE YOU ROSA) * ATALIA * AVANTI POPOLO * BAYIT
 BE'REHOV CHELOUCHE (HOUSE ON CHELOUCHE ST.) * BRICHA EL HASHEMESH
 (ESCAPE TO THE SUN) * CHAYAL HALAYLA (NIGHT SOLDIER) * EIN SHAMOT AL
 HADLATOT (NO NAMES ON THE DOORS) * ERETZ HADASHA (NEW LAND) * ESKIMO
 LIMON (LEMON POPSICLE) * ETZ HADOMIM TAFUS (UNDER THE DOMIM TREE) *
 FORTUNA * HACHOLMIM (THE DREAMERS) * HAME'AHEV (THE LOVER) * HAMSIN * IMI
 HAGENERALIT (MY MOTHER THE GENERAL) * KATZ VE'CARASSO * LUPO * LUPO
 B'NEW YORK (LUPO IN NEW YORK) * MALKAT HAKVISH (HIGHWAY QUEEN) * MARCO
 POLO * MIVTZA HONATAN (OPERATION THUNDERBOLT) * MR. BAUM * NEKAMATO
 SHEL ITZIK FINKELSHTEIN (THE REVENGE OF ITZIK FINKELSTEIN) * NES B'AYARA
 (MIRACLE IN THE TOWN) * TIPAT MAZAL (A BIT OF LUCK) * TUVYA VE'SHEVA
 BANOTAV (TEVYA AND HIS SEVEN DAUGHTERS) * YOTZIM KAVUA (GOING STEADY)

International Collection

Local distribution representatives of European and American studios deposited their films with the Archives, permitting us to expand our screening collection to include many popular films released during the past 10 years, all of which include Hebrew subtitles.

Some of the international films which have been added to the collection include:
 AFFINITA ELETIVE * AI NO CORRIDA * ANTONIA * BREAKING THE WAVES * CAREER
 GIRLS * LA CEROMONIE * UN COEUR EN HIVER * COLD COMFORT FARM * CONTE
 D'HIVER * THE CRYING GAME * DOOM GENERATION * E LA NAVE VA * ENGLISH
 PATIENT * UN ETE A LA GOULETTE * FARINELLI IL CASTRATO * THE FIFTH ELEMENT *
 GEORGIA * UN HEROS TRES DISCRET * HUOZHE * THE ICE STORM * IDI I SMOTRI *
 DRIFTING CLOUDS * PRISONER OF THE MOUNTAINS * LAND AND FREEDOM * LIFE IS
 SWEET * THE MADNESS OF KING GEORGE * MEDITERRANEO * MICROCOSMOS *
 NAKED * NOCE BLANCHE * OTELLO * RAINING STONES * SECRETS AND LIES *
 SHALLOW GRAVE * SHAWSHANK REDEMPTION * SHINE * SISTER MY SISTER *
 STEALING BEAUTY * TAXI BLUES * TRAINSPOTTING * WELCOME TO SARAJEVO *
 SHANGHAI TRIAD

Videotheque

As a result of our having established a Videotheque and having expanded our videotape collection substantially, we have been able to service film researchers through VHS viewing stations in our library. Computerization of this video collection is moving ahead, which will make the materials even more accessible to the public.

Digitalization: We have begun a policy of transferring film materials to digital beta in order to ensure their long-term accessibility on video. At the same time, we are studying the future possibilities and expenses of utilizing digitalized video in a more widespread manner.

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 expand our collection of Jewish films and our activities in this area.

-- Films of Jewish interest which were acquired this year:

LEPKE * MAGICIAN OF LUBLIN * JERUSALEM FILE * SHINE * THE CHOSEN * YENTL

-- The Joan-Sourasky Constantiner Holocaust Multimedia Research Center, established during the previous year, provides for film acquisition, cataloguing and preservation of films dealing with the Holocaust. We have placed information concerning our entire collection of Holocaust films and videotapes on our website in order to enable researchers to acquaint themselves with this unique collection.

2. Progress & problems in the field of preservation

During 1998, the Archive has continued its effort in organizing and cataloguing the collection of Israeli film negatives. Negatives are being examined, placed in new cans, organized on the shelf, and catalogued in the computer.

Since there is no laboratory in the state of Israel, all films are sent abroad for lab work. An agreement has been reached with one of the major companies that transfers films abroad which provides for the deposit of Israeli film negatives as they are returned from abroad.

Some of the preservation negatives of Israeli films which were added to the Archive's collection this year:

B-'72 LO HAY'TAH MILCHAMAH (IN '72 THERE WAS NO WAR) * FLORENTENE * HACHOLMIM (THE DREAMERS)

3. Cataloguing, documentation and research

Progress continues in cataloguing the Archive collection on a computerized database program.

Library

The library is open to the public for research and study. In addition to students, teachers, film critics and participants in our adult education courses, our own staff members use our facilities on a regular basis.

The documentation collection of our research library includes the following materials:

- Annually updated CD-ROMs for easy reference
- Collection of approximately 45,000 files of clippings from the Israeli and Foreign press covering cinema news and reviews in Hebrew and English
- 5,150 volumes (150 were added in 1998)
- 5,100 posters of Israeli and international cinema (400 were added in 1998)
- 6,800 stills (1,800 were added in 1998)
- 1,000 unpublished film scripts (60 were added in 1998)
- Historical documentation from Israeli film production companies
- Private collections of archival documents including scripts, letters and personal papers.

4. Film showings, exhibitions and publications

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

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. Membership in the Cinematheque was up 10% during the year 1998.

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

- **Retrospectives** -- Sergei Eisenstein * Mike Leigh * Emil Weiss * Alain Resnais * Preston Sturges * Tom DiCillo * James Cameron * Francois Truffaut * Aki Kaurismaki
- **Tributes** -- Pedro Almodovar * Ichizo Itami * Oliver Stone * Kenji Mizoguchi * Arturo Ripstein
- **Programs** -- Avant-premieres * French Thrillers * Memory and History * Cinematic Variations on Live Classical Music * Silent Cinema * Rendezvous with the New French Cinema * N.I.C.E. New Italian Cinema Events * Poetic Realism * March 1968 Poland * Righteous Gentiles * Unemployment * Films Based on Bertoldt Brecht * Romanian Cinema * The Servile Muse - Art under the Nazis * Swiss Cinema * Cinema Jerusalem * Israeli Ethnic Films (Bourekas) * Flops * Chilean Cinema * Israeli Documentary Films * Yugoslavian Cinema * The World That Was * Sex and Taboos
- **Marathon Screenings** -- Leonardo DiCaprio * Marilyn Monroe * Bette Davis * Marlene Dietrich * Nicolas Cage * Bugs * Roland Emmerich * Bruce Willis Saves the World * Michael Douglas

Education Program

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

- **Adult Education Courses** - The department offers 10 courses for adults which emphasize trends and themes in international cinema. During 1998, the following courses were offered: Cinema Variations * Seminar in Scriptwriting * Psychological Dimension of the Creative Process * Magical Journey of Cinema * Current Events * Animation Seminar for Adults with Special Needs
- **Workshops for Schoolchildren** - Due to ongoing work stoppages in the educational sector, only 20,000 children participated in the seminars and workshops provided by the department this year. This figure includes 5 days of seminars for Arab children from East Jerusalem and 13 days of programs for children with special needs.
- **Special programs** - Teacher Training one-day seminars on themes dealing with Israeli cinema including: Image of the Woman in Israeli Film, Image of the "Sabra" (from the early days until the contemporary period), Changing Image of the Soldier in Israeli Film. The department organizes an annual prize for the best films produced by high school students, the Wim van Leer Prize for Young Filmmakers.
- **Future program** - One week video seminar designed for a mixed group of Arab and Jewish teenagers which will deal with issues of self-identity. The seminar will include meetings with filmmakers, one intensive day on still photography and a day at the Israel Museum on drawing of self-portraits. The final projects will be video self-portraits produced in small groups.

5. Budgetary matters, relations with governmental authorities

During the year 1998, our self-generated income comprised approximately 50% of our overall budget. We received funding from two major government authorities: the Ministry of Education and the Jerusalem Municipality. Each provided us with close to 10% of our annual budget. In addition, we received annual funding from the following foundations: the Jerusalem Foundation, the Van Leer Foundation and the Ostrovsky Family Foundation.

During 1998, the Archive vaults became so full that extreme difficulties were caused due to lack of maneuverability. We are currently negotiating with the Municipality for additional film storage space.

In addition, we have begun the process of working with architects and city planners in receiving the necessary permits from the Municipality of Jerusalem for expansion. Request has been made for a permit to build an additional 300 sq. meter facility.

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.
- Scientific collaboration was provided for a very exciting film preservation project with CNC, Bois d'Arcy. The preserved film, *The Life of the Jews in Palestine* (1913), presents a rare look at the Jewish pioneers who came to develop the land of Israel. The film was discovered on nitrate without any titles or credits. A full research was undertaken, intertitles were added (in French, Hebrew and English), and the film was beautifully restored by a joint effort of the two archives.
- The Cinematheque Francaise offered a screening program of Israeli cinema in honor of the Jerusalem Cinematheque, Nov. 1998
- Films were acquired from the following FIAF members: Imperial War Museum, British Film Institute, CNC at Bois d'Arcy, National Archives in Maryland.
- Director Lia van Leer attended the Rotterdam, Berlin, Cannes, Venice, New York and London film festivals.
- Head of Programming, Avinoam Harpak, attended the Rotterdam, Berlin and Toronto film festivals.
- Head of Education, Gili Mendel, attended the Berlin, Cannes and Saloniki festivals and was invited to lecture at the conference on *Method and Materials for the New Learning Environments* which took place in Helsinki, Oct. 1998.
- Archive Curator, Amy Kronish, was invited to speak on Israeli film at film festivals in Glasgow, Cleveland, Toronto, Philadelphia, and Washington DC.

7. Special events and other achievements

During 1998, Lia van Leer was the recipient of the following awards:

- **Commissaire General**, representing the Israeli arts community for the French government program, *Israel au miroir des artistes*
- **Life Achievement Award** from the Israeli Academy of Motion Pictures for her untiring commitment to the development of cinema culture in Israel
- **Lifetime Achievement Award** from the Israel Film Festival - Los Angeles in recognition of her dedication and commitment to the preservation of Israeli and Jewish film
- **Chevalier dans l'ordre national de la Legion d'honneur**, from the French Minister of Culture, Mme. Catherine Trautman

15th Jerusalem Film Festival

Every year, the Jerusalem Film Festival offers more than 450 screenings of 170 films from around the world. The festival (July 9-18, 1998) 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
- Outdoor screenings under the stars - more than 5,000 spectators attended the gala opening event
- Awards for International Cinema: **The Spirit of Freedom** and **The Mayor's Prize** in the category of the Jewish Experience
- American independents
- Animation, special tributes
- Recipients of the **Festival Fellowship award**: Robert Benigni, Jeroen Krabbe, Stanley Kwan, Alan Rickman, Joan Micklin-Silver
- Recipient of the **Festival Life Achievement Award**: Manoel de Oliveira
- **Director's Seminar** with Alan Rickman, Stanley Kwan, Jeroen Kraffe, Jeremy Thomas
- **Panel Discussion: Identity: Displacement, Immigration & Exile** with Irene Bignardi, Michel Demopoulos, Andreas Thomopoulos, Derek Malcolm, David Ben-Shitrit
- **First-Call**: Script-readings and discussions with filmmakers, scriptwriters, directors and actors

ANNUAL REPORT FIAF 1998

**Det Danske Filminstitut/ Museum & Cinematek
Danish Film Institute/ Archive & Cinematheque**

1998 was, like 1997, a turbulent year after the joining of three institutions into the new Danish Film Institute. The result of the merger was a complete restructuring of the whole organization, which now consists of three areas: Production and Development, Distribution and Information, Archive and Cinematheque. Archive & Cinematheque is the old Det Danske Filmmuseum with an expansion in the cinematheque activities. The first major task for the new board of directors was to outline a plan for the future of the whole organization. The main idea was to see production, distribution and safeguarding of the film heritage as a whole. The master plan was presented to the Ministry of Culture in March. The bottom line was not only "send more money", but was followed by a thorough argument for the necessity to act now, not only because Danish cinema is a national and international success, but also because the safeguarding of the film heritage is in danger due to lack of investment. The Archive and Cinematheque argued for a budget raise of 75% over the next four years. There was quite a public debate, of course mostly concerning the raise of production volume of new feature films. But not many voices against more public investment in film. In December there was a brake through: a new budget was accepted by the Folketing and for 1999 Archive & Cinematheque will have an increase in budget of 7.5 million DKK of the hoped for 12 million. This means more staff for the film archive, library and stills collection and the cinematheque; a doubling of the money for preservation and restoration, and some other important issues concerning the preservation of our collections and the public access to it. Our next important issue is a new film archive, which will be the main topic for our 1999 discussion with the ministry.

Again we look forward to a very busy, and extremely interesting year. An expansion like the above mentioned has not been ours for at least 30 years.

Acquisitions of the year

In 1998 the archive received about 1400 prints in different formats, mostly 35mm. The main donors have been producers, distributors and some private sources. The 1998 acquisitions are now catalogued in our film database. 1999 will be the year where information about Danish Films and films in Danish cinemas will be made available on the internet.

1998 also saw new legislation concerning legal deposit of video on sale in Denmark in Danish version. The videos are collected by Statsbiblioteket/The National Library in Aarhus, in two copies of which one is deposited at the Archive & Cinematheque. As a result we have for 1998 required 291 videos. I presume it is only part of what has been on the market and that 1999 will be the year for the thorough implementation of the legislation.

The library has acquired 1569 books and is subscribing to 386 periodicals. It has been visited by more than 6000 visitors and has had about 5000 requests via phone, fax and e-mail. The library holdings amount to 54.000 books, which are catalogued in the library's TINlib-database. This database has to be replaced in 1999 due to year 2000 obstacles.

The stills department acquired ca. 10.000 stills and 182 posters. At the premises some 3000 stills and poster files have been used by some 1000 visitors. Furthermore, our large collection of slides have been organized and catalogued and is now available for researchers.

Progress and problems in the field of preservation

The film archive has finished the work with transferring the most fragile nitrate part of the collection of news reels and documentaries taken over from the National Museum. 12.358 meter of nitrate stock has been transferred to acetate stock and 17.960 meters of acetate stock has been duplicated.

We have continued our work concerning our collection of Danish colour films making a colour master, a sound master which also functions as a reference print and a viewing print of the oldest and most valuable material. Four Danish features in b/w have been made available in new prints with English subtitles.

Our next great step concerning the film collection will be the preparation of a solid report on the overall condition of the collection. This shall lead to a master preservation plan for the collection and function as a guideline for the next four years.

A report has been developed concerning the condition of the stills and posters collection and has resulted in some immediate actions concerning the archival circumstances for the collections: relocation of the poster collection, new policy concerning access to the still collection and better climatic conditions. A plan for restoring posters and negative material for stills is in the making and pilot projects are now initiated concerning both stills and posters.

Cataloguing - Documentation - Research

The cataloguing of the film collection has not been as thorough as one could wish, and bringing it up to date will be a primary task for 1999. This means going through our card catalogue and the films themselves for proper cataloguing, including information on current condition and identifying as much as possible of the material not yet identified. This will hopefully better the conditions for researchers in the future.

As for the Danish material we have since 1997 been producing as complete a registration as possible. This will be the backbone of a National Filmography which is part of our long time planning. A part of this will be available on the internet from March 99. Also the library's database is planned for internet publication and new staff for the library means that we will be able to start cataloguing our huge collection of older material as well as repackaging and thus securing our collection of Danish manuscripts.

Cinematheque and publication

The cinematheque in 1998 had 2200 screenings viewed by a total of 98.000 spectators. It is a substantial rise in spectators pr. screening. The Cinematheque has presented a broad selection of contemporary as well as historical films grouped around directors, actors, companies, genre, countries. Some of the successes have been retrospectives on contemporary artists as Wim Wenders and David Cronenberg, on classic directors such as Pier Paolo Pasolini and Yasujiro Ozu. The Cinematheque has celebrated Warner Brothers' 75th anniversary, Ingmar Bergman's 80th birthday, the centenary of the birth of Bert Brecht, the centenary of the Danish workers movements and the 30th anniversary of the famous year 1968. Erotic film has been presented at large as well as films about Female Action Heroes.

We have collaborated with Danish festivals such as Natfilmfestivalen, Film fra Syd and Gay & Lesbian Filmfestival and have been able to present rare films for a large audience. The Cinematheque has also presented some of it's own festivals such as New British Cinema, New Wave from Taiwan and Japanese Cult Cinema.

A row of exhibitions has been held in the Film House. The American photographer Greg Gorman has presented star photos, a Pasolini exhibition has been held during the Pasolini retrospective, video installations have been presented and an exhibition of large scale Danish cinema posters in connection with our registration and documentation of this collection.

Two issues of KOSMORAMA have been published. One about new theories in film studies, another about the use of music and colour in film. The program for the Cinematheque has been published on a monthly basis and circulated in 20.000 copies.

International relations

Dan Nissen participated in festivals in Berlin and Pordenone, visited the Swedish archive and participated in the ACE meeting in Strasbourg as well as in the FIAF congress in Prague in April. Together with head of archive section Uffe Lomholt Madsen he participated in the Nordic archive meeting in Helsinki in November. The newly appointed curator Thomas Christensen has participated in the ACE seminar in Paris in December, the first of four ACE courses about fundamental principles in film archiving.

The former head of the Cinematheque, Dino Raymond Hansen has together with members of the programming staff participated in festivals in Clermont Ferrand, Berlin, Paris and Cannes and has been a member of the jury in a festival in Bombay.

Colleagues from Latvia have visited the Museum & Cinematheque in a training program and colleagues from Pordenone visited us for a few days of screenings in connection with research for the 1999 festival and the Nordic presentation. Bo Berglund and Jan Olsson visited the archive for research for the same reason.

The archive has supplied 881 copies of films in 1998, most of them to users in Denmark including the cinematheque. Abroad films have been lent to presentations at NFT, London, Musée d'Orsay, Paris, La cineteca del Friuli, Italy, Filmmuseum, München and film festivals in Berlin and Göteborg, as well as to the cinematheques in Oslo and Stockholm and cinemas in Germany and Italy. University of Copenhagen as well as the Film School in Copenhagen use print on a regular basis, and also the University in Stockholm have used prints from our collections.

CINEMATECA BOLIVIANA

**LA PAZ
BOLIVIA**1998 ACTIVITIES REPORT1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 974
- Bolivian Feature Films 2
- Foreign short films 2.936
- Foreign Feature Films 2

This totaled 3.933 new reels added to our film collection

- Video Cassettes 514

Including all above mentioned acquisitions our archive actually counts with:

- 10.441 Film Tittles
- 13.879 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

1.084 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" (1929) one of the first Bolivian feature films, is now totally restored thanks to German government and Goethe Institute.

We also completed the restoration "Mina Alaska"(1968).

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 24 book titles
- 236 periodical titles
- 102 posters
- 214 stills
- 4 shooting scripts
- 3.311 paper clippings

The data storage in our computing system has been regularly continued

365 researchers, mainly students requested our services

4.- FILM SHOWINGS

167 films were shown at 724 screenings in our 261 seat cinema

Most of these films were grouped in the following series:

- The Best of 1997 (10 Films)
- Women in Close Up (8 Films)
- French Speaking classics (5 Films)
- Great Recent Spanish Films (7 Films)
- To Live A la Francaise (4 Films)
- Volker Schlöndorff (7 Films)
- Gabriel Retes (9 Films)
- War Times (5 Films)
- Bolivian Debuts (8 Films)
- Cannes 50 Years (12 Films)
- The World is Crazy (7 Films)
- Les Flics (5 Films)
- About Doctors and Pain (II) (6 Films)
- German Silents Before Nosferatu (17 Films)
- Children of the World (7 Films)
- Classics for Ever (5 Films)
- Wenders (4 Films)
- French Girls (5 Films)
- Peruvian Films (5 Films)
- Sergei Eisenstein (8 Films)
- Saura&Almodovar (6 Films)
- Kiss Kiss, Bang Bang (7 Films)
- Sex in Film (9)

49.089 spectators assisted to these screenings

We also had 101 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

Latin American Film Posters.

Film as Object

For the 18th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 32 documentary file cards, distributed free of cost among the public.

A new publication about Bolivian film chronology was also published.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our relations with governmental authorities are in a very fluid scope.

In may the Congress approved a Law declaring our activities as National Interest an Public Utility. It was for the first time in Bolivian history that a cultural institution received such an honor. The same law orders the executive to finance, the construction of our new commodities until they are completed.

Our main concern during 1998, continued to be the construction of the new building for our Archive. There have substantial advances on the matter. We are now concluding the third stage. We presume to conclude the building before the ending of 1999.

During 1998 we had some financial support from governmental institutions, as well as from private industries, banks and business companies.

7.- INTERNATIONAL RELATIONS

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

By the ending of past November I had the opportunity to visit our colleagues from Montevideo.

PEDRO SUSZ K.
DIRECTOR

RAPPORT FIAF 1998 - CINEMATHEQUE SUISSE

1998 fut pour la Cinémathèque suisse une année charnière, avec, dans l'ordre chronologique, une nouvelle présidence, un spectaculaire assainissement financier et les fêtes du cinquantenaire.

Freddy Buache, qui repris la direction de la Cinémathèque en avril 1951 (après le départ du fondateur, Claude Emery) et façonna, développa l'institution pendant 45 ans avec la fougue et l'enthousiasme que l'on sait, avait, dès sa démission en tant que directeur, été nommé président pour deux ans, sur décision du Conseil de Fondation en janvier 1996. Ces deux années écoulées, Freddy Buache fut remplacé le 1.1.98 par Me Olivier Verrey, notaire à Lausanne, président de la Fondation de l'Hermitage, président de la Société académique vaudoise, Secrétaire général de la Fondation Sandoz, etc. Nommé président d'honneur, Freddy Buache refusa de participer aux manifestations du jubilé.

La dette hypothécaire de 8.5 millions de francs contractée par la Cinémathèque suisse pour l'aménagement de son centre d'archivage à Penthaz entre 1989-1992 paralysait progressivement toute l'institution et menaçait même sa survie (puisque'elle la contraignait à s'endetter chaque année encore plus pour payer les salaires). Après une longue campagne dans les milieux politiques et les médias, cette dette vient d'être définitivement effacée le 30 juillet dernier grâce à l'acquisition du bâtiment et de ses installations techniques par la Confédération. La disparition de ce fardeau, parallèlement à un réajustement des subsides fédéraux, cantonaux et municipaux, va permettre d'engager du personnel et de s'attaquer enfin efficacement aux retards considérables, accumulés depuis presque dix ans, dans l'identification, le classement et le catalogage des collections.

PROGRAMMATION ET MANIFESTATION DIVERSES

Nombre de spectateurs à la salle de projection pour 1998: 40'145
pour 3 séances par jour, sept jours sur sept (Casino de Montbenon: salle
« Cinématographe » à 100 places et salle Paderewski à 500 places).

Nombre de séances: 1056

Nombre de films projetés (longs métrages): 506.

Au cours de l'année, la Cinémathèque a organisé de nombreuses rétrospectives et hommages aux réalisateurs André Delvaux (intégrale, en sa présence), Sergej Mikhailovitch Eisenstein (intégrale), Alain Resnais (intégrale), Samuel Fuller, Douglas Sirk, Chris Marker, Alexandre Sokourov, Sam Peckinpah (intégrale), André De Toth (présent), Marco Bellocchio, David Cronenberg, les cinéastes suisses Richard Dindo (présent), Clemens Klopfenstein (présent) et Henry Brandt, le musicien Hanns Eisler (avec l'UNIL), ainsi que la comédienne bernoise Liselotte Pulver (présente). Une soirée spéciale Claude Goretta (présent), à l'occasion de la remise du « Prix du Rayonnement français en Suisse »; une journée spéciale Boris Lehman (présent), avec l'UNIL; divers cycles thématiques sur « L'expressionnisme allemand » (présenté par Enno Patalas et accompagné au piano par le prof. Aljocha Zimmermann, Filmmuseum

München), « Le Printemps de Prague » (20 films, avec « La Fête du cinéma »), « La magie du décor » (avec le département d'architecture de l'EPFL), « Sciences en fiction » (avec la Fondation Claude Verdan, l'UNIL et les Hospices cantonaux), « La psychiatrie au cinéma » (avec la Psychiatrie universitaire lausannoise), « Rock, pop et cinéma » (en association avec la « Fête de la musique »); « La femme en URSS » (avec le Musée de l'Elysée); des projections spéciales consacrées à de nouveaux films suisses: première mondiale d' « Alain comme les autres » de Denise Gilliard (en présence de l'abbé Pierre), première romande de « Il s'appelait Surava » d'Erich Schmid, premières lausannoises de « L'affaire Grüniger » de Richard Dindo, de « Balade fribourgeoise » de Jacqueline Veuve, de « Friedrich Dürrenmatt - Portrait eines Planeten » de Charlotte Kerr Dürrenmatt, et de « Le maître de l'attelage » de Cyril Lanier (animation). Une soirée anniversaire des 30 ans du Groupement Suisse du Film d'Animation (GSFA) et « La nuit du court métrage » avec DAVI/ECAL et la Fondation vaudoise pour le cinéma.

La collaboration très étroite avec la « Section d'histoire et esthétique du cinéma » de l'Université de Lausanne (UNIL) sous la direction du professeur François Albera s'est poursuivie, tant au niveau des programmes (cf. plus haut) qu'à celui de stages professionnels. Quatre étudiants-stagiaires ont effectué des travaux de recherche pour une future filmographie nationale des années 1966-2000, et des travaux d'identification dans les collections affiches à Penthaz. Freddy Buache, nommé privatdocent par l'UNIL en 1997, poursuit ses cours hebdomadaires d'histoire du cinéma dans notre salle du « Cinématographe » avec des étudiants de l'UNIL et du Département audiovisuel de l'Ecole cantonale d'art (DAVI/ECAL). Pendant le semestre d'hiver, Dominique Païni, directeur de la Cinémathèque française, y a tenu 8 cours portant sur « L'histoire du cinéma comme une histoire de l'art ».

Organisation au Casino de Montbenon d'une journée de préservation des documents filmiques (« Quand la copie est l'original » / « Restaurer, c'est montrer »), séminaire ponctué d'exposés et de projections, mis sur pied conjointement avec la Fondation de formation continue pour le cinéma et l'audiovisuel (FOCAL) et soutenu par l'Association suisse des archivistes ainsi que Memoriav. Cette journée de sensibilisation au patrimoine cinématographique s'est également tenue à Zurich, à Locarno et à Berne.

FESTIVITÉS DU CINQUANTENAIRE

La Cinémathèque suisse fut fondée à Lausanne en novembre 1948 (après une première tentative à Bâle en 1943-48, les Archives suisses du Film). Les festivités du Cinquenaire ont donc été programmées pour l'automne 1998. Elles ont débuté le 10 septembre par une projection hors-programme au Métropole du film muet en couleur « Rapsodia satanica » (1915) de Nino Oxilia, avec une partition de Pietro Mascagni interprétée par le Sinfonietta de Lausanne (80 musiciens, dir. Jean-Marc Grob); l'événement fut coproduit par Sinfonietta, l'Association la Fête du Cinéma et l'Opéra de Lausanne. Le programme d'anniversaire (19.10.-20.12.98) comprenait une rétrospective du cinéaste et comédien Erich von Stroheim, le « parrain » de la Cinémathèque (38 films), un cycle des « Grands films de 1948 » et un lot d'oeuvres rares prêtées par toutes les cinémathèques d'Europe. La fête elle-même a eu lieu au Casino de Montbenon le week-end du 14/15 novembre et a attiré près de 2000 spectateurs, venus assister à 36 heures de projections non-stop, à des séances de

Lanterne Magique, à des visites guidées du Centre d'archivage de Penthaz, à l'exposition « Trésors de la Cinémathèque suisse », etc. La cérémonie officielle se déroula en présence Mme la Conseillère fédérale Ruth Dreifuss, des autorités cantonales et municipales et de représentants des cinémathèques d'Europe venus en force, en particulier, pour la France: la Cinémathèque française, les Archives du Film du CNC à Bois d'Arcy, l'Institut Lumière à Lyon, les cinémathèques de Toulouse et de Corse, puis celles (dans le désordre) de Bruxelles, Luxembourg, Rome, Milan, Bologne, Madrid, Lisbonne, Londres, Berlin, Francfort, Wiesbaden, Munich, Prague et Moscou. Sans oublier la Présidente de la FIAF.

Parallèlement à ces manifestations, la Cinémathèque a effectué de septembre à décembre un « tour de Suisse », invitée par dix villes du pays (surtout en région alémanique) pour y présenter ses activités et diverses restaurations du patrimoine cinématographique national.

TIRAGES ET ACQUISITIONS DE L'ANNÉE

Parmi les 41 anciens films suisses sur support nitrate (tous métrages confondus) sauvegardés en cours d'année, citons « Das Menschlein Matthias » (1940) d'Edmund Heuberger, « Nach dem Sturm » (1948) de Gustav Ucicky et « Le justicier de Davos » (1924) de Heinrich Brandt, ces deux derniers présentés au Festival de Locarno. Tous les tirages de la production nationale sont financés par Memoriav, Association pour la sauvegarde de la mémoire audiovisuelle suisse.

2400 copies de films (12'000 bobines) ont été déposées au Centre d'archivage de Penthaz, soit 1577 nouveaux titres.

Bibliothèque: 570 livres.

Photothèque: 7000 photos et 760 affiches.

AMÉNAGEMENTS

Depuis janvier, installation d'une nouvelle caisse-kiosque au rez-de-chaussée (hall du Casino de Montbenon) en vue d'une billetterie informatisée qui entre en fonction en février 1999. Vente de livres, de revues, de cartes postales et d'affiches de cinéma. En novembre, ouverture d'une salle de consultation au 1er étage pour les utilisateurs de la bibliothèque et des dossiers de presse (16 places de travail). Câblage et installation technique pour un réseau informatique Lotus Notes reliant Lausanne et Penthaz, avec rattachement à Internet (fonctionnel dès printemps 1999).

(HD/1.3.99)

FILMOTECA DE LIMA – MUSEO DE ARTE
RAPPORT 1998

Acquisitions

En 1998 les acquisitions ont été rares comme en 1997. Pourtant, il y a eu une croissance majeure en raison des dons effectués. Un longmétrage péruvien *DOS CAMINOS* (1972) a été donné par le Cine Arte Normandie de Santiago de Chile, tandis que le Conseil Britannique a donné 463 courts métrages et d'autres dix ont été donnés par le privé. Trois longmétrages étrangers ont été acquis.

D'autre part, Inca Film nous a délivré sept longmétrages et onze courts en dépôt. Aussi, Luis Figueroa avec deux films et l'entreprise Calicanto avec 71 courtmétrages.

Conservación

Nous avons continué à réviser et à réparer régulièrement le matériel du fond filmique.

Restauration

Nous avons continué la restauration des pélicules disponibles de **LUIS PARDO** que, pour des raisons économiques, nous n'avons pas pu encore achever. De même, nous sommes en train de restaurer quelques courts, à la base de nitrate aussi que d'acetate. Or, le pas le plus important de l'année a été le début de la restauration du long *LES CONFLITS DE CORDERO* (1940), dans les laboratoires de l'UNAM, sous l'auspice de l'Agence Espagnole de Coopération International.

Documentación:

La Filmotèque a reçu une précieuse apportation d'Inca Films qui a permit d'organiser un vaste dossier de littérature sur l'oeuvre de Francisco Lombardi, qui constitue la documentation la plus complète et disponible dans ce pays.

De même, la Filmothèque à travers Norma Rivera, sa coordinatrice Executive a organisé une vaste exposition textuel et photographique de la revue péruvienne *PARLONS DE CINÉMA* (1965-1985) /Hablemos de Cine, avec toute la documentation la plus vaste et exhaustive de l'histoire de cette revue sur laquelle compte la Filmothèque actuellement, et qui a représenté la publication spécialisée la plus importante qui a été publiée au Pérou.

Exhibition:

Dans la programmation de cette année les cycles les plus importants ont été les suivants : Les meilleurs films de l'année 97, Cinéma indépendant Argentin, Le cinéma de Carlos Saura, Le cinéma des grands maître (VI), Exhibition de courtmétrages espagnols, Les visages de Jack Nicholson, Littérature au cinéma, Le cinéma de Julio Medem, II Exhibition du cinéma de Taiwan, Rétrospective de Volker Schlöndorff, Hommage a 50 ans du Festival de Cannes, L'oeuvre de Jacques Becker, Deuxième Rencontre de Cinéma Latinoaméricain (organisé par le Centre Culturel de l'Université Catholique), Panorama du cinéma grecque, Courtmétrages autour du monde, Exhibition du cinéma Britannique, 100 ans de Einstein, Xème Festival de Cinéma Européen, École

de cinéma de Lima, Hommage à Kristof Kielowski, Rencontre avec François et Fin d'année Espagnole. Le volume d'assistants dans les salles a atteint le chiffre de 75 mille personnes, 10 mille de plus que l'année dernière.

Visites

Le courtmétragiste espagnol Juan Vicente Córdoba a accompagné l'exhibition de courts métrages espagnols présentée en mars. Aussi, nous avons reçu la visite de Lola Millás, Directrice de la Filmothèque du Ministère des Affaires Étrangères d'Espagne. Également, Sarah Jones du Cambridge Arts Cinéma et Jeffrey Middents, étudiant de Doctorat à l'Université de Michigan qui fait une recherche sur la revue péruvienne HABLEMOS DE CINE, nous ont rendu visite.

L'écrivain italienne Maria Antonieta MACHIOCHI a donné une conférence sur l'oeuvre de Pasolini lors du Xème Festival de Cinéma Européen. Serge Toubiana, Directeur de la revue Cahiers du Cinéma a également donné une conférence sur l'oeuvre de Truffaut, le cinéma français et la critique cinématographique, qui a visité Lima invité par la Filmothèque de Lima, l'Université de Lima et l'Ambassade de France.

En novembre, Le Directeur de la Filmothèque de Lima Isaac León Frías, a visité la Filmothèque de l'UNAM, et la Cinethèque National du Mexique D.F.



LISBOA

ANNUAL ACTIVITIES REPORT 1998

I – INTRODUCTION

1998 was the year of the settlement of the new structures created by the 1997 Law (see our Report for 1997 in FIAF 1997 Prague volume).

The Direction (three members) was completed by the nomination of Rui Santana Brito, former Head of the Documentation Department, as Vice-President, Mai 1998. Manuela de Freitas was appointed Assessor to the Direction.

A Supervision Committee composed by two representatives of the Ministry of Culture, was also appointed, under the Chair of Alberto do Nascimento Regueira, a former member of one of our Governments and our more active maecenas during the last years.

Our staff number now 77: 3 Directors, 1 Assessor to the Director, 22 officers at the National Moving Images Archive (ANIM), 17 at the Department of Permanent Exhibition, 14 Administratives, 11 elements at the Documentation Center, 5 at the Public Relations Bureau and 4 Direction's Secretaries.

During 1998, was approved, by the Ministry, the project of major works at our Lisbon premises (Rua Barata Salgueiro) considerably enlarging its capacity and rebuilding our theater, with two projecting rooms instead of one (one of them dedicated to silent movies), a library, a coffee-house and a small restaurant. The works will start during 1999 and will be finished on 2000. Our next step will be the so dreamed Museum of Moving Image, next to the others facilities.

Regarding the conservation structures and activity, the major innovation was the opening of the film restoration laboratory at the Conservation Center (ANIM - National Moving Images Archive) with its cleaning, grading and printing equipment. As it was planned since long, the launching of the laboratory in the end of 1998, even if still in its very early stages, represents a fundamental step in the growth of our archive structures, allowing us to drastically increase the quality of our preservation and restoration work and eventually contributing to a new kind of active participation in the European archive movement.

As a particular note, we should stress the fact that the decision to start our own internal laboratorial activity was closely related to the relative decrease of the "nitrate transfer" rate during the last two years (1997 and 1998). In fact, knowing that the commercial laboratorial technology in Portugal is not sufficiently adequate to this work, we have decided to slow down the rate of transfer in face of the imminent possibility (now turned into reality) of doing it with our adequate structures (this, of course, with the exception of a minimum routine level, and the special collaboration with external restoration laboratories in other countries).

By the end of the year, other ANIM branches also got new decisive equipment, like the video storage facilities, the posters conservation area and the stills duplicating laboratory.

Other key aspects of the conservation activity have been the consolidation of the voluntary deposit of original negatives of the recent portuguese cinema (which, as we said in the 1997 report, is now a decisive archive issue concerning our own film heritage) and the crucial, continuous growth of the external demand for the use (and duplication) of archive material. As far as the latter is concerned, the biggest growth has to do with the area of new productions based on titles or excerpts of our collection - an area where we have been continuously improving the quality and the speed of our response, and where the major obstacles to our efficiency now more and more relate to the problem of identification of legal rights owners.

II - ANIM (Archive Department)

1. Acquisition

A total of 576 new titles were added to the Cinemateca film collection during the course of 1998, of which 88 were feature films and 488 were shorts (mainly documentaries of portuguese production). Corresponding to what has been a major tendency over the last few years, one that has significantly increased since the opening of ANIM two years ago, most of these new titles were voluntarily deposited by institutions and individuals.

Among the more relevant acquisitions we should point out:

- the deal made with the company HOLLYWOOD CLASSICS, through which we have acquired a total of 39 classic titles (62 new prints) from the Turner collection; a similar deal will involve this year the acquisition of several other titles from the 20th Century Fox collection.
- several agreements established with important national institutions that lead up to the deposit of their own collections, namely: I.N.A.T.E.L., I.C.E.P. and I.P.J., including prints and original negatives
- a new formal practice between the Portuguese Film, Audiovisual and Multimedia Institute (I.C.A.M.) and the Cinemateca Portuguesa which implies that, for every government funded new production, a final print is given to us (not to be confused with the legal deposit law under preparation)

2. Conservation and Preservation

The single major initiative in this area was the launching of the new restoration laboratory in the Conservation Centre. The equipment already existing was completed with the acquisition of a video colour analyser, a biformat optical step printer (Debie TAI), a 35 mm contact printer (Bell & Howell model C) and a new cleaning machine (Lipsner-Smith 7200). The installation and testing of all these equipments occupied us through the best of 1998 but we can now say that we are fully prepared to tackle with most of the duplication and restoration problems faced by the majority of the archives, as far as cleaning, grading and printing are concerned.

The first example of a full restoration project undertaken by the new A.N.I.M. laboratory was MARIA DO MAR, a silent portuguese classic directed by Leitão de Barros in 1930, which included starting from the camera negative and from a nitrate print, with reconstruction of the original intertitles.

Other important preservation projects included:

- the restoration of two important films of the "Cinema Novo Português" - O RECADO (José Fonseca e Costa, 1971) and A PROMESSA (António de Macedo, 1973) - in both cases starting from all the existing materials (original negatives and available prints)
- continuing the policy (formally established two years ago through a special government funding) of preserving all the post-1974 feature production, which included this year the preservation of several important titles of the 70s, 80s and 90s: OS DEMÓNIOS DE ALCÁCER-QUIBIR (Fonseca e Costa, 1975), A LEI DA TERRA - ALENTEJO 76 (Grupo Zero, 1977), MANHÃ SUBMERSA (Lauro António, 1980), CERROMAIOR (Luis Filipe Rocha, 1980), OXALÁ (António-Pedro Vasconcelos, 1980), SILVESTRE (João César Monteiro, 1981), UM ADEUS PORTUGUÊS (João Botelho, 1985), A CAIXA (Manoel de Oliveira, 1994)
- the restoration of O PÃO, directed by Oliveira in 1959 and later personally revised by him in 1964, for which a rerecording of the original soundtrack was done, due to decomposition of the original sound negative
- the preservation of A ILHA DE MORAES (directed in Japan by Paulo Rocha in 1984), a film for which we don't know the whereabouts of the original negatives, but that we have managed to duplicate from a japanese print, until now the only known print in the world
- the restoration of A JUSTIÇA DO CÉU, a recently discovered lost film, starting from an original print and fragments of the camera negative
- the continuing preservation of the newsreels series IMAGENS DE PORTUGAL, now covering the whole of the production up until the end of 1958

In the course of all the different projects, a total of 7.253 meters of nitrate film was transferred onto safety and a total of 248.490 meters of safety film was duplicated.

3. Cataloguing

We have finally completed the development of a new data base, now fully operational, providing instant access to all the relevant information concerning a given title, the existing collection and also the logistics, status and technical data on each individual material. This new software, entirely designed on site by our staff, works on Windows NT, thus replacing the old and obsolete MICRO-ISIS system.

A total of 7.758 different titles are now catalogued under this new system, corresponding to 70% of all the existing titles. The remaining 30% correspond to shorts and non-fiction films.

4. Access

A total of 456 films were accessed for purposes of pure research or other uses, namely access leading to the sale of moving images for new television productions, continuing what has been a major tendency for the past few years, especially since the opening of A.N.I.M. has brought in a more direct and easy access to our collection: of all the collaboration projects we should mention the ones involving TV production companies (PÓSPRODUÇÃO DE FILMES, ACETATO PRODUÇÕES, FÁBRICA DE IMAGENS, MANDALA) and TV networks (R.T.P., S.I.C. and the spanish T.V.E.).

Other than that, we continued our research collaboration with several cultural and academic institutions such as:

Associação Cultural Octopus
 Associação de Professores de História
 Câmara Municipal da Lousã
 Câmara Municipal da Póvoa do Varzim
 Câmara Municipal de Cuba
 Câmara Municipal de Lisboa
 Câmara Municipal de Loures
 Câmara Municipal de Vila Nova de Gaia
 Centro Português de Fotografia
 E.P.A.L.
 Embaixada de Portugal em Paris
 Embaixada de Portugal em Pequim
 Expo 98
 Fundação Mário Soares
 I.N.A.T.E.L.
 Teatro Art'Imagem
 Teatro Nacional de D. Maria II
 Universidade de Évora
 Universidade Nova de Lisboa
 Université de Nantes
 Xunta de Galicia

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

Associação Cultural Geniuzastare
 Centro Cultural da Malaposta
 Cineclube de Faro

Cineclube de Viseu
 Culturgest
 Culturporto
 Encontros Cinematográficos da Amascultura
 États Généraux du Film Documentaire de Loussas
 Europarque
 Fägel Bla Theater
 Festival Internacional de Cinema da Figueira da Foz
 Festival Internacional de Cinema do Algarve
 Festival Internacional de Curtas Metragens de Vila do Conde
 Forum du Cinéma Européen de Strasbourg
 Galerie Nationale du Jeu de Paume
 Mediawave
 Stichting Filmstad

Finally we continued our relationship with fellow archives from F.I.A.F., lending prints from our collection to:

Cinémathèque de Toulouse
 Cinémathèque Française
 Cinémathèque Suisse
 Filmoteca de la Generalitat de Catalunya
 Filmoteca Española

III – Permanent Exhibition Department

1. Screenings

651 feature films and 102 shorts were programmed in 1998 in a total of 583 screenings, attended by 52 563 spectators. As usual, for each film we prepared and distributed original texts to the public.

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

The continuation of the immense programme dedicated to the 50th Anniversary of the ACTOR'S STUDIO which started in November 1997 and finished in March 1998. In 1998, the "chapters" of this tribute were "Texts for Method Actors" (the Method writers), a complete retrospective of Elia Kazan, "The Method Actors", "The Method Actresses", "The Method and a New Kind of Love", "The Method as Excess", "From One Method to Another", "The Second Generation of Method Actors: The Actors of the Uncertainty".

The largest event started in February and lasted until May 1998. It was a co-production between the Cinemateca and EXPO'98 (the World Exhibition held in Lisbon between May and September 98). Under the title "A Sea of Films" we presented 100 films related to the sea - the main theme of EXPO'98 was "The Oceans – An Heritage for the Future". The program was divided in 5 sub-themes: "Demons and Wonders", "On the Edge of the Sea", "The Islands", "Adventure", "Beyond the Sea".

An extensive retrospective of Indian Cinema (65 films) commemorating the 500th anniversary of the Portuguese Discovery of the Sea Road to India and the 50th anniversary of the independence of the Republic of India. We called it "Indian Cinema(s)" and we presented from silent to contemporary Indian cinema, emphasising

the work of the great masters (Satyajit Ray, Guru Dutt, Ritwik Ghatak), but also of prominent new directors such as Mani Kaul, Kumar Shahani, Avarindam and Adoor Gopalkrishnan. The season ran from May to early July and was made possible thanks to the valuable cooperation of the National Film Archive of India, the Indian Embassy, and the Portuguese Commission for the Celebration of the Discoveries.

We gave "carte blanche" to "Cahiers du Cinéma" and "Trafic" film critic Sylvie Pierre to choose ten programs under the theme of the voyages.

A retrospective of Brazilian cinema to celebrate its 100th anniversary took place in July. Film scholar Sérgio Sanz held a weeklong seminar on Brazilian cinema history.

A large retrospective of Spanish cinema from 1936 to 1996 was presented in September. This program was made in cooperation with the Spanish Pavilion at EXPO'98. The selection committee, composed by several leading personalities of Spanish cinema (both professionals and critics) was chaired by veteran filmmaker Luis Garcia Berlanga.

A complete retrospective of Yasujiro Ozu prepared by Cineteca del Comune di Bologna, the Japan Foundation, the Mostra Internazionale del Cinema Libero and the Shochiku toured Europe throughout the year. The Cinemateca presented it in October.

Also in October we did a retrospective of Vasco Santana's work, Portugal's most popular actor of all times, on the year of its 100th birthday. He had a lasting career in the theatre and in the cinema, notably in comic roles, which started in the early 30's and lasted until his death in 1958.

A complete retrospective of Jean-Marie Straub and Danièle Huillet's work, co-organised in November with the Filmoteca Española. Straub and Huillet attended four of the screenings and animated the public debates that followed.

We celebrated the 40th anniversary of our film programming activity with an extensive program that ran from November 20th to December 10th. The highlights of this anniversary program were the restorations of Portuguese silent classics, the centennials of Portuguese actresses Brunilde Júdice and Amélia Rey Colaço and of Portuguese directors Chianca de Garcia and Cottinelli Telmo, and a reprise of the most often screened titles in our premises (from "Sunrise" to "The Big Sleep"). All screenings of silent films of this program were, as usual, accompanied by live music. We had the participation of pianists Nicholas McNair, João Paulo Esteves da Silva, Sandra Gonzalez and Eugueni Ozimkevitch.

To celebrate Manoel de Oliveira's 90th anniversary, we prepared two different programs, one held in Oporto and starting with a very special homage on the same day of his birthday (11th December), the other taking place in Lisbon. The homage in Oporto took place in the Theater Rivoli, with the presence of the President of the Republic and was broadcasted by the TV Channel SIC. Many foreign guests attended, including our Colleagues, Dominique Paini and José Maria Prado. Among the huge number of Cinema directors, writers, actors, etc, we stress the presence of Jean Rouch, Marceline Loridan Ivens, Jean Claude Biette, Marisa Paredes, Anne Consigny, Renato Berta, Emmanuel Machuel.

Among other events we should stress: "The Concept of Modernity in Film (1958-1998)"; a S. M. Eisenstein retrospective; a retrospective of Chilean cinema; a selection of Flemish documentaries commissioned by Edwin Carels and presented in collaboration with the Belgian Pavilion at EXPO'98; Bertold Brecht's centennial; a complete

retrospective of Anne-Marie Miéville's work; the 50th anniversary of the Universal Declaration on Human Rights; tributes to Samuel Fuller, Toshiro Mifune, Frank Sinatra, Robert Young, Maureen O'Sullivan, Akira Kurosawa and Jean Marais; previews of Portuguese features ("Abstracto", "O Rio do Ouro" and "Longe da Vista") and shorts films ("O que Te Quero", "O Homem da Bicicleta", "Senhor Jerónimo" and "Histórias sem Interesse").

During this year, we continued the series of further screenings in cooperation with the Lisbon College of Law and we continued, also, the screenings for schools, addressed to pupils aged 7 to 11. This year were done 24 screenings attended by 4300 children.

A very important trend was, again, the decentralization of our activities. In the aim of the so-called Program «Rotas» («Ways») of the Ministry of Culture we programmed, in Covilhã, a week consecrated to great classic movies; in Viseu, a serie (12 films) --- to the great comics of the century; in Oporto, a selection of our Indian Cinema Retrospective; and, also in Oporto, a tribute to MANOEL DE OLIVEIRA.

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 CINÉMATHÈQUE DE TOULOUSE (JEAN-PAUL GORCE and LOÏ GRELIER), the CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE (ANGELO LIBERTINI, PAOLA CASTAGNA and ADRIANO APPRÀ), the MUSEO NAZIONALE DEL CINEMA (PAOLO BERTETTO and SERGIO TOFFETTI), the NEDERLANDS FILMMUSEUM (HOOS BLOTKAMP), the NATIONAL FILM ARCHIVE OF INDIA (SURESH CHABRIA, Y. N. ENGINEER, K. S. JASIDHARAM), the CINÉMATHÈQUE MUNICIPALE DU LUXEMBOURG (MARC SCHEFFEN and CLAUDE BERTEMES), the NARODNY FILMOVY ARCHIV (VLADIMIR OPELA), the CINEMATECA BRASILEIRA (THOMAZ FARKAS) 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 DU FILM DU CENTRE NATIONAL DE LA CINÉMATOGRAPHIE (MICHÈLLE AUBERT and ERIC LE ROY), the BUNDESARCHIV (KARL GRIEP), the IMPERIAL WAR MUSEUM (ROGER SMITHER), the MÜNCHEN STAADMUSEUM (CHRIS HORAK), the UCLA FILM AND TELEVISION ARCHIVE (ROBERT ROSEN and DONNA ROSS) the GEORGE EASTMAN HOUSE (PAOLO CERCHI USAI), the SUOMEN ELOKUVA - ARKISTO (MATTI LUKKARILA and SATU LAAKSONEN).

2. Documentation

In the year of 1998 the Documentation Center continued the work of keeping an updated collection of document materials in order to maintain a specialised library open to the public. Throughout the year it acquired (by purchase or donation) 817 books and several periodicals, scripts, press books, press cuttings and other materials, which were registered, indexed and catalogued on computer. We have also continued with

the introduction on our database of previously indexed cards of books (the same work concerning the periodicals being already completed). Monthly lists of these acquisitions (books and periodicals summaries) were organised and distributed in order to spread the document collection.

The stills and posters collection being now part of the Documentation Center, we started developing a new database which will allow us to process all the different materials that constitute the non-film collection of the Cinemateca Portuguesa - Museu do Cinema.

Four special collections were donated to the Cinemateca Portuguesa - Museu do Cinema and are being processed - inventory, cataloguing, indexing and classification. These collections include different formats: photographs, film magazines, books, non printed documents and others.

As usual, we assisted the requests of searchers in their special studies on film. We have also collaborated with other portuguese cultural institutions by searching and lending materials for exhibitions, namely the Fundação Calouste Gulbenkian, to whom we held a research on the illustration work for cinema periodicals made by the portuguese painter and graphic artist Bernardo Marques.

The Documentation Center has two itinerant exhibitions ("Portuguese Film Shots" - which comprehends 60 photographs of portuguese film directors at work - and "Aurélio da Paz dos Reis" - a monographic exhibition of some photography works by the first portuguese film director), which have been lent to other institutions.

As a partner of ARCHIMEDIA - European Training Network for the Promotion of Cinema Heritage, our institution received a participant of this training programme for two weeks, the first of which was spent at the Archive Department and the second at the Documentation Center. After an introduction to our collection and its processing methods, the student was given an italian film magazine, "Cinema Illustrazione", to indexing and apply the knowledge acquired.

In May, one of our collaborators participated in the professional seminar devoted to "The Classing and Classification of Film-Related Documents" organised by ARCHIMEDIA II in Paris. Another collaborator of the Documentation Center was selected to participate in this year's (1998/1999) Introductory Course.

We also had a demand by the Escola Superior de Teatro e Cinema (Theatre and Film School) to assist the organization of their new library by explaining them our work and procedures in order to apply similar methods of document processing.

Like we had done the year before, a special sale of duplicates of our collection was organised and took place in September. Since this same month, the editions of the Cinemateca Portuguesa - Museu do Cinema can also be bought at the Documentation Center facilities.

In November, as one of the activities to celebrate the 40 years of public screenings held by the Cinemateca Portuguesa - Museu do Cinema, we organised a small exhibition on this subject, constituted by documents with references and information on the first steps of our film museum.

In December, integrated in the tribute to Manoel de Oliveira, we assisted the making of an exhibition displaying stills and posters of the film director's work.

3. Publications

1. SERGEI EISENSTEIN: AS FOLHAS da CINEMATECA (61 pages)
 2. " MAR de FILMES " (210 pages)
 3. " CINEMAS da ÍNDIA " (232 pages)
 4. JEAN-MARIE STRAUB e DANIELE HUILLET (148 pages)
 5. COTTINELI TELMO (19 pages)
 6. BRUNILDE JÚDICE (19 pages)
 7. CINEMATECA - 40 ANOS de ACTIVIDADE (Vol.1 - 211 pages / Vol.2 - 384 pages)
- We published - as usual - a "1999 Year Planning" including only Hitchcock movies photographs to commemorate his Centenary.
 - Publishing monthly brochure including the Cinema programming and schedule, as well as exhibitions and the new catalogues and books publishing. From this brochure are done 15.000 copies, from which 3.000 are addressed to the Cinemateca mailing list.
 - Publishing of a detailed brochure about all Cinemateca main aims and the area of activity of each one of the different departments.

4. Guests

Among the visitors welcomed at the Cinemateca Portuguesa – Museu do Cinema during 1998 were H.E. the President of the Republic Dr. Jorge Sampaio , the Minister of Culture, Prof. Manuel Maria Carrilho, the Secretary of State for Culture Catarina Vaz Pinto, the Mayor of Oporto, Fernando Gomes, the Portuguese Directors Manoel de Oliveira, Paulo Rocha, Margarida Cordeiro, João Botelho, João Mário Grilo, António Cunha Telles, Margarida Gil, Rui Goulart, Solveig Nordlund, Fátima Ribeiro, Wilson Sequeira, Jeanne Waltz, Inês de Medeiros, Maria de Medeiros, Ivo M. Ferreira, António Pedro, António Correia.

Among foreign personalities, we had the honour of receiving Jean-Marie Straub, Danièle Huillet, Luis Garcia Berlanga, Manuel Mur Oti, António Giménez Rico, Imperio Argentina, Bigas Luna, Mani Kaul, Sylvie Pierre, Prof. Sergio Sanz, Tatiana Gaviola, Suresh Chabria, Julie Christie, Rodolfo Nanni, Vicente Aranda, Adolpho Arrieta, José Luis Borau, Emmanuel Riche, Juan Antonio Nieves Conde, Juan Antonio Bardem, Aurora Bautista, Miguel Picazo, Miguel Marias, Juan Cobos.

We were also happy to welcome our colleagues Hoos Blotkamp, Ruud Visschedijk, Gabrielle Claes, Catherine Gautier, Edith Kramer, Peter Kubelka, Dominique Païni, Peter Von Bagh, Gian Luca Farinelli, Peter Bary, Vittorio Boarini, Ludo Bettens, Philippe Delvosalle, Andrea Morini, Jean-François Rauger, Oliver Vojt, Luciano Berriatua and Suresh Chabria.

IV - INTERNATIONAL RELATIONS

As far as the European activity is concerned, we have again been partners of the ARCHIMEDIA training course supported by MEDIA II, in which we have organized the

Advanced Course on "Film History in the Cinema Programme, or Programming as Cinema History" (Lisbon, March 17 -21), where a group of eminent archivists, programmers and historians have participated, including our colleagues Gabrielle Claes, Dominique Paini, Peter Kubelka, Hoos Blotkamp, R.A.M. Visschedijk, Catherine Gautier and Edith Kramer, and also Philippe-Alain Michaud (Musée du Louvre), Jean-Claude Lebensztejn (Université de Paris I), Alexander Horwath (Film Critic), Philippe Dubois (Université de Paris III), Michel Marie (Université de Paris I), Heide Schlupman and Karola Gramann (J.W.Goethe Universität - Frankfurt), Eric de Kuyper (historian, writer), Peter Von Bagh (historian), Enrico Ghezzi (RAI) and our President, João Bénard da Costa.

Our Colleague Gian Luca Farinelli came to Lisbon in December for research and identification on the load nitrate collection.

Both João Bénard da Costa and José Manuel Costa attended the FIAF Congress in Prague.

João Bénard da Costa attended the commemorations of the 50th anniversary of Gosfilmfond (Moscow, October) and of the Cinémathèque Suisse (Lausanne, November).

He was also invited by the Universities of Zürich and Genève (January) by the University of Nantes (March) and by the Cultural Center of the Calouste Gulbenkian Foundation in Paris (November) to give lectures on Portuguese Cinema in these cities.

He attended the Festival «Cinema Ritrovato» in Bologna, in July, and, in June, he chaired, in Lisbon, as Honorary Chair, the Festival MAT-TV, by the special edition of the Festival that took place during the EXPO - 98.

José Manuel Costa chaired the General Assembly of ACE in Prague and attended the meetings of the ACE Executive Committee and the III Forum of European Cinema in Strasbourg. He participated at the ARCHIMEDIA advanced course in Brussels ("The Management of Film Archives") and attended the one in Bologna ("Music for Silents"). He also made historical research on Indian Cinema at the National Film Archive of India in Pune and participated at the International Symposium "The Documentary Context" organized by the European Foundation Joris Ivens, in Nijmegen.

Filipe Boavida participated at the meetings of the European "Gamma Group" on technical preservation and restoration issues.

Rui Machado participated at the ARCHIMEDIA Initial Training course.

Nuno Sena, our new Chief of the Permanent Exhibition Department, visited Madrid in order to contact the programming service of the FILMOTECA ESPAÑOLA.

V - BUDGETARY MATTERS

(in portuguese escudos)

Staff	210 913 930\$00
Publications Acquisition	6 214 571\$00
Stills Archive	2 401 548\$00
Programming and Publications	64 224 644\$00
Preservation	112 418 491\$00
Foreign Films Acquisition	54 642 748\$00
New Conservation Center (ANIM)	43 473 156\$00
New Equipment	101 518 000\$00
Enlargement of Cinemateca's building	19 205 960\$00
Administration and Maintenance	176 563 043\$00
T O T A L	791 576 091\$00

791 576 091\$00 PTE = US DOLARES: 4 590 710
 = EUROS: 3 948 365

CINEMATECA PORTUGUESA - MUSEU DO CINEMA, Lisbon, March 1, 1998

Annual Report

THE SLOVENE FILM ARCHIVES

1. Acquisitions of the year

On the basis of the voluntary deposit/gift and purchase the SFA acquired in 1998 from various institutions such as: Academy of Theatre, Radio, Film and Television, Viba Film, Regional Museum in Kranj, Timaro Production, Regional Museum in Postojna, Slovenian Emigration Society, Slovene Chess Association, E-Motion Film Production, Technical Museum of Slovenia, Elan, Casablanca Production, Television Slovenia, Historical Archives of Ljubljana, Ptuj and Koper, Grammer-School in Maribor transferred 461 films.

Individuals transferred 94 films.

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 at the seat are equipped with fire - detection system and anti burglary alarms. They are additionally isolated against humidity. The vaults in Gotenica are temporary measure for the next five years, before new vaults are going to be built. For this year plan we are going to improve fire protection and build up better air-conditioning system, with additional isolation against humidity. All nitrate films are moved to the special isolated vault.

The films are systematically checked and viewed to establish damage. The damaged films were restored. Two new nitrate films were copied. Two films one feature and documentary were restored. The main problem with copying is that SFA don't have its own laboratory. The film laboratory doesn't exist in Slovenia so SFA must copy their films outside the country especially in Zagreb, Croatia. For a small amount of copied films SFA use private laboratory (for bw 16/35 mm film) in Ljubljana.

This year we acquired increase number of films with vinegar sindrom. We think that in the most cases bad storage conditions were the prime element which causing it.

3. Cataloguing, documentation and research

Prior to the transfer into the SFA, all films were professionally checked, technically equipped, described and registred. All technical data have been transferred into the manual and computer catalogue.

630 feature and documentary films were documented on the basis of screening i.e. the data on producers, the time of origin, contents and authors were established.

THE SLOVENE FILM ARCHIVES

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 months. On ten projections from January - December, 62 films had been presented.

In May it was the 30 years anniversary of the foundation of SFA. At that occasion nearly 30 films were presented on six projections.

Two inventory publications of Slovene film heritage (Ivan Nemanic; Films in the Slovene Film Archives, I - II, Ljubljana 1998) were published. The next publication was about slovene films and their preservation with the title: Slovene film and his Preservation. The special video cassette about SFA was made.

5. Budgetary matters, relations with governmental authorities

Total annual budget of SFA is: 344 328 USD

For salaries: 156 495 USD

Copying: 18 519 USD

Purchases: 86 420 USD

Equipment: 12 346 USD

Activity: 31 426 USD

The SFA is 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 (FIAP and others)

The SFA had contact and talks with Filmarchiv Austria Wien, Jugoslovenska Kinoteka Beograd, Kinoteka Bosne i Hercegovine Sarajevo, Croatian Cinematec Zagreb, Oesterreichisches Filmmuseum Wien, Kinoteka na Makedonija Skopje, Arhiva Nationala de Filme Bucuresti and Bulgarska Nacionalna Filmoteka Sofia.

Contact with some FIAT members: Oesterreichischer Rundfunk (ORF) Wien and RAI Radiotelevisione Italiana Trieste.

With the member of ICA: National Archives and Records Administration, NARA II, Washington D.C.

THE SLOVENE FILM ARCHIVES

With Istituto Luce SPA - Archivio Fotocinematografico Roma and Rossijskij Gossudarstvennyj Archiv Kino-Foto dokumentov Krasnogorsk.

Some Cataloguing and Documentation staff participated on FIAF Congress and ACE meeting in Praha and the festival the Days of Silent Film in Pordenone.

7. Special events

Our primary concern is noexisting film laboratory. This year the government showed a little interest for establishing it. We hope that next year the laboratory is likely to be establish. Problems for us are bigger and bigger because a lot of films transferred to the Archives had vinegar syndrom. Without the laboratory we are forced to copy abroad with the noticeable delay. In the coming years we intent to restore all colour films, but without laboratory it is going to be slower and much more expensive.

A major critical dispute was about the changing the law about Slovene Film Fondation, the state film producer.

SLOVENSKA KINOTEKA (SLOVENIAN CINEMATHEQUE), Ljubljana, Slovenija

Activities Report for the year 1998

1. Acquisitions of the year

One of the important tasks of the young and small Slovenian Cinematheque is to enrich its modest film collections of classic and contemporary world film masterpieces with Slovenian subtitles. Being Slovenia a very small country, this difficult task is performed with the help of the Ministry of Culture, as well as with the help of donators and sponsors. In the year 1998 we succeeded in acquiring 35mm prints of the following films: A DAY IN THE COUNTRY, J. Renoir, 1936; IVAN THE TERRIBLE, I-II, S.M. Eisenstein, 1942-46; SOLARIS (1972), MIRROR (1974) and STALKER (1979) by A. Tarkovski, DECALOGUE I - X, K. Kiesłowski, 1988. With the help of the French Institute in Ljubljana the Slovenian Cinematheque purchased for the purpose of limited distribution a print of the film WESTERN (Manuel Poirier, 1997), since in the Republic of Slovenia, which has only two million inhabitants, only few distributors distribute quality European films. On the basis of voluntary deposit independent distributors, mostly regularly, hand over to the Slovenian Cinematheque the prints of the films that are no longer in commercial exploitation, while for now the prints are not being handed over to the Slovenian Cinematheque by the representatives of majors in Slovenia, but we are discussing with them the form of their depositing the prints in our storage vaults.

2. Progress and problems in the field of preservation

In the year 1996 the Slovenian Cinematheque, together with the Slovenian Film Archive at the Archives of the Republic of Slovenia, which takes care of the national film heritage, installed air-condition system and rearranged the ventilation in its storage vaults and thus attained 15° C temperature and 55 % relative humidity. Immediately after that the Slovenian Cinematheque started and in the year 1998 continued to check film reels with A-D strips, to replace old cans and to separate uninfected prints from prints infected with the vinegar syndrome and to transfer uninfected prints to the new storage vaults. When in 1991 the Republic of Slovenia attained independence the Slovenian Cinematheque, at that time still in the process of establishment (by a decree of the Government of the Republic of Slovenia it was established as late as 1996), took over numerous prints, which had been stored in completely inappropriate conditions. At the same time the Slovenian Cinematheque is trying to reach even better storing conditions in its storage vaults, namely lower temperature and humidity, continuing with the technical education of a small team working on the problem of preservation and it is buying a cleaning machine and an inspection machine so that the cleaning and an even more accurate inspection of film prints can begin as soon as possible.

3. Cataloguing, documentation and research

The Slovenian Cinematheque continued to complete its manual catalogue of film collections and began to transfer the data to a computer catalogue. The same holds good for its collections of film posters, screenplays, cinematographic devices, photographs and the book collection as well. It also started a systematic acquisition of all printed and photographic materials and documentation related to the presence of the world cinema in Slovenian cultural space; in this way it follows the cinematographic life of the Slovenian and world cinema in our country. It continued the long-range research on cinema in Slovenia in the 1920's and 1930's or on Slovenians in European and world cinema in the 1920's. Most attention was dedicated to

Slovenian film actress ITA RINA, who acted, among other films, in EROTIKON (1929) by Gustav Machatý.

4. Film showings, exhibitions and publications

The greatest acquisition is the adaptation and acoustic isolation of the film theatre of the Slovenian Cinematheque, in which new cinematographic equipment for the sound (mono, stereo, Dolby stereo) and the picture (two combined projectors for 35 and 16 mm films: Ernemann 15 - 35/16) was also installed.

In the film theatre of the Slovenian Cinematheque the following major retrospectives took place: ITA RINA; EX-SOVIET FILM FROM NEW WAVE TO PERESTROIKA (January); MARGARETHE VON TROTTE (March); FRENCH POETIC REALISM; GORAN PASKALJEVIĆ (April); THE TASTE OF IRAN - RETROSPECTIVE OF IRANIAN CINEMA; ABBAS KIAROSTAMI, EARLY WORKS; 30 YEARS OF SLOVENIAN FILM ARCHIVE (May); VITTORIO DE SICA; CANNES 50 YEARS (June); CLINT EASTWOOD; CYCLE "COMICS, ANIMATION, FILM - INTERACTION IN ART" (September); ALAIN DELON; ILLUMINATION - POLISH FILM AFTER THE WORLD WAR II; DAYS OF BOSNIAN CINEMA (October); ANDREJ TARKOVSKI (November); HELENA KODER; 35 YEARS OF FILM THEATRE (December). All retrospectives were accompanied by catalogues.

The Slovenian Cinematheque in co-operation with SyHaPA prepared numerous film-musical events, at which musicians accompanied silent films live. Let us point out some of them: film THE GOLEM (Gary Lucas), ALPHA (David Shea), THE PASSION OF JOAN OF ARC (Tomaž Grom Quartet), UN CHANT D'AMOUR (Zeena Parkins), STRIKE (Alloy Orchestra). Showings of silent films are regularly accompanied by the permanent pianist of the Slovenian Cinematheque Andrej Goričar.

Museum Department at Slovenian Cinematheque with the help of National Film Archive from Prague, Yugoslav Cinematheque from Belgrade and Film Archive from Berlin prepared a permanent exhibition about ITA RINA in the "House of Škratelj", an architectural monument in Divača, the hometown of the biggest Slovenian film star ITA RINA, who was famous also in German and especially Czech cinema of the 1920's and 1930's. A catalogue prepared by Lilijana Nedič accompanies the exhibition.

Research and Publishing Department published, besides the series of catalogues accompanying the retrospectives, three books: DOCUMENTARY FILM AND POLITICAL POWER by Andrej Šprah, PROGRAMME OF FILM THEATRE 1963 -1993 by Igor Kernel and FILMS I LOVE by Matjaž Klopčič.

5. Budgetary matters, relations with governmental authorities

In 1996 the Slovenian Cinematheque started out with a small staff, numerous problems related to shortage of space and a modest technical equipment. With the great understanding and financial support of the Ministry of Culture (720.000 USD), as well as of sponsors and donators, the conditions are improving year by year.

6. International relations (FIAF and others)

The Slovenian Cinematheque cooperated in enriching the film collections and preparing film programmes and exhibitions with the following members of FIAF: Centre National de la Cinématographie (Paris), Slovenian Film Archive (Ljubljana), Hungarian Film Institute (Budapest), National Film Archive (Prague), Film Archive (Berlin), Gosfilmofond of Russia (Moscow), Cineteca del Friuli (Gemona), Österreichisches Filmmuseum (Vienna), Yugoslav Cinematheque (Belgrade), La Cineteca del comune di Bologna, Cinematheque of Bosnia and Herzegovina (Sarajevo)... It cooperated also with Farabi Cinema Foundation, Goethe Institute, Swedish Institute, French Institute, The British Council and numerous foreign embassies.

IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE
LONDON

ANNUAL REPORT 1998

Acquisitions

During 1998, the Imperial War Museum Film and Video Archive continued to receive record film and video material from British official sources, as described in previous reports. A collection of videotape masters covering the ceremonial and military activities since 1984 of the British forces stationed in Germany strengthened the Archive's existing coverage of recent and contemporary peace-keeping activities in Europe.

The acquisition of amateur film from both civilians and servicemen, and its careful documentation at the time of deposit, remain high priorities for the Archive. Technical facilities for the transfer of amateur gauges onto Beta-SP have been developed together with the facility to record voice-over commentaries by the originators or donors of the films. The most notable amateur film acquired this year was arguably a collection of seven reels of Standard 8mm taken by a British Army Colonel (Grimsdale) touring French Indo-China, China and Burma for Intelligence purposes in April-May 1940, thus adding espionage as a new genre to the wide variety of functions represented by small gauge film collections in the IWM.

The Archive continues to encourage production companies to deposit, on terms compatible with the Archive's operations, material shot for television productions relevant to the Museum's terms of reference. An example received in 1998 was the interviews recorded by the production company Flashback Television for a History Channel series called *I, Witness* - 52 BETA-SP tapes, with associated documentation.

Perhaps the two most striking acquisitions of the year, however, were not films but examples of the way in which the Film and Video Archive contributes to the collection of "non-film" items by the Museum's other curatorial departments. The first of these is a 1917 American poster for the D W Griffith film *Hearts of the World*, which notes the official support for this film by the British government, and which thus recalls the film that has been preserved in the IWM Archive since the Museum was established in 1920 showing Griffith visiting the Western Front when working on *Hearts*. The second important "non-film" acquisition was an Arriflex combat camera of 1943, with established links to a German newsreel cameraman whose career spanned the 1940s and 1950s.

Preservation and Restoration

Preservation work continued steadily through the year, and staff of the Archive's preservation section copied some 110,000 metres of nitrate film to safety stock.

The FVA's 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, was given its world première on 18 November at a screening at the London Film Festival. The FVA is now restoring *The Exploits of a German Submarine* (1919), a British re-working of the footage from *Der magische Gürtel*.

Cataloguing, documentation and research

Entries for over 8,000 titles were added to the principal catalogue database in the course of 1998, but this apparently encouraging statistic is deceptive. Very nearly all of these new entries were "basic" or inventory-level records relating to recent large-scale acquisitions, reflecting the supreme skill of the Acquisition and Documentation Section's Cataloguing Assistant, John Kerr, in the art of creating such entries from listings of unviewed films and videotapes. The current reduction of "cataloguing" to this rudimentary role, rather than the preparation of full catalogue entries based on viewing and research of the films themselves, is a cause for profound regret in the Film and Video Archive, but will remain inevitable for as long as cataloguing resources are kept at their present very low level.

The Archive's DB/TextWorks catalogue database now contains information on some 28,000 titles.

Film Showings

Throughout 1998, the Museum's Cinema remained closed while large-scale construction work continued in the surrounding parts of the building (as described in last year's report). During the period of closure, a nearby gallery in the Museum has been converted into a temporary auditorium, with seating for 180 but with facilities for video-projection only.

The temporary auditorium has been in regular use to provide the moving-image component of the Museum's structured education programme during school term-time throughout the year. From May 1998, following implementation of the restructuring of the FVA's technician posts (also described in the 1997 report), it has been possible gradually to reintroduce public film screenings, which have mainly taken the form of short programmes to reflect themes - such as 'Survival at Sea' - in the Museum's concurrent exhibition programme.

The major exception to the pattern just described was the screening of a season of feature films as part of 'The First World War Remembered', a major programme of events and exhibitions with which the Museum marked the 80th anniversary of the end of the First World War. Titles screened in the period 11 October - 30 November 1998 were *The Battle of the Ancre and the Advance of the Tanks* (1917), *All Quiet on the Western Front* (1930), *Forgotten Men* (1934), *La Grande Illusion* (1936), *Paths of Glory* (1957), *King and Country* (1963), and *Oh! What a Lovely War* (1969) together with episodes of the BBC television series *The Great War* and *The Lost Peace*. The FVA's Public Services Officer, Brad King, found that attempting to programme such a season with video rather than film copies presented a challenging new array of legal and technical difficulties - though he also observes that, considering the important status of the films sought, it was alarmingly difficult to trace usable copies of certain titles in any medium.

While the Museum's own Cinema has been closed, the FVA has continued to present material from its collection on an occasional basis 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. The FVA's Public Services section has also initiated a valuable working relationship with Film Education, a body funded by the commercial film industry to promote links with the educational establishment. IWMFVA speakers have participated in workshop sessions in several locations around the country, particularly during National Schools Film Week (5-9 October). These sessions explored the different treatment of real events in feature films and in contemporary

actuality material: the commercial release of feature films such as *Regeneration*, *Saving Private Ryan* and *Land Girls* has offered obvious opportunities for such exploration.

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 details for calendar year 1998 are not yet complete, it is possible to report that figures for the 12 months October 1997-September 1998 show levels of interest maintained at those seen in previous years.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 421. Staff dealt with some 9,000 telephone enquiries and wrote over 1,600 letters.

560 researchers viewed film or video in viewing cubicles, and some 200 viewed material in our small Preview Theatre.

Over 380 production files were opened during this period, and contact was established or maintained with customers from all over the globe. An increasing proportion of this contact reaches us through the Internet.

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 (16mm and 35mm) and videotape to other recognised borrowers. During 1998, 155 loans were made. Of these, about 40 were made to educational institutions, 110 were loans to other organisations within the United Kingdom, and the remainder were loans to FIAF colleagues, film festivals and other overseas borrowers. Included in the last category were two Len Lye titles supplied to the New Zealand Film Festival, the unfinished 1945 concentration camp documentary *Memory of the Camps* to the Filmoteca Española, film of the 1924 Olympic Games to the Festival Internazionale di Cinema Sportivo in Torino, and *Lion of Judah* (1981) to the Filmoteca de la UNAM, Mexico.

International Relations

The Archive was represented at the FIAF Congress in Prague in April by Roger Smither, who also attended, in his role as Secretary-General, the EC meeting held in San Juan de Puerto Rico in November. As Secretary-General, he accompanied FIAF's President, Michelle Aubert, to the meeting of the 'Round Table' of UNESCO-recognised NGOs, held on 23 March in the offices of the British Film Institute in London.

The Archive's Acquisitions Officer, Kay Gladstone, attended the annual meeting of the Association Européenne Inédits, the European amateur film association, held in Coimbra, Portugal from 19-21 September.

On 4 April, Kay Gladstone introduced the collections and explained the work of the IWMFVA to the students attending an ARCHIMEDIA training course in London. In other ARCHIMEDIA events, David Walsh, the FVA's Deputy Preservation Officer, attended a symposium on 'Digital Restoration of Films' held in Strasbourg on 13 September and Kay Gladstone attended the symposium on 'The Politics of Heritage' in Brussels on 28-29 November.

Following the successful three-day international conference on news film held in 1996, the same organising group - in which both the NFTVA and the IWMFVA are represented - prepared a second conference which was held in October 1998 under the title *The Story of the Century! II*. The second conference, like the first, was held at the National Film Theatre and is considered to have been a lively and interesting event.

During 1998, in addition to regular contact with other British archives and Roger Smither's official communication with fellow members of the Executive Committee, the FVA was pleased to receive visits from colleagues at the Fondazione Scuola Nazionale di Cinema - Cineteca Nazionale (Rome), the National Centre for Film and Video Preservation - American Film Institute (Los Angeles), the Jerusalem Cinémathèque and the Department of Film and Video - Museum of Modern Art (New York).

IMPERIAL WAR MUSEUM



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National Film & Television Archive

ANNUAL REPORT
1998

1.0 ACQUISITIONS

1.1 Features

In 1998 selection, location, identification, documentation and formal acquisition was completed on 2,106 titles (with the related DTS sound discs where appropriate for Hollywood features). About one half of these were acquired in the form of VHS cassettes which are retained specifically as viewing copies thereby saving our Viewing Services and Technicians considerable human and financial resources during the year. The comprehensive documentation produced is added to the BFI's SIFT data base by the Cataloguing Section.

Acquisitions included a number of high quality positives added to our "Treasures from the National Film and Television Archive" library for repertory screening at the Museum of the Moving Image: LA GRANDE ILLUSION (1937), MENSCHEN AM SONNTAG (1929) and STRANGERS ON A TRAIN - British version (1951). Other important acquisitions included the previously "missing" British features ULTUS, THE MAN FROM THE DEAD (1915), THE RETURN OF THE RAT (1928) and MONEY FOR SPEED (1933).

Major donors to whom the NFTVA is grateful this year include BBC Television, Columbia TriStar Films, Basilisk Productions, United International Pictures, Warner Bros Distributors, EMI Music Division, la Cinémathèque Suisse, Phil Mulloy, John Schlesinger and special thanks to the Arts Council of England.

1.2 Documentary

A total of 1452 documentary or non-fiction titles were formally accessioned into the collection during 1998. The majority was acquired on either 16mm or 35mm film (72%) or videotape (26%), with the remainder being made up of 8mm, 9.5mm and audiotape.

The range of subject matter covered remains as broad and eclectic as ever. The section continued its recent focus on amateur and home movie collections, acquiring the personal films of the Osborne family which record family events from the 1920s to the 1970s. Another member of the public donated a rare collection of film, mostly pre-1900, which included a glimpse of Queen Victoria and other material previously thought lost. Other individual collections included footage of the Titanic, and amateur film of the Falkland Islands in the 1930s.

Through collaboration with the Arts Council of England, the collection and preservation of artists' film and video has continued with works from a number of independent artists deposited this year. A large viewing collection of 16mm prints was deposited by the National Film Board of Canada, including the work of animation pioneers such as Norman McLaren. Work has also continued on the formal acquisition of the very large British Rail collection. Titles from the collection continue to be screened at the monthly "In Fact" slot at the National Film Theatre.

1.3 Television

A total of 20,616 television programmes were acquired during 1998. Of these, 9,021 were acquired by direct recording: 3,703 from ITV; 2,722 from Channel 4; 2,221 from Channel 5; 351 from the BBC and 24 from satellite and digital terrestrial sources. The remaining 11,595 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 1995 and October 1996 were deposited. In broadcasting terms, the most important event of the year was the start of Digital Terrestrial Television in November. Although the NFTVA has no statutory responsibility for the archiving of this output, we recorded representative samples from the beginning of this service.

2.0 PRESERVATION

2.1 This year saw the contract with the Heritage Lottery Fund signed at last and the construction of the new nitrate vaults at Gaydon begun. By October the Collection Management project was fully under way and newly recruited staff underwent training in acquisition methods, as well as repair, examination and technical selection.

2.2 As always normal preservation work continued, with a target of 1.5 million feet achieved. Special restoration projects completed included a fine new copy of SOUTH, the documentary record of Shackleton's 1914-16 Antarctic Expedition, which was tinted and toned using traditional dye bath methods. This year's Technicolor restoration was Anthony Asquith's THE IMPORTANCE OF BEING EARNEST (1952). One reviewer remarked that the colours had 'made him want to lick the screen', giving us a new archival standard to try to live up to!

2.3 Our Technical Manager, João Oliveira, also continued to develop specialist techniques to deal with certain very early Robert Paul materials, including using a gelatine solution to reapply peeling emulsion to the film base which has proved very successful and remarkably stable.

3.0

CATALOGUING

3.1 The Cataloguing Section has continued the detailed research needed to compile cataloguing records necessary to assist film and television scholarship and promote greater access to the Collection through its information service, publications and screenings at national and international venues. Two filmographies in the NFTVA Filmographies series were published in 1998 - Irish History in Feature Films and Avant Garde. Cataloguers have presented a wide range of programmes whose subject matter has spanned polar exploration, the celebrated British variety act Wilson, Keppel and Betty and material drawn from the NFTVA collections of early sports films particularly tennis, football and boxing.

3.2 Olwen Terris continued as a member of the FIAF Documentation and Cataloguing Commission. In support of this she wrote a paper on shotlisting, There was this film about...the case for the shotlist, which was published as an FIAF Occasional Paper and subsequently as an article in The Journal of Film Preservation.

3.3 Seven new cataloguers were appointed for five-years to work on the collections management programme funded by the Heritage Lottery Fund. In parallel with this project the Section, in collaboration with the Computer Unit, has designed subject indexing software which will allow us to enter subject descriptors extracted from the controlled vocabulary drawn from a hierarchical thesaurus of our own construction. Titles may now be retrieved in a greater variety of ways which will widen access, offer greater precision in the information presented to researchers, and greatly enhance the collections management policies of the BFI.

4.0 PROGRAMMING

The NFTVA continued its usual programming strands at the National Film Theatre throughout the year ('The Archive Presents' and 'In Fact') and also added a third strand under the rubric 'Sunday Silents' to which many of our colleagues contributed. 'Treasures from the National Film and Television Archive' continued to be presented at the Museum of the Moving Image and the full list of the chosen 360 titles was published in the BFI's Sight and Sound and in the Guardian newspaper stimulating considerable debate and publicity. Following on the success of the newsreel conference in 1996, the NFTVA, the IWM and colleagues at the British Universities Film Council and FOCAL organised THE STORY OF THE CENTURY II which attracted an international audience.

The distinguished television producer Sir Jeremy Isaacs presented a stimulating Ernest Lindgren Memorial Lecture, focusing on how he has used film archives in his own work and paying tribute to the way film archives have ensured that the record of the century has survived.

5.0 BUDGETARY

As expected the BFI suffered further cuts in the 1998/99 financial year. Core archival functions continued, but without the funding from the Lottery this would have been a very lean year indeed. It seems unlikely that funding will be greatly improved in 99/2000 and there may be further uncertainty ahead.

6.0 INTERNATIONAL RELATIONS

6.1 1998 was another year of change for the NFTVA. As most colleagues will be aware the NFTVA was absorbed into the larger entity of a new department, BFI Collections, which embraces not only the Archive's film and television holdings, but also stills posters, designs, the Library's Special Collections of pressbooks, unpublished scripts, personal papers etc, and the holdings of Museum of the Moving Image. All the Archive's main functions continue, but the structure has inevitably changed. Services to our colleagues should, however, remain unchanged.

6.2 Titles loaned to FIAF colleagues round the world ranged from an Actor's Studio Retrospective sent to the Cinemateca Portuguesa in Lisbon, a contribution to the Clara Bow retrospective at the Cinematheques Française, material for a lecture by Roland Cosandey at George Eastman House, a selection of Free Cinema titles to the Cinematheque Suisse, 13 Len Lye titles to Wellington and Auckland, THE BLACK PIRATE, DON JUAN and ORCHIDS AND ERMINE for the Fairbanks retrospective in Bologna, YOU AND ME, MINISTRY OF FEAR, CLOAK AND DAGGER, HANGMEN ALSO DIE to Stockholm and Copenhagen as part of a Fritz Lang tour, and many many more.

A.F. February, 1999

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Annual Activities Report to FIAF: 1998

ACQUISITIONS

Motion Pictures: In 1998, the Archive's motion picture collection grew by more than 500 feature films, short subjects and trailers on formats including film prints, videocassettes and videodisks. Warner Bros. supplied 35mm prints of several Monogram Pictures Westerns such as THE TEXAS KID (Lambert Hillyer, 1943), FORBIDDEN TRAILS (Robert N. Bradbury, 1942), BELOW THE BORDER (Howard P. Bretherton, 1942), DANGER VALLEY (Robert N. Bradbury, 1937), FEMALE FUGITIVE (William Nigh, 1938), and newer titles such as GENTLE RAIN (Burt Balaban, 1966), A COVENANT WITH DEATH (Lamont Johnson, 1967), END OF THE ROAD (Aram Avakian, 1970) and "...AND MILLIONS WILL DIE!" (Leslie Martinson, 1973). Twentieth Century-Fox provided prints of STEALING BEAUTY (Bernardo Bertolucci, 1996), BLOOD AND WINE (Bob Rafelson, 1997), SMILLA'S SENSE OF SNOW (Bille August, 1997), PARADISE ROAD (Bruce Beresford, 1997), THE ICE STORM (Ang Lee, 1997), and OSCAR AND LUCINDA (Gillian Armstrong, 1997). A large sampling of recent releases from Universal Studios included APOLLO 13 (Ron Howard, 1995), CASINO (Martin Scorsese, 1995), FIERCE CREATURES (Robert Young, Fred Schepisi, 1997), JUNIOR (Ivan Reitman, 1994), LIAR LIAR (Tom Shadyac, 1997), THE NUTTY PROFESSOR (Tom Shadyac, 1996), TWELVE MONKEYS (Terry Gilliam, 1995), and WATERWORLD (Kevin Reynolds, 1995). Director Michael Steinberg provided a print of his BODIES, REST & MOTION (1993). Adding to its collection of Vietnamese films, the Archive will now distribute the following titles: HANOI-WINTER 1946 (Dang Nhat Minh, 1997), MISFORTUNE'S END (Vu Xuan Hung, 1996), THE RETIRED GENERAL (Nguyen Khac Loi, 1988), THE WILD REED (Vuon Duc, 1993). Other additions to the Archive's motion picture collection included four 35mm nitrate reels of excerpts from Hearst Metrotone News and News of the Day issues (1931-1939), acquired for preservation from the American Film Institute and the Oregon Historical Society. A reel of nitrate camera negative for a film produced about Bell Laboratories' work with radar during World War II, was received from AT&T Archives. As part of the recently established Sundance Collection at UCLA, Gramercy provided prints of BEFORE THE RAIN (Milcho Manchevski, 1994), THE USUAL SUSPECTS (Bryan Singer, 1995), FARGO (Joel Coen, 1996), FOUR WEDDINGS AND A FUNERAL (Mike Newell, 1994), SHALLOW GRAVE (Danny Boyle, 1994), THE BIG LEBOWSKI (Joel Coen, 1998), GO NOW (Michael Winterbottom, 1998), LA HAINE aka HATE (Matthieu Kassovitz), TWIN TOWN (Kevin Allen, 1997). Also received on behalf of the Sundance Collection from New Line Cinema were BOOGIE NIGHTS (Paul Thomas Anderson, 1997), GLENGARRY GLEN ROSS" (James Foley, 1992), THE MASK (Charles Russell, 1994), MENACE II SOCIETY (Allen and Albert Hughes, 1993), SEVEN (David Fincher, 1995), WAG THE DOG (Barry Levinson,

Annual Activities Report to FIAF: 1998
page two

(James Foley, 1992), THE MASK (Charles Russell, 1994), MENACE II SOCIETY (Allen and Albert Hughes, 1993), SEVEN (David Fincher, 1995), WAG THE DOG (Barry Levinson, 1997), and TORCH SONG TRILOGY (Paul Bogart, 1988).

UCLA Department of Film and Television faculty member Gyula Gazdag donated several features he directed in Hungary including THE BANQUET (1979), A HUNGARIAN FAIRY TALE (1987), LOST ILLUSIONS (1982), PACKAGE TOUR (1984), THE RESOLUTION (1972), SINGING ON THE ENDLESS BAND (1974), STAND OFF (1988), and THE WHISTLING COBBLESTONE (1971).

A 16mm print of THE WOMAN IN WHITE (Peter Godfrey, 1948) came to the Archive from the estate of John Abbott, an actor who appeared in the film. Archive supporter Robert Smith offered several silent 16mm features including BEHIND THE FRONT (Edward Sutherland, 1926), DANCING MOTHERS (Herbert Brenon, 1926) and THE PRIMROSE PATH (Harry O. Hoyt, 1925, both featuring Clara Bow, THE DROP KICK (Millard Webb, 1927), WALKING BACK (Rupert Julian, 1928). Silent shorts including "Sign of the Black Lily" (1913), produced in Italy, and a rare Pokes and Jabbs comedy from 1916 were also added. The first installment of 16mm safety prints to be donated by the Andy Warhol Foundation for the Visual Arts arrived in 1998 and featured THE LIFE OF JUANITA CASTRO (1965), MY HUSTLER (1967), and VINYL (1965). The American Civil Liberties Union (ACLU) of Southern California donated THE PENTAGON PAPERS AND AMERICAN DEMOCRACY. CONVERSATIONS WITH DANIEL ELLSBERG (Jerry Stoll, 1972), SO THE PEOPLE SHOULD KNOW ... (1972?), from the Pentagon Papers Project, and TRAVELING HOPEFULLY. ROGER BALDWIN--HIS FIRST 97 YEARS (John G. Avildsen, 1981), a biography of the ACLU's founder. The Archive also received the Samuel Fuller feature PARK ROW (1952), and the following documentary short subjects produced by NASA: "Aeronautics and Space Highlights," "Apollo 11 Interviews," "Apollo 11. Moon Landing," "Debrief: Apollo 8," "The 50th Year. 1917-1967," "The Flight of Apollo 7," "X - 80 Days - Excerpts."

Video acquisitions in 1998 included VHS copies of three silent features starring Mary Pickford, including AMARILLY OF CLOTHES-LINE ALLEY (Marshall A. Neilan, 1918), THE HOODLUM (Sidney Franklin, 1919), and M'LISS (Marshall A. Neilan, 1918) received from The Mary Pickford Library. Marina Goldovskaya, UCLA Department of Film and Television faculty member and filmmaker, donated video copies of her Russian-language features including THE HOUSE ON ARBAT STREET (1993), LUCKY TO BE BORN IN RUSSIA (1994), "The Shattered Mirror" (1992), "Solovky and Power" (1990), and A TASTE OF FREEDOM (1991). Noted author Bob Thomas provided the Archive with a special video edition of THE 400 BLOWS (Francois Truffaut, 1959), as well as cassettes of INFINITY (Matthew Broderick, 1996), THE LINE KING: THE AL HIRSCHFIELD STORY (Susan Warms Dryfoos, 1996), and MICROCOSMOS:

Annual Activities Report to FIAF: 1998
page three

LE PEUPLE DE L'HERBE (Claude Nuridsany, Marie Perennou, 1996). Another group of VHS videocassettes were donated by Warner Bros. to commemorate its 75th Anniversary; all contain original theatrical trailers and some include behind-the-scenes documentaries. Titles included ALL THE PRESIDENT'S MEN (Alan J. Pakula, 1976), BULLITT (Peter Yates, 1968), DOG DAY AFTERNOON (Sidney Lumet, 1975), CABARET (Bob Fosse, 1972), STRANGERS ON A TRAIN (Alfred Hitchcock, 1951), THE MAN WHO WOULD BE KING (John Huston, 1975), and A STREETCAR NAMED DESIRE (Elia Kazan, 1951).

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 49th Annual Primetime Emmy telecast, along with the 49th Annual Primetime Emmy nominees and winners (322 programs, 3/4" and Digital Betacam); the 49th Annual Los Angeles Area Emmy nominees and winners (103 programs, Betacam and Betacam SP); the 24th Annual Daytime Emmy nominees and winners (197 programs, 3/4" and VHS); and the 13th Annual Television Academy Hall of Fame telecast (3/4").

Hallmark Cards, Inc. continued its long association with the Archive by donating D2 videotape copies of three recent HALLMARK HALL OF FAME productions broadcast during 1997 and 1998: "Ellen Foster," "The Echo Of Thunder," and "The Love Letter."

Von Zerneck-Sertner Films continued its association with the Archive by donating 3/4" copies of its recently-produced television movies VIRTUAL OBSESSION, STILL HOLDING ON: THE LEGEND OF CADILLAC JACK, and WES CRAVEN PRESENTS DON'T LOOK DOWN.

Other made-for-television movies received by the Archive included the Walt Disney Company's donation of new 35mm prints of LOVE AMONG THE RUINS (1975, starring Katharine Hepburn and Laurence Olivier; directed by George Cukor), and THE NIGHT STRANGLER (1973, starring Darren McGavin). Also received was a 3/4" videotape of A CASE OF RAPE (1974, starring Elizabeth Montgomery) which was donated by Lois Becker.

MGM-UA donated 16mm prints and 3/4" videotapes of a number of programs, including THE ADDAMS FAMILY (16 programs, 1964-66); THE BEVERLY HILLBILLIES (4 programs, 1966-67); DUNDEE AND THE CULHANE (7 programs, 1967); FLIGHT (37 programs, 1958-59); 240 ROBERT (14 programs, 1979-81), and THE AVENGERS (3 programs, 1961). Also received from MGM were 3/4" videotapes of the made-for-television movies 21 HOURS AT MUNICH (1976) and ANATOMY OF A SEDUCTION (1979) and IN CONCERT: THE SOUND OF CREEDENCE CLEARWATER REVIVAL, a 1970 documentary on the popular rock band.

Annual Activities Report to FIAF: 1998
page four

Actress/comedienne Carol Burnett donated the entire run of her 1967-78 comedy/variety series THE CAROL BURNETT SHOW (274 programs, VHS); and comedian Bob Newhart donated 16mm kinescopes of three programs from the Peabody-Award winning 1961-62 series THE BOB NEWHART SHOW, which along with the 30 kinescopes donated by Mr. Newhart in 1997, gives the Archive a complete run of that comedy/variety series as well.

Producer Andrew Susskind donated a number of programs produced by his father, David Susskind, from the 1950s to the 1970s. Included were 2" videotapes of the ABC STAGE 1967 programs "The Human Voice" (starring Ingrid Bergman in the play by Jean Cocteau); and "Dial 'M' For Murder" (starring Lawrence Harvey). Also donated was a 2" copy of the 1972 ABC THEATRE production "If You Give A Dance, You Gotta Pay The Band" (directed by Fred Coe and starring 11-year old Laurence Fishburne in his first role). Also donated by Mr. Susskind were 3/4" videotapes of THE WITNESS (4 programs, 1960-61); the DUPONT SHOW OF THE MONTH productions of "The Member of the Wedding" (1958) and "The Browning Version" (1959, starring John Gielgud and Margaret Leighton); THE POWER AND THE GLORY (starring Laurence Olivier, Julie Harris and George C. Scott); HARRY S. TRUMAN: PLAIN SPEAKING (1976); and MARK TWAIN TONIGHT (1967).

Some exciting examples of early television programming were received. Director Louis Gomavitz donated 17 kinescopes of KUKLA, FRAN & OLLIE (1949-55), along with an episode of ZOO PARADE (1955) and two episodes of WELCOME TRAVELERS (1954). Ventriloquist Paul Winchell donated a number of kinescopes from his early career, including 2 episodes of THE BIGELOW SHOW (1949); 12 programs from THE SPEIDEL SHOW (1950-51); and 22 kinescopes of THE PAUL WINCHELL-JERRY MAHONEY SHOW (1953-55). Stafford/Enright Productions donated the pilot of the infamous quiz show TWENTY-ONE (1956) along with a 1953 kinescope of WISDOM OF THE AGES. William Atkinson donated a kinescope of a 1956 DINAH SHORE CHEVY SHOW featuring guest stars Frank Sinatra and Dizzy Dean; and Paul Surratt donated a 1950 kinescope of the OPERA TELEVISION THEATRE production of "Bizet's Carmen," starring Robert Merrill. Examples of early Canadian television were donated by Danny Mann, including programs from the CBC series UNCLE CHICHIMUS (1953-54), AD & LIB (1954), and SCOPE (1955).

Other programs received during 1998 include a number of 2" tapes of the Spanish language program PANORAMA LATINO, broadcast in the Los Angeles area during the 1960s and early 1970s, donated by Marco Chavez. Also received on 2" videotape were eleven episodes of the 1969 game show GENERATION GAP, donated by the State Historical Society of Wisconsin; and 1" videotapes of 157 episodes of the classic comed series THE DICK VAN DYKE SHOW, donated by Calvada Productions.

Annual Activities Report to FIAF: 1998
page five

Documentary highlights include the "Hitchcock, Selznick and the End of Hollywood" episode of AMERICAN MASTERS (1998) donated by WNET; the "Surviving the Dust Bowl" episode of THE AMERICAN EXPERIENCE (1998) donated by Steward/Gazit Productions; LOUISE BROOKS: LOOKING FOR LULU (1998) donated by Timeline Films; three installments of the 1974 British series CITIES AT WAR donated by Rod Nordberg; the "Ernie Kovacs: Please Stand By" episode of BIOGRAPHY (1998) donated by Van Ness Films; and THE IRISH IN AMERICA: THE LONG JOURNEY HOME (1998) donated by the Lennon Documentary Group.

PRESERVATION

Motion Pictures: Feature films preserved by the UCLA Film and Television Archive in 1998 included:

BALL OF FIRE (Goldwyn/RKO Pictures, 1941) d. Howard Hawks; with Gary Cooper, Barbara Stanwyck, Oscar Homolka, Henry Travers; 111 min.

Preserved from a 35mm acetate fine grain master positive, in cooperation with The Samuel Goldwyn Company.

THE BIGAMIST (The Filmmakers Company, 1953) d. Ida Lupino; with Edmond O'Brien, Joan Fontaine, I. Lupino, Edmund Gwenn; 79 min.

Preserved from the original acetate camera negative, in cooperation with Republic Pictures.

CAN'T HELP SINGING (Universal Pictures, 1944) d. Frank Ryan; with Deanna Durbin, Robert Page, Akim Tamiroff, David Bruce, Leonid Kinskey; 89 min.

Preserved from the original nitrate Technicolor successive exposure negative, in cooperation with Republic Pictures.

THE ENFORCER (United States Pictures/Warner Bros, 1951) d. Bretaigne Windust and Raoul Walsh [uncredited]; with Humphrey Bogart, Zero Mostel, Ted De Corsia, Everett Sloane; 87 min.

Preserved from the 35mm nitrate original camera negative, in cooperation with Republic Pictures.

THE GREEN GODDESS (Distinctive Productions/Goldwyn-Cosmopolitan Distr. Corp, 1923) d. Sidney Olcott; with George Arliss, Alice Joyce, David Powell, Harry T. Morey, Ivan Simpson; 89 min.

Restored from 35mm fine grain master positive elements, in cooperation with Warner Bros.

Annual Activities Report to FIAF: 1998
page six

JOAN OF ARC (Sierra Pictures/RKO, 1948) d. Victor Fleming; with Ingrid Bergman, Jose Ferrer, Francis L. Sullivan, J. Carroll Nash; 145 min.

Full-length version restored from the original 35mm nitrate three-strip Technicolor negatives and separation positives in cooperation with KingWorld and Nederlands Filmmuseum (Amsterdam).

LOST HORIZON (Columbia Pictures, 1937) d. Frank Capra; with Ronald Colman, Jane Wyatt, Edward Everett Horton, John Howard, Thomas Mitchell; 132 min.

Full version restored from a 35mm nitrate fine grain, two 35mm nitrate dupe negatives and a 16mm acetate print, in cooperation with Sony Pictures Entertainment.

THE MYSTERIOUS DR. FU MANCHU (Paramount Pictures, 1929) d. Rowland V. Lee; with Warner Oland, Jean Arthur, Neil Hamilton, O.P. Heggie; 80 min.

Preserved from a 35mm nitrate print, in cooperation with Universal Pictures and Paramount Pictures.

PARISIAN LOVE (B.P. Schulberg Productions, 1923) d. Louis Gasnier; with Clara Bow, Donald Keith, Lillian Leighton, James Gordon Russell; 71 min.

SHOCK CORRIDOR (F&F Productions, 1963) d. Samuel Fuller; with Peter Breck, Constance Towers, Gene Evans, James Best; 101 min.

Preserved from the original 35mm acetate black-and-white and Eastmancolor camera negatives.

WEARY RIVER (First National Pictures, 1929) d. Frank Lloyd; with Richard Barthelmess, Betty Compson, William Holden, Louis Natheaux; 84 min.

Picture restored from a 35mm nitrate print, and sound restored from Vitaphone disks, in cooperation with The Library of Congress and Warner Bros.

WELCOME DANGER (Harold Lloyd Corp./Paramount Famous Lasky Corp.) d. Clyde Bruckman; with Harold Lloyd, Barbara Kent, Noah Young, Charles Middleton; 112 min.

Full-length version restored from the original 35mm camera negative and a 35mm nitrate print, in cooperation with The Harold Lloyd Estate and Film Trust.

Annual Activities Report to FIAF: 1998
page seven

Newsreels: Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1998, funded by the Ahmanson Foundation. This grant is to be used to preserve items covering California history and the role of race and ethnicity in 20th century American society. This support enabled us to complete work on several items originally started during "The 1930s: Prelude to War" project, funded by the National Endowment for the Humanities, which we completed last year. Among the footage preserved was film of California's attempts to keep out Dust Bowl migrants during the Great Depression and film of Chinese schoolchildren in San Francisco in 1935 and 1936.

The major project undertaken as part of the Ahmanson grant involved film of Marian Anderson's Easter Sunday concert on the steps of the Lincoln Memorial in 1939. Preservation, which was begun as part of the NEH project, was completed on the theatrically released newsreel covering the event. After preserving the 24 minutes of raw footage shot of the event, and acquiring a copy of the radio broadcast, we began work on editing together a film recreation of the concert itself. A work in progress was screened as part of our Festival of Preservation in August, and we are continuing to work to complete the project.

Other items preserved this year include film of Seminole Indians living in the Everglades in 1937; Martin Luther King giving a press conference in Los Angeles just after the Watts riots in 1965; and coverage of the Free Speech Movement at UC Berkeley in 1964. This last item includes film of student leader Mario Savio and his supporters occupying Sproul Hall and Senator William Knowland (R-CA), publisher of the Oakland Tribune, in front of the Tribune building as demonstrators gather.

Television: In conjunction with the Research Video Company of North Hollywood, California, the UCLA Film and Television Archive preserved fifteen DINAH SHORE SHOW and DINAH SHORE CHEVY SHOW programs from the original 2" videotape masters, all telecast in "Living Color" on NBC between 1959 and 1963. Preserved were the broadcasts of 5/31/59 (starring Peter Lawford, Janis Paige, Gene Barry); 1/10/60 (starring Ella Fitzgerald); 2/28/60 (starring Benny Goodman); 5/22/60 (starring Art Carney, Mahalia Jackson); 12/10/60 (starring Ella Fitzgerald, Andy Williams, Al Hirt); 1/22/61 (starring Charles Laughton, Bob Newhart, Myoshi Umeki); 3/26/61 (starring Ralph Bellamy); 11/3/61 (starring Donald O'Connor, Dean Martin); 12/29/61 (starring George Burns, Nat "King" Cole, Ginger Rogers); 1/26/62 (starring Yves Montand, Steve Allen); 6/1/62 (starring Rita Moreno, Robert Preston); 12/9/62 (starring Frank Sinatra); 12/30/62 (starring Jack Lemmon); 1/20/63 (starring Liberace, Ray Charles, Peter Nero); and 4/14/63 (starring Bobby Darin). All fifteen programs were transferred to D2 and 1" videotape.

Annual Activities Report to FIAF: 1998
page eight

An installment of ABC THEATRE from 12/19/72 entitled "If You Give A Dance, You Gotta Pay The Band" was preserved in 1998. Produced by David Susskind, directed by Fred Coe and starring Laurence Fishburne in his very first role, the program was preserved from the original 2" videotape master and was transferred to BetacamSP videotape.

Other preservation projects include three programs that originated with Los Angeles area television stations in the 1960s: the Emmy-Award winning documentary VIETNAM: THE VILLAGE WAR (KNXT, 8/14/66); NANCY WILSON AT THE GROVE (KTLA, 5/21/65); and DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, 12/21/65). All were transferred from the original 2" videotape masters to 1" videotape. NANCY WILSON AT THE GROVE was preserved on D2 videotape as well.

The Archive continued its efforts to preserve its collection of Emmy Award presentation broadcasts with the preservation of the First Annual Daytime Emmy Awards telecast (NBC, 5/28/74) from the original 2" videotape master to Digital Betacam videotape. Also preserved in 1998 was a MIKE WALLACE INTERVIEW with Japanese film star Myoshi Umeki (syndicated, 1959) and an OPEN END program entitled "This Year On Broadway," hosted by David Susskind and featuring a conversation between Dore Schary, Lloyd Richard, Lorraine Hansberry, Jose Quintero, Arthur Laurents and Peter Glenville (syndicated, 1959). Both programs were transferred from the original 2" videotape masters to 1" videotape.

CATALOGING

The Archive has all of its film and television holdings in ORION, other than a backlog of "minimal level" inventory records, which was created during the course of our move of the bulk of the collection to the Southern Regional Library Facility (SRLF), and which has increased since July of 1998, when the Archive ceased to be able to input records into ORION due to the change from ORION1 mainframe software to the new ORION2 client-server software purchased from DRA, and due to the lack of an adequate telecommunication connection to campus. As of January 1999, the Archive had 136,229 USMARC format records for titles, including 54,675 motion picture titles and 81,554 television titles, in its private file on ORION, the UCLA Libraries' on-line information system. Many of these entries are full cataloguing 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 147,212 USMARC format authority records for names and titles and over 61,026 USMARC format authority records for subject and

Annual Activities Report to FIAF: 1998
page nine

genre headings (counting both headings and cross-references). The Archive does full authority work on 20 to 30 names per cataloguing 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. We are currently discussing with OCLC and RLIN representatives the possibility of loading our bibliographic records into OCLC and RLIN. In the past year, the Archive's records were converted from ORION1 to ORION2 software; the most complex part of the conversion involved converting our holdings into the new USMARC holdings format. ORION2 is client-server software purchased by the Library from DRA, a private vendor. The Archive is anticipating that some time in 1999 we will be able to begin inputting records into ORION2, and allowing free public access to ORION2 over the Web. In the mean time, ORION1 can still be searched from terminals all over the UCLA campus; in addition, our records are accessible 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 has a 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 make our access restrictions clear. Users of the web site should be careful not to limit their searches to particular formats (e.g. film or video) as this particular limit does not work for our records.

RESEARCH AND STUDY

In 1998, the Research and Study Center provided 13,127 viewing appointments to 5,619 researchers.

The most important programmatic ventures for the year are as follows. The Archive received a major grant from the U.S. Department of Education's FIPSE (Fund for the Improvement of Postsecondary Education) program in order to lay the groundwork for a new degree program in Moving Image Archival Studies. The program will include new graduate seminars, internships, hands-on training initiatives, regular screenings and guest speakers. In this first year of developing the program, three new graduate courses will be offered: "Archive Curatorship" taught by Steven Ricci, "The Archaeology of the Medium" taught by Michael Friend and "Film Restoration" taught by Jan-Christopher Horak. In another key step toward the full deployment of this program, the Archive hired Gregory Lukow (former Director of the National

Annual Activities Report to FIAF: 1998
page ten

Center for Film and Video Preservation) to help coordinate these ambitious plans.

We also completed two new educational CD-ROMs: TOUR HISTORIC LOS ANGELES and DEFINING AMERICA: IMAGES IN MOTION, 1929-1941. Both of these multimedia titles make principled use of rare newsfilm from the Archive's Hearst Metrotone Newsreel Collection. The Archive also began distribution of its PRELUDE TO WAR VIDEO LIBRARY--27 hours newsfilm depicting the most compelling events of the 1930s. This preserved and restored archival footage was selected by a national advisory committee made up of historians, film archivists and documentary filmmakers. The LIBRARY is made up of over 800 individual news items selected from the Hearst Metrotone Newsreel Collection at UCLA.

1998 also marked the publication of another installment to The UCLA Film and Television Archive's Studies in Film History, Criticism and Theory: HOLLYWOOD AND EUROPE: ECONOMICS, CULTURE, NATIONAL IDENTITY: 1945-1995. Edited by Geoffrey Nowell Smith and the Archive's Head of Research Steven Ricci, the volume grows out of study conferences and contains important essays from scholars such as: Tino Balio, Janet Bergstrom, Victoria de Grazia, Thomas Elsaesser, Ian Jarvey, Jean-Pierre Jeancolas, Richard Maltby, Laura Mulvey, Chris Wagstaff, and Peter Wollen,

COMMERCIAL SERVICES

In 1998 the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News collection to approximately 530 productions for use in a wide array of broadcast, theatrical and syndicated television shows. 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, ACCESS HOLLYWOOD, AMERICAN JUSTICE, BIOGRAPHY, DATELINE, ENTERTAINMENT TONIGHT, GOOD MORNING AMERICA, HARD COPY, NIGHTLINE, TODAY AND PBS's AMERICAN EXPERIENCE and NOVA, among many others.

Archival footage has also been provided to production companies based in Austria, France, Japan, Singapore and the United Kingdom.

Annual Activities Report to FIAF: 1998
page eleven

PUBLIC PROGRAMMING

In 1998, the UCLA Film and Television Archive presented approximately 200 programs, screening about 400 films. The Winter quarter featured retrospectives of the master Japanese director Shohei Imamura and of documentarian Albert Maysles. Contemporary Latin American cinema, Indian cinema, and Viet Nam cinema were also highlighted during Winter. The Spring quarter featured a major retrospective of the work of the legendary experimental filmmaker Shirley Clarke; "City of Lights, City of Angels," a small showcase whose aim is to highlight the range of current French filmmaking; and a series that featured eight films from Czech filmmaker Karel Kachyna. In early Summer, the Archive held the first Los Angeles International Women's Film Festival, which showcased the work of a diverse collection of filmmakers. In addition, "Strike Up the Band!" celebrated the centennial of George Gershwin's birth with a series of films to which he contributed musical compositions. Also in early Summer, we offered a film series entitled, "Remembering the Jewish Experience in Polish Film." The late Summer schedule was devoted to Ninth Festival of Preservation, which kicked off with a gala screening of 1948's JOAN OF ARC. The Fall programs included a retrospective of the work of film and stage star, Paul Robeson; a series of films celebrating the work of Japanese director Susumu Hani; and a collection of pre-Revolutionary Chinese classic films. Other Fall programs included a program of films that reflect the spirit of 1968; a series devoted to the work of well-known Hong Kong cinematographer/director Christopher Doyle; and a program that featured home movies entitled "Homemade Movies." In addition, a three-part Alumni Screenings series featured films by Penelope Spheeris, Mike Werb and Michael Colleary, and Charles Burnett. Continuing throughout the year were the Academy/Contemporary Documentaries, Archive Television Theatre, Archive Treasures, and Desert Island Movies (in which prominent Angelenos program and introduce their favorite films). This year the Desert Island guests were director Curtis Hanson, photographer Catherine Opie, film critic Leonard Maltin, and actor Robert Forster.

INTERNATIONAL RELATIONS

Director Robert Rosen and Head of Research and Study Steven Ricci attended the annual FIAF Congress in Prague. Ricci also attended the FIAF Executive Committee meetings in both Prague and San Juan de Puerto Rico and the meetings of the Council of North American Film Archives in Taxco, Mexico. In the fall, Rosen attended the Prix Italia Forum (sponsored by Radiotelevisione Italiana); while Programming Coordinator David Pendleton represented the Archive at the Toronto International Film Festival.



**CINEMATHEQUE MUNICIPALE
DE LUXEMBOURG**

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1998

1. Acquisitions de l'année

En 1998, les collections de la Cinémathèque Municipale se sont enrichies d'environ 500 copies de long métrage et d'environ 20 copies de court métrage, tous formats et nationalités confondus. Ces copies ont été l'objet soit de dépôts volontaires à durée non limitée, soit d'acquisitions. La politique d'enrichissement des archives s'est orientée notamment vers deux axes, à savoir la cinématographie américaine à tous égards ainsi que la cinématographie française des années trente et quarante.

Le département non-film s'est surtout enrichi grâce à l'acquisition d'une importante collection d'affiches, de press-books, de photographies et de documents divers (revues, livres, musique de films, diapositives, timbres, etc.) en provenance d'un collectionneur privé.

En plus, le département photos a été doté d'un dépôt d'une collection de 3.000 photos de films tous azimuts en provenance des archives d'une revue luxembourgeoise.

Au cours de la même année et l'acquisition de la collection non-film susmentionnée mise à part, 180 livres sur le cinéma ainsi que 400 périodiques ont été rajoutés à la bibliothèque spécialisée. Le département d'affiches de cinéma s'est vu ajouter quelque 300 pièces.

2. Progrès et problèmes dans le domaine de la préservation

En février 1998, le service d'archives de la Cinémathèque s'est vu bénéficié de la création supplémentaire d'un emploi à plein temps. Ce renfort personnel a permis, hormis les travaux de routine dans le domaine de la préservation, de procéder à l'inspection technique, le traitement et le catalogage d'un stock de 250 films en dépôt depuis longue date dans le blockhaus de la Cinémathèque et non-inventorisés jusque-là. En outre, l'infrastructure de climatisation du blockhaus a été renouvelée dans le courant de l'année.

Dans le domaine de la préservation, la Cinémathèque a également développé une politique de différenciation entre copies d'archives et copies de projection, ceci par le biais d'une politique d'acquisition de secondes copies d'un même titre.

La Cinémathèque a également entrepris la restauration d'un film oublié des débuts d'un important metteur en scène luxembourgeois, Paul Scheuer, dont elle a reçu en dépôt la seule copie subsistante. A partir de ce matériel ont été tirés un internégatif ainsi qu'une copie de sauvegarde en 16mm. L'état technique de la bande sonore originale ne permettant pas une restauration proprement dite, il a été décidé d'entreprendre en collaboration avec le metteur en scène une reconstitution de la bande sonore originale à partir du matériel subsistant.

3. Catalogage, documentation et recherche

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 pendant l'année 1998 y figurent avec les indications de base (catalogage de 500 copies long-métrage). En plus, un stock de 250 copies en dépôt depuis longue date à la Cinémathèque a été catalogué avec des indications détaillées.

Mise à jour également des banques de données relatives à la photothèque, à la bibliothèque et au département des affiches de manière à ce que toutes les acquisitions et dépôts de l'année 1998 y figurent avec des indications de base. Catalogage d'un stock de 300 affiches en dépôt de puis longue date à la Cinémathèque.

Publications:

Au cours de l'année 1998, la Cinémathèque Municipale a édité les publications suivantes:

Pérez Perucha, Julio: Cinéma espagnol, un bilan synoptique (édition bilingue en espagnol et français) (= ciné-conférences 2)

Jung, Uli/ Scheffen, Jean-Louis: Erich von Stroheim's «Greed».

4. Programmation de films

A partir du mois de mars 1998, la Cinémathèque a institué une programmation régulière du week-end, exclu jusque là de la grille des programmes. Au total, la programmation régulière s'élève de la sorte à 16 séances par semaine.

En 1998, la politique de programmation de la Cinémathèque Municipale a été axée sur:

des hommages à des réalisateurs et acteurs: Sergej M. Eisenstein, Samuel Fuller, Alain Resnais, Ingmar Bergman, Akira Kurosawa, Frank Sinatra

des rétrospectives de l'histoire du cinéma: cinéma des années soixante, rétrospective road-movies, cinéma de guerre, trésors de la Cinémathèque Suisse

des réflexions thématiques de l'histoire du cinéma: rétrospective sur la signification des intérieurs au cinéma («Le mystère de la chambre jaune»), «Urban Visions» (Paris, New York, London), «Family Values», cinéma et opéra, la presse au cinéma («It's all true!?»)

une programmation d'été: «Le grand bleu - les océans, les îles et les hommes»

des formules événementielles: Festival du film d'immigration, Festival rétrospectif du cinéma espagnol, Festival rétrospectif du film fantastique («Psycho Killers»), Cinéma en Plein Air (cinéma et bande dessinée), Soirée Peter Greenaway en présence du réalisateur, etc.

le «LIVE CINEMA» avec Carl Davis et l'Orchestre Philharmonique du Luxembourg: version restaurée de «GREED» (Erich von Stroheim)

des séances animées pour enfants

des séances spéciales pour classes scolaires

Total des séances: 563

Total des titres projetés: environ 350 (dont 90% en provenance de nos propres collections)

Total des spectateurs: 16.792 (progression de 23% par rapport à l'année précédente)

5. Administration et budget

Le budget de la Cinémathèque Municipale pour l'exercice 1998 était 950.000,- Euros, salaires compris (progression de 30% par rapport à l'année précédente). L'embauchage d'un nouveau ouvrier archiviste inclus, l'équipe de la Cinémathèque comprend dès lors 8 permanents et un employé à temps partiel.

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 Festival Viennale à Vienne, au Festival du film de Venise, au festival à l'occasion du cinquantenaire de la Cinémathèque Suisse, au Festival Max Ophuls; présentation de la copie restaurée de «Waterloo» au Deutsches Filmmuseum Frankfurt; présentation d'une rétrospective «Trésors de la Cinémathèque Suisse» à la Cinémathèque Municipale en présence des responsables de la Cinémathèque Suisse; visite des responsables du Gosfilmofond Moscou à la Cinémathèque

Filmoteca Española

Madrid

Activities Report for 1998

The Filmoteca Española dedicated a lot of time and effort since the beginning of 1998 to the FIAF Congress, specially the members of the staff who took part in its organization, search of sponsors, hotels and locations, besides the coordination of the participants in the Symposium (A Century of Cinema) and the Technical Workshop (The History of Raw Stock Manufacture).

The restoration and the reforms of our future site, the Palacio de Perales, near the Doré Cinema, started this year. The completion of the works has been delayed and we expect the work to last throughout 1999.

The diverse computers and systems operating in-house, in some cases incompatible, with the addition of a new Department are going through a revision process tending toward unification and a better output, although full modernization will not take place until we move to our new site.

1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- ◆ 175 titles of Spanish features, of which:
 - 52 new 35mm prints through statutory deposit
 - 142 used 35mm prints (98 titles) deposited by 10 film societies or film companies
 - 25 positive prints and 6 dupe negatives manufactured in Spanish labs
 - ◆ 12 interpositives and 12 sound negatives of Spanish features through statutory deposit (subsidies for special preservation)
 - ◆ 270 titles of Spanish shorts, of which:
 - 101 new 35mm prints through statutory deposit
 - 50 positive prints and 8 dupe negatives through printing in labs
 - 90 used 35mm prints (75 titles) and 47 used 16mm prints (47 titles), deposited by various institutions
 - ◆ Since mid-1998, producers are depositing an increasing number of original negatives of features and shorts, which amounted to more than 100 last year, from all periods of Spanish cinema.
 - ◆ 225 titles of foreign features, of which:
 - 267 used 35mm prints and 10 used 16mm prints, deposited by 15 distributors, and institutions
 - 4 new 35mm prints of Monta Bell silents (licensed through Hollywood Classics), 7 Japanese new 35mm prints and 2 Mexican Buñuel films
 - ◆ 150 titles of foreign shorts, acquired from the War Office and heirs of copyright owners, mainly in 16mm
- Not included in the above figures is the acquisition of approx. 700 prints in 35mm of Spanish and foreign features, besides posters and films and paper files from the important Spanish company Suevia films (1940-1970)
- For preservation and reference purposes, we increased our video holdings with:
- ◆ 1,400 tapes in Beta SP and Digital and other professional formats, mainly NO-DO newsreels, Civil War and EOC materials, as well as 1,000 VHS tapes

2. PRESERVATION

The following preservation works were achieved in 1998:

- 15,000 m. of nitrate film transferred onto safety stock
- 140,000 m. of acetate film produced in laboratories
- 450,000 m. of film transferred to video
- 6,000 m. of magnetic soundtrack were re-recorded

We acquired new moviolas: 2 Steenbeck (16mm and 35mm) and a double screen KEM (35mm)

Recoveries-Reconstructions-Restorations

LA REVOLTOSA (Florián Rey, 1924, 1100 m.) and FRIVOLINAS (A. Carballo, 1926, 1700m)

The Filmoteca Española has commissioned film historian Luciano Berriatúa to locate and reconstruct the original musical accompaniments of Spanish silents, among them LA REVOLTOSA and FRIVOLINAS completed in 1998. He also supervised the picture restoration from two original tinted and toned nitrate prints. The premiere of the restored version of FRIVOLINAS with the reconstructed musical accompaniment will take place during the 1999 FIAF Congress in Madrid.

Besides, we undertook preservation works on the image and sound of the following films of the 30s:

- AVES SIN RUMBO (Antonio Graciani, 1934)
- EL DESAPARECIDO (Antono Graciani, 1934)
- MADRID SE DIVORCIA (Alfonso Benavides, 1933)
- MADRID (M. Villegas López, 1937, 1,000 m.)
- EL GATO MONTÉS (Rosario Pi, 1935) (Only sound)

And we made new sound negatives from the original nitrate negatives of LA HONRADEZ DE LA CERRADURA (L. Escobar / F. Rovira-Beleta, 1950) and TE QUIERO PARA MÍ (Ladislao Vajda, 1944).

A 16mm print in very good conditions of a film considered lost, LEYENDA DE FERIA (Juan de Orduña, 1945), was recovered.

The preservation and cataloguing of the Film School practices (85,000 m.) have been completed. One of them, EL CIRCO (1950), by Luis G. Berlanga, had to be edited in-house for its first public screening.

Video Department

This department supplied 11,528 meters of No-Do newsreels in Betacam SP for TV use, and transferred approximately 500 hours of 35mm film for preservation and reference purposes. The Department acquired a character generator, two video projectors and 4 video recorders.

3. CATALOGUING

During 1998, approximately 1,500 materials were catalogued. At the end of December 1998, the total number of materials amounted to 50,248 items, of which 37,739 have already been catalogued. These data correspond to 18,524 titles, the 6,033 materials of NO-DO excluded.

4. MUSEUM COLLECTION

The total investment in the Museum Collection increased notably this year. The Museum acquired 3,180 artefacts for its collection, among them a considerable number of set designs, as well as the important Astarloa collection, property of the important collector Madariaga, from Bilbao, which includes numerous amateur cameras and projectors and documentation.

The cataloguing and computerization of the holdings continued, as well as the collaboration for doctoral theses.

Thirty artefacts were loaned for the exhibitions "MADRID1898" "1898. SPAIN AT THE END OF THE CENTURY", and another exhibition for the young public, "DE PELÍCULA".

5. DOCUMENTATION

Library Acquisitions

- 1,187 books and brochures (of which, 159 were donated)
- 2,559 periodicals (subscription and acquisitions from private sources)
- 1,070 periodicals (donation)
- 30.000 press cuttings (approx.)
- 3 card files (approx. 3,000 cards)

Stills Department Acquisitions

- 1,500 stills approx. (corresponding to 350 titles)
- 1,800 slides (corresponding to 150 titles)
- 3,000 approx. lobby cards (corresponding to approx. 200 titles)
- 5,500 posters (corresponding to 1,300 titles)
- 3,000 miniature posters, postcards, etc.
- 6,000 press-books (corresponding to approx. 200 titles)

These numbers do not include the recent above mentioned Suevia purchase of more than 50,000 posters, 100,000 stills and 8,000 lobby cards.

Public Access

The Reading Room received approximately 2,700 visitors that consulted more than 8,700 documents and the information service answered approximately 3.000 phone calls and 500 written enquiries (these have suffered a considerable reduction due to access to internet). The photography laboratory reproduced 510 black and white photographs and 3,200 slides, both for public and internal use.

6. ACCESS TO THE FILM COLLECTION (Cooperation Department)

- ◆ 238 researchers viewed approximately 1,000 films and 1,009 NO-DO newsreels in our premises, and several thousand telephone and written enquiries were answered.
- ◆ 733 copies were temporarily loaned in 1997:
 - 300 on request of the rightholders, for TV, video use, etc.
 - 25 to foreign film festivals (Annecy, Lisbon [Expo], Oporto, Regensburg, Strasbourg and Taormina).
 - 50 to FIAF archives abroad (Bologna, Brussels, Frankfurt DM, Lausanne, Lisbon, London, Munich, Paris CF, Toulouse, Turin)

- 235 to national film festivals , (Alcalá de Henares, Almería, Barcelona, Cádiz, Cartagena, Gijón, Granada, Huelva, Huesca, Madrid, Málaga, Murcia, Orense, Sitges, Valencia, Valladolid) and other cultural institutions.
 - 126 to the film archives of the autonomous regions (37 to Valencia, 29 to Barcelona, 7 to Andalucía, 16 to Salamanca, 17 to La Coruña, 11 to San Sebastián, 1 to the Canary Islands and 17 to Zaragoza)
- ◆ 116 licence agreements for newsreel footage re-use, amounting to 11.528 m. of film, were signed with 49 Spanish and 10 foreign televisions, 4 cultural institutions, and 53 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 1 to September 12. The rate of occupation in the three theatres was 63%, 64% and 98%, respectively, with a remarkable increase of 12% in the average attendance since 1997 and of 100% in relation to 1990. The microphones (12 items) and their related equipment were replaced.

Number of screenings	1,233
Number of spectators	192,002
Average attendance per screening	156
Number of films	711
Number of cycles	40
Number of screenings with electronic subtitles	650
Number of screenings with piano accompaniment	24
Number of copies from the Filmoteca Española collection	174 (25%)

IN MEMORIAM 1998: Santiago Álvarez, Teo Escamilla, Jorge Herrero, Ricardo Franco, Toshiro Mifune, Miguel Pérez

The following persons attended the presentations and round tables:

SPAIN: Esperanza Aguirre, Fernando Arribas, José Luis Borau, Luis G. Berlanga, Jorge Gorostiza, Román Gubern, Basilio Martín Patino, Gonzalo Suárez
 FRANCE: Claude Chabrol, Linda Ferrer-Roca, Marin Karmitz, François Laurent
 GERMANY: Sylvie Testud, Jutta Brückner
 GREAT BRITAIN: Bryony Dixon
 ITALY: Vittorio Boarini, Gian Luca Farinelli, Nicola Mazzanti, Guido Sodo
 JAPAN: Sadao Yamane, Shigeo Kanaya, Hisashi Okajima
 LATIN AMERICA: Walter Lima, Jr., Susana López Aranda, Paz Alicia Garcíadiego, Paulo Antonio Paranagua, Arturo Ripstein, María Rojo, Jorge Rufinelli, Iván Trujillo
 POLAND: Krzysztof Zanussi,
 PORTUGAL: Nuno Sena,
 SWEDEN: Suzanne Bage, Rolf Lindfors
 USA: Robert Kramer, Frederick Wiseman, Dennis Hopper

MAIN CYCLES - 1998

Month	Cycle	Screenings	Films	Spectators	Average
1	MARGUERITE DURAS	13	8	2005	154
1	CINEMA AND REALITY:				
	ROBERT KRAMER	15	8	1355	90
	SATYAJIT RAY	9	9	1542	171
1	ELIA KAZAN	16	9	4379	273
1,2	SPANISH SHORTS	9	5	1271	141
1-12	PUBLIC'S CHOICE	35	21	9128	260
1-	CLAUDE CHABROL	104	52	14016	134
2-5	FREDERICK WISEMAN B	14	7	999	71
2	SILENTS IN CONCERT	21	11	3191	151
2	INGMAR BERGMAN B	81	47	22011	222
3-5	OFFICIAL FILM SCHOOL	41	41	1657	40
3-	PORTUGUESE CINEMA 93-97	7	7	638	91
3	TRIBUTE TO MUÑOZ SUAY v	12	12	1576	131
4,5	BRAZILIAN FILMS OF THE 90s	8	8	930	116
4	AMOR A VIDA O MUERTE	89	45	13652	152
5,6	OPERA IN FILMS II	28	14	6542	233
5,6,7,9	RAYMOND DEPARDON	8	4	444	55
5	ALFRED HITCHCOCK	182	62	32455	178
6-9	MARÍA ROJO	8	6	847	105
6	WEEK OF GERMAN FILMS	9	5	1128	125
8,9	SI AÚN NO LA HAVISTO	38	19	9392	247
9,10	YASUJIRO OZU B, L	66	33	8600	130
10	WEEK OF CHINESE FILMS	12	6	1172	97
10,11	MIKIO NARUSE	71	35	6846	96
10-12	GOYA PRIZES	58	58	12412	214
11,12	STRAUB-HUILLET L	28	14	1770	63
11	BRECHT IN FILMS B, L	5	5	804	160
11	ANNE-MARIE MIEVILLE L	16	8	1800	112
11	PHIL MULLOY	2	2	153	76
12	S.M. EISENSTEIN	23	11	4196	182
12	TRIBUTE TO M. KARMITZ	25	13	2908	116
12	¿QUÉ BELLO ES REIR!	24	13	5835	243
12	RAILWAY AND FILMS	16	13	2714	168

B = Also programmed in Barcelona / V = Also in Valencia / L = Also in Lisbon

Note: On the occasion of the Hitchcock retrospective, we presented before all the films from 1937 onwards, a Spanish newsreel of the same period to give the new generations the chance of watching these images, which were compulsory showing before every film during Franco's era.

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, increased this year with the distribution of the Straub-Huillet and EOC cycles, published the following books, all in coedition with private companies or other public institutions:

◆ **Guionistas en el cine español** (Scriptwriting in Spanish Films). In co-edition with Ediciones Cátedra. Besides the biofilmographies of 425 scriptwriters, it includes an essay on the practice of scriptwriting in Spanish cinema between 1930 and 1997, providing an interesting insight on it. With the collaboration of the Fundación Autor and the research from the Sociedad General de Autores y Editores.

◆ **Spanish Filmography. Fiction Films 1941-1950** (Vol. F4) In a new format and in coedition with Cátedra in order to enlarge its distribution. The research is directed by Ángel Luis Hueso.

◆ The studies on the work of **Patricio Guzmán**, by Jorge Ruffinelli, and **Glauber Rocha**, by José Carlos Avellar were completed in 1998 and will be published in 1999 in the collection on Latinamerican filmmakers, in coedition with Cátedra.

◆ **Mikio Naruse**, coordinated by the Japanese critics Shiguehiko Hasumi and Sadao Yamane, a bilingual (English/Spanish) book edited in coedition with the San Sebastián International Film Festival, on the occasion of the retrospective dedicated to this director. It includes a revised filmography, texts from Naruse's collaborators and critical studies on his work both from the Japanese and the Western point of view.

◆ The research on the **No-Do** newsreels is almost finished and it will be published at the end of 1999.

9. BUDGETARY MATTERS

The expenditure in 1998 was (in U.S. dollars, \$1 = ESP 150 ptas.):

Construction and Improvement Works	\$ 571,000
Acquisition of Films and Laboratory Costs	\$ 457,000
Equipment	\$ 374,000
Film Collection: Experts and External Personnel	\$ 65,000
Computerization	\$ 40,000
Museum collection	\$ 400,000
Documentation	\$ 171,000
Screenings/Transportation/ External Relations	\$ 305,000
Publications and Research on Spanish Cinema	\$ 100,000
General Expenses	\$ 856,000
Staff Salaries	\$ 1,560,000
Total	\$ 4,899,000

Permanent staff: 77 full-time employees (of which 18 work at the Doré Cinema). Temporary part-time employees: 27 during five months. The general budget includes the hiring of researchers and experts for restorations, cataloguing, publications, and 2 persons for print inspection. Outside firms provide cleaning and security of all our premises, transportation and electronic subtitling.

We had the misfortune that several members of our staff suffered serious diseases and Francisca Herranz, who had worked for many years as secretary at the Director's office, passed away in November.

10. INTERNATIONAL RELATIONS

In 1998, there were permanent loan exchanges with Lausanne and Tokyo. We provided temporary loans to our colleagues of Lisbon (17), 15 Buñuel prints to Bologna and Turin, 5 Almodóvar prints to Frankfurt and Munich, Lausanne (4), Brussels (3), London (1), Paris (CF-2) and 3 films on Lorca to Toulouse.

Special thanks to our colleagues in Berlin, Brussels, Budapest, Frankfurt (DIF), Helsinki, Lausanne, Lisbon, London (NFTVA and IWM) Los Angeles (UCLA and the Academy Film Archive), Luxembourg, Moscow, Munich, New York (MOMA), Paris (CF), Rome, Stockholm, Tokyo, Toulouse and Washington (LOC), whose kind cooperation allowed us to complete many retrospectives, such as Elia Kazan, Claude Chabrol, Ingmar Bergman, *A Matter of Love and Death*, *Opera in Films*, Alfred Hitchcock, Yasujiro Ozu, Mikio Naruse, Straub-Huillet, S.M. Eisenstein, *¡Qué bello es reir!* and 150th Anniversary of the Railway in Spain. With our Bologna colleagues we presented *Silents in Concert*, a series of silent films accompanied by live Neapolitan music.

♦ José María Prado attended the Rotterdam, Berlin, Guadalajara, Cannes, Bologna, Venice and Havana festivals. He also attended the Prague FIAF Congress and the Puerto Rico EC Meeting. He also visited the Eastman Kodak factory at Rochester, the ANIM at Lisbon and attended the tribute paid to Manoel de Oliveira in Oporto on the occasion of his 90th birthday and the 50th Anniversary celebrations of the Cinémathèque Suisse

♦ Catherine Gautier attended the Prague Congress and the Berlin and Bologna festivals. She participated in the ACE meetings in Strasbourg on the occasion of the European Film Forum. She also participated in the Archimedia seminar on Programming in Lisbon.

♦ Valeria Ciompi attended the Prague Congress and the Bologna and Havana festivals.

♦ Our preservation officer, Alfonso del Amo, and Ana Cristina Iriarte travelled to Bologna to the first meeting of the Gamma Group and organized the second meeting that took place in December in Madrid. Alfonso del Amo also gave a seminar on the reconstruction of films in Venezuela and attended the Prague Congress.

♦ María García and Josefina López, of the Cooperation and Cataloguing departments, respectively, attended the Archimedia course on audiovisual heritage in Brussels.

NORTH WEST FILM ARCHIVE (NWFA)

Manchester, England

Activities report covering the period 1 August 1997 to 31 July 1998

1. Acquisitions of the year

- The North West Film Archive accepted 900 items (including nitrate-based films) for deposit assessment during the year. 526 films and 91 videotapes were acquired, under formal agreement, from 66 separate donors. Key deposits include the collection of films recording the work of the Central Lancashire Development Corporation, footage of the Duke of Westminster's Grosvenor Estate and video productions reflecting the cultural diversity of this region.
- This represents the fifth year when a systematic off-air recording service was undertaken as the designated agent of the National Film and Television Archive (London). 308 programmes were recorded during the year.

2. Progress in the field of film preservation

- This was the second year of operation within the NWFA's purpose-designed premises and priority continued to be afforded to storage matters within the dedicated suite of vaults. On-going efforts to maximise the benefits of this facility included selective replacement of cans and the reorganisation of the vault containing vinegar syndrome infected material.
- A NWFA technical manual covering all aspects of collection handling and the operation of film/video equipment was produced and successfully implemented. In addition, the Technical Officer researched new developments in the audio-visual equipment market in preparation for the purchase of equipment with grant-aid from the Heritage Lottery Fund which represents a significant investment in the infrastructure of the NWFA (£262,600).

3. Cataloguing, documentation and research

- The accelerated programme of cataloguing and records computerisation continued into a third year (supported by the Higher Education Funding Council for England). 1,211 titles were added to the *NWFA Moving Image Collection* databases.
- Research continued in the matter of providing on-line access to NWFA databases which will be implemented in 1999 with the support of Manchester Metropolitan University systems and the Heritage Lottery Fund.

4. Film showings

- The NWFA completed its touring film show programme across the region with 9 public screenings attracting an audience of 1,479 people.
- A major collaboration (sponsored by Panasonic Broadcast Europe Ltd) was staged in 36 North West public libraries where NWFA footage was enjoyed by four thousand visitors.

5. Budgetary matters

- The NWFA continued to expend considerable effort in maintaining its modest revenue funding base, attracting partners and sponsors for project/capital costs and maximising earned income potential. While the strong support of the academic sector is gratefully acknowledged, the difficulties of sustaining a public collection of this level, in the absence of proper core funding, increase each year.

6. International relations

- The NWFA sent a delegate to the FIAPF 98 congress in Prague and also to the INEDITS event in Luxembourg (September 1997).
- The Archive's Technical Officer attended the Archimedia training course on *Restoration in the Era of New Technologies* (London) where he met colleagues from European archives.

7. Special events – other

- The NWFA has instigated a collaborative project to investigate how people with hearing and sight impairments can have improved access to this collection – this will be implemented with disability arts specialists during 1999.
- Staffing related issues dominated the year. The NWFA was approximately 35% under-staffed for most of the year and the fact that it managed to achieve good performance levels in key areas is a considerable credit to the hard work and resourcefulness of the team. A revised staffing structure was implemented, taking into account priority custodial objectives, available expertise within the team and funding forecasts.

Maryann Gomes
Director
NORTH WEST FILM ARCHIVE

**CONACULTA**
CINETECA NACIONAL

Annual Report 1998

Acquisitions of the year.

The 1998 legal deposit reported a total of 126 new features films incorporated to the permanent holdings. 16 titles belong to Mexican Cinema and 110 are foreign films. A special gift was received from the French Embassy in Mexico City, a donation of 315 16mm prints.

It is important to underline the acquisition of 38 foreign films directly acquired by the archive. All those titles were screened during the *31, 32 Muestra Internacional de Cine* and *18 Foro Internacional de Cine de la Cineteca Nacional* 1998 editions.

The total amount of our film collection reached the 8000 prints at the moment this report was written.

A new photographic collection of 70 thousand images was acquired to the former photo journalist Manuel Gutierrez- Paredes- This collection cover 50 years of Mexican film industry. The stills collection was enriched with 450 images. Digital imaging started to be produced as a tool for access.

The Library acquired in 1998 six hundred items and continued the recompilation of press clippings.

The video collection was incremented in 2655 titles in which appeared the Videoteca Cultural series that Cineteca Nacional received from the National Council for the Arts and Culture.

Preservation.

Cineteca Nacional established a Preservation Department, under the direction of a professional conservator, Mrs. Cecilia Díaz. This department was in charged of working out a survey for the detection of acidity in acetate based film. 4000 reels of 35mm had been tested with a result of 0.03% of reels in dangerous acidic state.

In the field of non-film material the Preservation tasks were focused on a conservation survey for the stills collections. During the last year the Corona Collection of 9560 nitrate and acetate 8 x10 inches negatives was surveyed and a conservation plan was designed. The historic movies stills collection was stabilized, reaching the number of 1350 images in new enclosures, this figure represents a 100 % of the collection.

Film posters from the early Mexican Cinema were preserved and a photography program was established for the duplication of the graphic art collections.

The Dolores Del Rio Collection formed by costumes, artifacts, objects awards and memorabilia received special attention. A conservation survey and a first level inventory was developed in order to improve the collection's organization and administration.

An annual monitoring program was implemented in order to follow the Temperature and Relative Humidity conditions of the vaults. Special attention had been paid to humidity behavior because new dehumidifiers are going to be installed soon.

Air purification systems for vault one was installed for reinforce the air quality. The same type of air purification was installed in the film examination laboratory.

The ACHV system received along the year 1998 a deep overhaul program.

Cataloguing, Documentation and Research

During the year 1998 two full cataloguing pilot projects were designed for film material. The projects dealt only with Mexican features films and are integral data bases using the CDS/ISIS software.

Databases were designed for first level cataloguing of video, photography and film posters. A pilot version is going to be work out during 1999.

Five researchers and a leader project are focused on a review of the most important film activities and facts that had an impact in the developing of the Mexican Cinema of the 70's, 80's and 90's. The final product will be a database and a hardcopy publication when finished.

Film Showings

584 feature films showed at the Cineteca's headquarters with an audience of 449,094 persons. Meaning the projection of 47 million feet of 35mm film in our five theaters.

The 1998 Muestras de Cine and the Foro de la Cineteca Nacional that took place in Mexico City in 22 theaters went for the first time to a national tour. The content of these programs included the awarded and selected films in mayor film festivals. This fact enables Mexican filmgoers to be up dated with the recent film releases.

The National Screening Program reported the projection of 43 titles touring in 38 Mexican mayor cities. The audience reached 125 thousand people.

The year's most important events were the 60 films retrospective from the Videoteque de Paris (Forum Des Images), Portraits of Paris" with an impact of more than 6000 people. The Spike Lee retrospective, the Kaurismaki brothers program, the Pre Caligári films presented by our colleague Eva Orbanz, the II Tour of French Cinema, A Mirror from Germany, between others.

Cineteca Nacional housed the Erotic Film Festival, The City of Mexico Short Film International Festival and the 5 Th Edition Filmoteca UNAM Summer Film Festival.

International Relations

Two delegates from Cineteca Nacional attended the FIAF Congress in Prague and in May 1998 two others went to the Mexican Film Archives meeting in the City of Monterrey. The Director of Conservation attended the CNAFA meeting in Taxco. Cineteca Nacional thanks all the FIAF members who kindly had contribute in joint activities and film loans during the last 1998-year.

The General Director attended the Film Festivals at Cannes, San Sebastian and Toronto and the programmer attended the film festivals at Montreal and Berlin.

Academic Activities

During the last year another new field of activities was implanted in the archive. The academic activities that constituted the organization of lectures, seminars, workshops, academic meetings and certificate programs on topics as history of Cinema, film criticism, visual anthropology, aesthetics and history of film, between others contents. The results were 969 person's registered to 18 events and activities in Mexico City and four more capital cities in the countryside. These activities are joint programs developed with the collaboration of universities and high education institutions.

Publications.

Monthly Screening Program	12 issues published.
Cuadernos de la Cineteca (Film Collections)	5 issues published.
Cuadernos de la Cineteca (Video Collection)	9 issues published
Film Posters	3 issues
TV programs <i>Linterna Magica</i>	22 programs of 26 min. each

Special Activities

Special homage were organized to celebrate the Mexican filmmaker Alejandro Galindo in his 80's. In memoriam to the filmmakers Gonzalo Martinez and Alberto Isaac a film selection was shown and lectures were given. The "Salvador Toscano Award, an annual recognition granted by Cineteca, the Sciences and Arts Mexican Academy of Cinematography and the Foundation Carmen Toscano was received by Gregorio Wallestrein, famous Mexican film producer of the Golden Era of Mexican Cinema.

Staff Training

FIAF Summer School.

Oscar Garcia, senior registrar attended the FIAF Summer School hold at the George Eastman House Film Department. As well, Cecilia Diaz, Head of Preservation made a technical visit to the International Museum of Photography and Film and to the Image Permanence Institute in Rochester, N.Y.

Technical visits took place during the year with the presence and consulting of Doug Nisihimura and Jean Louis Bigourdan from the Image Permanence Institute, Rochester, N.Y.

Five colleagues from the preservation department, the video and photo collection attended a six months certificate program in audiovisual documentation, digital imaging, physical and chemical deterioration of plastics film supports and identification of photographic process. These courses were offered in joint activities with the National School of Conservation, the Swiss Embassy, American Embassy and the Mexican Foreign Affairs Ministry.

During 1998 a strong discussion took place on the reform of the Federal Law of Cinematography. The law was adjusted and approved in the last moment of the Congress and Senate's meetings in December. It is important to underline that by law Cineteca Nacional is going to received a new print of all the films exhibited or/and distributed in Mexican territory. This fact will have a great impact in the collections developing.

Fernando Osorio, M.F.A
Director of Conservation.
Cineteca Nacional

ACTIVITIES REPORT 1998

1. ACQUISITIONS OF THE YEAR

Although the spate of bankruptcies and disappearances of film companies (distributors, producers, laboratories), finally seems to be coming to an end, donations and deposits are still coming from companies as they wrap up their businesses. We have received phone calls saying: If you don't come and pick up the material, I'll be thrown into the garbage, literally.

In over 30 years of experience we have learnt that although preserving these used copies implies a lot of work, we do often find material that otherwise would be lost for ever.

Worthy of note is that we managed to persuade the University authorities that part of our budget for buying books for the library should be used for acquiring film material. We thereby managed to buy the collection of Mexican cameraman Antonio Martínez (deceased) who worked mainly in news reels and documentaries from the 1950s onwards, concentrating mostly on Central America. Thus the material acquired portrays social, political and sports events of these Central American nations, as well as documentaries made for Mexican Government entities which since they were never shown commercially did not before appear in our records.

Unfortunately, some foreign embassies in Mexico have discontinued the service of loaning out films for cultural use, a case in point being the Canadian Embassy, which has donated to us its entire collection since from now on videofilms only will be used.

2. PROGRESS IN THE FIELD OF FILM PRESERVATION

We have at last finished our new building on campus in the so called "Ciudad Universitaria" in the southern part of Mexico City. Both our laboratory and our workshop for mechanical restoration are now in use. Efficiencies have improved considerably now that we have both functions under one roof

resulting in better and more expeditious decision making. As always when moving into a new building, there have been difficulties to surmount such as irregularities in the flow of electricity, leaks in the compressed air ducts used for cleaning the machinery, defects in the refrigeration equipment, but all these obstacles are minimal in comparison with the great advantages.

Worthy of a special mention during this period is the restoration of films sent us by our Latin American colleagues. We have restored films on cellulose nitrate from Guatemala and Peru, acetate from Salvador and Puerto Rico, all of which will be exhibited during the Annual Congress of the FIAF in Madrid, together with those restored in 1997.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

This year we inaugurated our home page on Internet: <http://www.unam.mx.filmoteca> in which we give information concerning our institution, academic activities and programs for the six film theaters open to the public showing our material. We have also developed a database which we call National Filmography, currently comprising 11,400 mentions, listing all the films produced in Mexico from 1896 to date. Access to this database is free of charge, by way of e-mail, prior registration with us in order to monitor who and how many are interested in our product.

We have launched a multimedia product entitled **La revolución mexicana a través de sus imágenes** (The Mexican Revolution by way of its images). This CD-ROM contains music and graphics of the era of the revolution, as well as 60 minutes of images in movement concerning the events of the time.

4. PUBLIC SHOWINGS

This year we offered a particularly varied array of retrospective shows, including: **Monty Python** (15 programs with help from the National Film and Television Archive and the British Council); **The Human Condition** by filmmaker Nasaki Kovayashi (6 chapters with help from the Japanese Foundation); **Pedro Almodóvar** (all his films, with the aid of the Spanish Embassy in

Mexico); **The Kaurismaki Brothers** (11 films and the presence of Mika Kaurismaki); **Robert Flaherty** (11 films including the restored version of **Lousiana Story** with the collaboration of the National Film and Television Archive, the Museum of Modern Art of New York, the Stiftung Deutsche Kinemateke, Carlton International Media Ltd. and the presence of Eva Orbanz to present the book on the script of Lousiana Story and William Sloan of MOMA).

As in previous years we presented our Summer Film Festival consisting of 12 films by directors of various nationalities, many of which would otherwise never have been shown in Mexico.

5 BUDGET MATTERS

Our institution, although counting with the protection of the National University (UNAM), is not immune to the continuing effects of so called globalization, from our own Tequila effect, to the Dragon of Asia, and on to the Samba effect from Brazil. Although our budget has not been officially reduced, the devaluation of the Mexican peso in comparison with the American dollar has resulted in a real reduction. This has however helped keep us very much alert, saving wherever possible and acquiring resources to keep up the rhythm of our activities.

6. INTERNATIONAL RELATIONS

Together with other archives in the North American region we constituted the CNAFA (Council of North American Film Archives). Our first meeting was celebrated in the Mexican colonial city of Taxco, Guerrero in February of 1998. Present were representatives from the archives of the Museum of Modern Art of New York, the Library of Congress of Washington, the Cinematheque Quebecoise of Canada, the Archivo General of Puerto Rico, UCLA of Los Angeles, the Academy Film Archive of Beverly Hills, the American Film Institute of Los Angeles, the Cineteca Nacional of Mexico and the Filmoteca of the UNAM.

FONDAZIONE CINETECA ITALIANA

1998 ACTIVITY REPORT

1 Acquisitions, preservation, restoration

The greatest commitment of the Foundation, also in 1998, has been that of the investment in new technologies for the better preservation of film materials, and of the development of co-operation relations with Italian and foreign institutions in view of the restoration of such materials. The new acquisitions were of 500 titles: among them, donations by Manlio Mele (twenty Pathé KOK films of the 1910s), by Taipei Trade Office of Milan (more than a hundred full-length films of Taiwan cinema of the 1980s), by Egidio Canzi (a substantial lot of 16 mm documentary films of the period 1918-45). In 1998 the co-operation for film restoration joint with Cineteca del Comune di Bologna was confirmed (of which the Pittaluga retrospective at Cinema Ritrovato in July 1998 is a clear demonstration), and a programme of threefold restoration was started, together with Bologna and with Cinémathèque Française (L'HOMME QUI RIT presented in preview at Cannes Festival 1998 was the first accomplishment).

Co-operations also continued with SNC-Cineteca Nazionale of Rome, Nederlands Filmmuseum of Amsterdam, F.W. Murnau Stiftung of Wiesbaden and Archives du Film (Centre Nationale de la Cinématographie of Bois D'Arcy) and with a Milanese partner, Centro Ambrosiano di Studi Religiosi, which led to the restoration of FRATE SOLE (1918).

Some of these films were presented in a few important cinema Festivals (Cannes, Berlin, Il Cinema Ritrovato of Bologna), obtaining a great success. They are listed hereinafter :

-restorations carried out by Cineteca Italiana in an autonomous way :

Palace Music Hall by G.Carpentier 1925 (Pathecolor restored by Haghefilm) - Cinema Ritrovato '98

Napoli e il Vesuvio. Crociera il "Conte Verde" (1920s, topical subjects)

Pubblicità anni '30

-in co-operation with Cineteca del Comune di Bologna :

I figli di nessuno (first and second episodes) by Ubaldo Maria del Colle, 1921 - Cinema Ritrovato '98

La Madonnina dei marinai by Ubaldo Maria del Colle, 1928 - Cinema Ritrovato '98

L'americano by J.Emerson, 1916 - Cinema Ritrovato '98

Fiamme nella miniera by K.Grüne, 1923 - Cinema Ritrovato '98

Treno di piacere by L.Doria, 1924 - Cinema Ritrovato '98

La trappola by Eugenio Perego, 1922 (under restoration)

Vedi Napoli e poi muori by Eugenio Perego, 1921 (under restoration)

Christus by G.Antamoro, 1916 (under restoration)

- in co-operation with *Cinémathèque Française* and the *Cineteca del Comune di Bologna* :
Miss Europa (Prix de beauté) by Augusto Genina, 1930 - Cinema Ritrovato '98
L'uomo che ride by Paul Leni, 1928 - Cannes Festival May 14, Cannes Review in Milan, Teatro San Carlo (Milan, June 16), Cinema Ritrovato '98
Il mistero della camera gialla by E. Chantard, 1919
Fedora by L. Gasnier, 1934 (under restoration)
L'ultimo lord by Augusto Genina, 1932 (under restoration)
Il direttissimo n. 13 (Le nègre du rapide n. 13) by J. Mandemant (under restoration)
 -in co-operation with *F.W. Murnau Stiftung of Wiesbaden* :
Stürme der Leidenschaft by Robert Siodmak, 1931 - Berlin Festival '98 - Cinema Ritrovato '98
Anna Bolena by Ernst Lubitsch, 1920 (under restoration)
 -in co-operation with *Nederlands Filmmuseum of Amsterdam* :
Menschen am Sonntag by Robert Siodmak, 1929 - Berlin Festival '98, Cinema Ritrovato '98

An important activity of co-operation between the Cineteca Italiana and the Centre National de la Cinématographie of Bois d'Arcy focused on several Lumière films. In fact, during an examination of the vast stock of unidentified films among nitrate material, many camera negatives of films shot in Italy by cameramen of the Lumière cinema house of Lyon were found in the Cineteca. All the films found were sent to the Centre of Bois d'Arcy, which has been working for years to the reconstruction of the whole Lumière production, or at least of what can still be saved. After careful examination, the curator Michelle Aubert gave the Cineteca the great news of the finding and identification of many films considered as lost till now. Such material (approximately 5400 metres) documents some scenes of Palio di Siena, international exhibitions, Italian military ceremonies, railway accidents, street scenes etc., which can be dated around 1900. These films were singled out due to the precious work of Pierrette Lemoigne and Claudia Giordani, to whom our thanks go. At the end of the restoration work, with the passage from the Lumière perforation to the present one, a copy will be deposited at the Cineteca Italiana.

2. Cataloguing, Documentation, Research

The film cataloguing proceeded compatibly with the limitations due to the small staff assigned to this task. In the period January-November 1998 approximately a thousand titles were loaded to the database, priority being given, for obvious reasons of preservation, to nitrate material.

In a realistic perspective, at least a three-year plan of work is scheduled to complete a first an partial cataloguing.

In the month of April a thorough work of analysis and cataloguing began on the donation received from the director Alberto Lattuada, founder and President for many years of the Cineteca Italiana; it consists mainly of photographs and original screenplays of his films, as well as of books on his work, which will contribute to enrich Cineteca's paper and photograph archive and will form important study material that will be put at scholars' and researchers' disposal.

With the beginning of the academic year 1998-99 an agreement was arranged with the Istituto di Scienze della Comunicazione e dello Spettacolo of Università Cattolica di Milano, in order to allow the students that prepare graduation theses on the history of cinema to carry out researches on various archive materials. Since November, then, two students have been engaged in the cataloguing of a lot of rare Milanese cinema posters of the 1920s-30s.

3. Film showings

Screenings for associates continued for the fifth consecutive year in a rented auditorium, while waiting for being transferred, starting in April 1999, to a new and more central space provided by the Provincia of Milan. Among the reviews and the retrospectives shown, we will mention :

FANTASCIENZA USA ANNI '50, DEREK JARMAN, LE METAMORFOSI, R.W.FASSBINDER E LA SAGA DI BERLIN ALEXANDERPLATZ, MONTY PYTHON E DINTORNI, RITORNO AL FUTURISMO, POESIA E ANARCHIA NEL CINEMA DI JEAN VIGO, ZHANG YIMOU & GONG LI, BBC : FILM PER IL TERZO MILLENNIO, POLIDOR E MACISTE AL CIRCO FELLINI, REVOIR RENOIR, KUSTURICA DREAM, L'INFELIX AUSTRIA DI MICHAEL HANEKE,

as well as several "special events" with the screening of restored silent and sound films, often accompanied by a live piano performance (DER GOLEM, MACISTE ALL'INFERNO, IL FAUNO, THE BIG RED ONE, DESERTO ROSSO).

Part of the programme took place as usual at the **Museo del Cinema**, with video-screening that the audience can access upon payment of a ticket that allows also the visit to the Museum. Among these shows, we point out the reviews devoted to young Milanese filmmakers, to the historical vanguards, to the Italian beginning authors of 1968, to dance (with works by Greenaway, Martinis, Stella), to Lumières and Méliès films. The Museum also hosted, in March, a study laboratory, articulated in three meetings, on Michelangelo Antonioni. The course focused on the analysis of the relation between screen and architecture and offered the possibility of seeing the first short-length films shot by the director born at Ferrara.

During 1998 the Museum service was active on weekdays in the afternoons, and put its specialized staff at disposal of school classes for guided visits. As an integration of the Museum tour, some audiovisual instruments were provided, such as the videos "*Il sillabario del cinema muto*" and "*Il secolo del cinema in Lombardia*", edited by Cineteca Italiana.

4. Administration and budget

The Cineteca Italiana Foundation is funded by the Department of Entertainment of Rome, by the Lombardy Region and by the Provincia of Milan. It can also count on some direct income (contributions for film screenings at cineclubs or televisions). The present fundings are insufficient, however, for the development of the cultural activities that are continuously increasing, from the participation in national and international festivals to the co-operations with other cinema libraries for film exchanges, from the archive work to the urgent restoration interventions for the saving of works at risk of chemical decay. With the creation (July 1998) of the "Sistema cinetecario italiano" (organization that is intended to coordinate the activity of the 5 Italian archives that are part of FIAF) and the new politics of great commitment in the area of entertainment decided by the new Minister of Culture, Giovanna Melandri, the Foundation trusts that at this end of the millennium the volume of public contributions in favour of the film libraries will be increased.

5. Special activities, international relations

The Cineteca presented two films by Robert Siodmak, restored starting from the original nitrate preserved at its archive, MENSCHEN AM SONNTAG (1929) and STUERME DER

LEIDENSCHAFT (1931), at the Berlin Film Festival in February, and subsequently at the Mostra del Cinema Ritrovato in June.

The restored film L'HOMME QUI RIT by Paul Leni (1928) opened the "Quinzaine" at Cannes and was then screened at Cinema Ritrovato in Bologna.

In September, the Cineteca participated, with films of its archive, in the 16th edition of the review Annecy Cinéma Italien, influential exhibition of the Italian cinema in France. The curator Gianni Comencini and the head archivist Matteo Pavesi participated in the convention on the protection of the cinema patrimony.

The restored film LA VALIGIA DEI SOGNI, by Luigi Comencini, was shown at the Giornate del Cinema Muto of Pordenone, in October.

In November, on the occasion of the celebrations for the fiftieth anniversary of the Cinémathèque Suisse of Lausanne, the audience gave a warm welcome to the archive 'jewels' presented, SANGUE ANDALUSO (a rare primitive Pathé, hand coloured), PALACE MUSIC HALL (a restored colour documentary film with an extraordinary Joséphine Baker) and IL MUSEO DEI SOGNI (short-length film of 1949 by Luigi Comencini, a dramatic testimony of film destruction).

The Foundation Cineteca Italiana was represented at the FIAF Convention 1997 by Gianni Comencini. In May, in the context of the meetings organized by Archimedia, the responsible for documentation and foreign relations Luisa Comencini participated in the Paris seminar focusing on "Le cinéma vu des papiers. Des réserves au catalogue en ligne".

The National Library of Norway, Rana Division
Sound and Image Archive

Annual Report 1998

In 1998 the Sound and Image Archive had the honour of being accepted as a member of FIAF, at their Congress in Prague. This is the realisation of a long held dream. During this last year the Archive has worked to increase our knowledge of film preservation and Norwegian film history, whilst improving our collaboration with the Norwegian Film Institute. In order to achieve these goals we have concentrated on three main areas, feature films, cataloguing and increasing the information we have about our holdings. In 1998 we received a new and improved version of our cataloguing data system, which we had started using the year before, together with training in its use. We have not given any priority to collecting film during this year, though we do have as a goal that all nitrate film in Norway will be stored here.

1. Acquisitions of the year.

Most of the film we have received has been sent from the Norwegian Film Institute. This is film that we have correctly stored and registered. We have also received film from two Norwegian directors. In addition the Royal Family has deposited their private home movies with us as a "closed collection". During 1998 we have received 2015 cans of film in 35 separate acquisitions. We received 4 films from Finnmark made in the 1930's.

2. Progress and problems in the field of preservation.

Feature films have been a neglected part of film preservation in Norway. Only half of our existing nitrate feature film holdings have been restored and copied to safety film. This work is being done in collaboration with the Norwegian Film Institute and will continue into the foreseeable future. As well as feature films we have also restored advertising and animation films that were on nitrate stock as well as a few documentaries. We restored 34 titles from nitrate stock with a total length of 18,615 meters (61,200 feet). We have also restored 110 titles that were on colour safety stock with a total length of 3,200 meters (10,500 feet). These were advertising films.

Many films are chosen for restoration because of their cultural and historical importance, in addition we have an ongoing test program so we can discover when a nitrate film is beginning to decay rapidly. This program is called Alizarin testing and each film is tested every fourth year.

All film that is copied to safety stock is telecined to Digibeta and VHS. This eases the work of research and documentation. Last year 135 titles were telecined to video, in total 14 hours and 19 minutes. All telecined films are now stored digitally using the MPEG 2 format.

3. Cataloging, documentation and research.

During 1998 we gave priority to registration of film over cataloguing. We define registration as giving a physical description and a short description of the content of the film.

During the year we registered film and videocassettes delivered to us in accordance with the Statutory Deposit law. This consisted of 33 film titles on 181 reels, and 72 video titles on 84 cassettes.

We have registered 100 titles that were on nitrate stock and 129 that were on safety stock.

4. Film Showings.

None (The Norwegian Film Institute is responsible for film showings in their Cinemateque)

5. Budgetary matters, relations with governmental authorities.

Funded through the Department of Culture. The budget for 1998 remained essentially the same over 1997. The restoration budget is sufficient for 30.000 meters of film.

6. International Relations.

We attended the FIAF Congress in Prague, and were accepted as a member archive. One staff member attended the FIAF Summer School at George Eastman House in Rochester, USA. In November three staff members attended the Scandinavian Film Archive Meeting in Helsinki. We decided to withdraw from ACE as we believe it is sufficient with membership in one international organisation, FIAF.

7. Special events, and other achievements or difficulties not mentioned elsewhere.

In March we met with the Norwegian Film Institute to discuss collaboration and plan future film restoration. This co-operation is of great importance to us and will continue to be so in the future.

In connection with the making of the documentary film "*Frosset Hjerte*" about polar explorer Roald Amundsen, the archive located footage that had not been seen for over 70 years that has been used in the film. This film was premiered the 29th January 1999.

We produced a compilation of film clips and still photographs on CD-ROM that was shown at the Short Film Festival at Grimstad.

We have assisted television companies such as Finland's YLE and Norway's NRK and TV 2 to find film footage that they needed.

During the autumn the Archive has collaborated with the Norwegian Film Institute in preparing our entry for the Silent Film Festival at Pordenone in 1999. For this we have restored Norwegian animation films and feature films, as well as recently discovered "Treasures" - early foreign films. This work will continue during 1999.

The personnel situation has been unstable during 1998. The film section has a staff of 6, but we have been undermanned during the whole of 1998 due to resignations, study leave and other forms of leave. This lack of manpower means that we have achieved less than we had planned during the year. This situation will improve during 1999. We have a member of staff presently attending the one-year course at the Selznick School of Film Preservation in Rochester, USA. This will lead to an increase of skills in the Archive and we plan to continue our collaboration with the school.

Mo i Rana, January 1998

Asbjørn Straumfors
Head of Sound and Image Archive

Brynjar Kulset
Head film archivist

CINEMATECA URUGUAYA

1998 ACTIVITIES

During 1998 the statistics indicate that Cinemateca Uruguay maintains on the average the number of its subscription members (10.000, already), but as the same time it has been verified that the number of spectators has decreased on screenings: 342.443, it means 107.000 less than 1997. This decrease, curiously and in a contrary sense, is related to the recuperation of spectators on which Montevideo movie theaters have been working on., so that's why is more gaudy. As practically the total of the institution economical resources have come from the members subscriptions, the statistic information completely engages the attention of something to be worried about. At the same time, and since a few months ago, the Cinemateca has implemented a development and actualization plan, called Proyecto Cinemateca 2000, which first proposals will be working on March, 1999. The preoccupations, as well as projects, are directed to the cultural diffusion and the formation of spectators, understanding that the sources and backgrounds come, in our case, from the public, that means, from the own society, since the moment that Cinemateca Uruguay does not receive State contributions and subsidies. In consequence, the new inversions and proposals are not been orientated for the preservation or films acquisition, but for diffusion.

Anyway, the operative forms and the institutional organization has been maintained.

1. **Films Archives.**— 175 full length films and 355 short films have been acquired during the year. Although the number of films incorporated (the majority is foreign production) is the normal one and even a little superior than the ones from other years, the restauration and preservation works has been very reduced. They have been duplicated, and transferred to security support, a dozen short films and one national full length film. The construction of the fourth and fifth climatized vaults, initiated some years ago, keep paralyzed during the year, so this create serious problems for the color films storage due to the extreme color requirments for temperature and humidity which only one vault has. In the 1999 perspective, the problem seems kind of difficult in order to solve it immediatly.
2. **Programming.**— 3.300 screenings of 1.150 different titles have been made during 1998, on which 200 full length films were exhibited for the first time here in Uruguay. The majority of the last ones belongs to the Cinemateca Uruguay Film Archive. Two national samples and two festivals, the Uruguayan International and the one for Children, have been also exhibited. The principal cycles presented in 1998: The "differents", The Shakespearean Fashion, Adolfo Aristarain, Johnny Depp, Suddenly scares, Bert Haanstra, Underground, Movie History permanent cycle, The turns that life has, The New Age culture, Bertolt Brecht studio, The poetry of Albert Lamorisse, All Francesco Rosi, Fifty years of Cannes, The chinese films of Tianjin, Showing the motion pictures has not been seen, The horror fair, From the season, Sportive spirit, The Valencia films week, Black actors from Hollywood, The problem with social adjustments in U.S.A. today, The Santiago Alvarez work, The object man, Jack Nicholson, Red for danger, fire and love, Paul Verhoeven, Gabriel Figueroa — Master of light, Juan Carlos Tabío — moviemaker, India classics motion pictures, Bizarre and esoteric cycle, For the

- psychiatric, The Ken Loach work, Japan films week, The world of Henry James, From codes and processes, The Bergman Trilogy, Unscreened French films, The Portugal motion pictures week, Fifty years of human rights, The exiles, **Shoah** again, Knut Hamsun in films, Tribute to Akira Kurosawa, Before the Lewinsky syndrome, The Kieslowski's actresses: Binoche+Jacob, The Chinese motion pictures week, The Israelite films week, Bergman by Woody Allen, Mobs and mobsters, The Oshima triptych, Rounding with Almodóvar, Motion Pictures Soundtracks, The end of the millenium.
3. **Documentation Center.**- An increasing activity, for investigators and critics, has been developed by the Center Film Documentary, which however acquired only a reduced number of works: 278 books, 727 periodics publications, 1.646 photographs, 138 sheet papers, 76 pressbooks, 55 dialogues lists films. This Center has attended more than 600 consults during the year. The complete catalogue is in our web pages, the ones of Cinemateca Uruguaya on Internet.
 4. **Some others:** Extension, Film School, Video Area, Museum.- Sections or departments of Cinemateca maintained an intense activity during the year. The Video Area surpassed the 4.000 different titles in VHS for circulation and loans for the members of the institution. The Film School produced a full length film by the egressed students in 1998 , and a documentary half length film with material from the Film Archive about the ex-president of Uruguay Luis Batlle Berres. They have been realized Extension screenings during nine months for school and highschool students with an amount of 7.238 spectators. The Film Museum mantain in exhibition a part of its apparatus collection.
 5. **Publications.**- The publication of our monthly critical and analytical bulletin has been mantained (twelve numbers). The "otrocine" magazine, which had the mission of replacing the dissapeared Cinemateca Magazine, has not mantain a continuity. But, in the other hand, they have been edited some festival catalogues and many pamphlets of presented cycles, specially one valuable and analytical about Akira Kurosawa.
 6. **International Relationships.**- Congresses and festivals have been attended by the Cinemateca Uruguaya delegates. In particularly, we have been tried to dedicate more attention to the activities inside the Mercosur, which administrative seat is in Montevideo, and which cultural project, still without development, preoccupy us in priority way. We also have been trying to concrete a permanently consult organism of the cinematecas from Mercosur, but still without any success. Visitors from different countries have arrived to Cinemateca Uruguaya, especially due to the internationals film festivals that the institution organizes. But also, certainly, we have received FIAF colleagues in Montevideo.
 7. **Perspectives.**- With an annual budget near one million dollars, but with less incomes during practically the whole 1998, the perspectives seems to be in increasing difficulties.

Manuel Martínez Carril
Director



MINISTERIO DE EDUCACION Y CULTURA
SERVICIO OFICIAL DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

ARCHIVO NACIONAL DE LA IMAGEN

1998 Activities Report

1. Acquisitions of the year

During 1998 we received in donation:

2.100 films in 16 mm from the British Uruguayan Institute that were part of a Film Loan Service

109 films in 16 mm from the Korean Embassy, also a 16 mm projector and screen.

300 cans of 35mm negatives from uruguayan documentaries and newsreels made during the seventies.

16 films in 16 and 35 mm from our former director ,also filmmaker, Mr. Eugenio Hintz

In video there also was new acquisitions:

46 films were copied in Umatic and VHS, from our collection for use in our TV program.

60 films in VHS, latinamerican , westerns, and world classics.

2. Progress and problems in the field of preservation

Our safety film collection was partially affected for a fire started in our vault due to electrical malfunction. 9 films were deteriorated and others, affected for the extreme heat, needed humectation for their preservation. We had to move those films, repaint and make a new electrical installation and lights in our vault, and finally relocate the films to their original places.

Also our photo collection had problems with fungus produced by humidity in the deposit. We also have to move these photos (100.000 glass negatives from 1860 to 1950's) and treat them both for fungus and , partially, for "vinegar sindrome".



MINISTERIO DE EDUCACION Y CULTURA
SERVICIO OFICIAL DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE
DIFUSION
RADIOTELEVISION
Y ESPECTACULO

We expect to receive soon digitalisation equipmet that will allow us to preserve our photo collection transforming it into a digital format.

We still have problems finding funds to preserve and copy the national documentaries nitrate collection that we still have, although all films were copied in video for access.

We are glad to inform that a preservation technician, Ariel Mihaly, was hired to help in our Archive and is already working in both our film and photo collections.

3. Cataloguing, Documentation and Research.

A slow activity was made during 1998 due to the change of our librarian, the former resigned and we had three months waiting for a new one; and also because of the urgencies in preservation which made us focus all the energy in that area.

4. Film showings.

Under the name of Cine Arte del SODRE we continue our exhibitions programmes both in our cinema and in television.

In our cinema we continue with foru different programs: mondays and wenesdays: dance and opera in video; on fridays:great directors classics; and finally on saturdays westerns for children and adolescent. In television we continue showing films from our collection on fridays night in Channel 5 (Sodre), which allow us to reach a broader audience and helps in the awareness of our work as film archive. During 1998, 46 new titles were shown.



MINISTERIO DE EDUCACION Y CULTURA
SERVICIO OFICIAL DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

5. Budgetary matters. Relations with governmental authorities

Although we have the support for our activities we continue to have problems finding funds for nitrates restoration and to hire more qualified personnel for cataloguing and documentation.

During 1998 we received several equipment, including the scanner and digitalisation equipment for the photo collection, that allow us continue to work in the area of preservation in particular.

6. International relations (FIAF and others)

I could attend the Prague FIAF Congress and expect to participate also of the Madrid Congress next year.

Unfortunately we did not receive any other film during 1998 as part of the agreement made with Cineteca de Bologna for the restoration of 54 of Pereda silent classics, and we hope that during next year it will be possible to show part of that rich collection in Uruguay.

7. Special events and others

A new legislation about copyright is about to be approved ^{and} in the Congress that will affect the film archives in Uruguay.

We expect that several articles will be added to preserve the work and holdings of both Cinemateca Uruguay and SODRE's archive; and also promote a new law that will allow us more protection for our work.

The new SODRE's theatre is under way and we expect to open our new cinema by the end of 1999.

Juan José Mugni
Director
Archivo Nacional de la Imagen - SODRE
Montevideo - Uruguay

CINÉMATHÈQUE QUÉBÉCOISE

1998, première année complète dans nos nouvelles installations : surcharge de travail, secousses administratives, redéfinition des tâches, nouveaux besoins et nouvelles exigences... Une année un peu chaotique, parfois même éprouvante, une année au cours de laquelle il faut redéfinir notre vitesse de croisière, répondre aux demandes d'une clientèle élargie, apprivoiser des outils nouveaux dans le respect de notre mission initiale : conserver le patrimoine cinématographique et en permettre l'accès sur une base permanente.

En mars, les administrateurs de la Cinémathèque ont décidé d'abolir la direction bicéphale (conservation/gestion) qui présidait aux destinées de la Cinémathèque depuis dix ans et de revenir à une Direction générale unique qui coiffe trois grandes directions : conservation, administration, communications - marketing. Cette décision, résultat de plusieurs mois de réflexion, en plus de provoquer des mouvements de personnel, a pour conséquence une réorganisation de l'organigramme (exercice qui n'est pas entièrement complété) et une réévaluation de plusieurs postes.

1. ACQUISITIONS DE L'ANNÉE

<u>Films</u> :	457 longs métrages 326 courts métrages
<u>Éléments de tirage</u> :	77 longs métrages 46 courts métrages
<u>Vidéos</u> :	425 bandes-maîtresses 74 copies

La situation budgétaire critique de l'année a eu pour conséquence immédiate une réduction drastique des dépenses de tirages et d'acquisitions : nouvelles copies de projection de deux longs métrages québécois (LES BONNS DÉBARRAS de Mankiewicz et À SOIR ON FAIT PEUR AU MONDE de Dansereau), acquisition de deux films d'animation de Garri Bardine (LA BOXE et LE MÉCHANT LOUP ET LE PETIT CHAPERON ROUGE) et de MES ENTRETIENS FILMÉS, le plus récent film de Boris Lehman, un cinéaste avantageusement représenté dans notre collection.

Collections afférentes au film:

Les collections d'animation se sont enrichies de trois acquisitions importantes. Les Productions Pascal Blais, la plus importante firme d'animation commerciale du Québec, ont donné 22 m. de scénarimages, dessins et celluloses touchant quelque 60 films. Frédéric Back nous a remis quelque 10 000 dessins originaux (Prismacolor sur acétate dépolie) de 93 séquences de son dernier film *Le Fleuve aux grandes eaux*. Nous avons enfin reçu tous les éléments (scénarimages, dessins, négatifs, copies) d'une trentaine de productions d'une firme active de 1985 à 1994, Ciné-clic. Plusieurs particuliers nous ont donné des fonds importants : l'épouse du fondateur de la Cinémathèque québécoise, Nancy Coté (71 plaques mécaniques de lanterne magique, 200 plaques photographiques, 110 stéréogrammes, 250 dessins de Winsor McCay et des documents se rapportant aux films de Guy L. Coté) ; le photographe Gabor Szilasi (12 tirages 28x36 cm de la série *Les Téléviseurs*) ; le réalisateur Jean-Claude Labrecque (3 m. de documents sur l'ensemble de ses productions) ; la réalisatrice Diane Létourneau (4 m. de documents textuels sur son travail et ses réalisations) ; la monteuse Monique Fortier (1 m. de cahiers de montage) ; la réalisatrice Helen Doyle (1 m. de documents sur ses productions) ; le chef décorateur François Séguin (une centaine de plans, dessins et maquettes).

Quelques institutions ont enrichi nos collections : le Vidéographe, pionnier depuis 20 ans de la production indépendante et de la distribution en vidéo (58 boîtes qui couvrent toute son activité depuis sa fondation) ; le distributeur Art Films (une douzaine de boîtes de matériel promotionnel) ; l'Office national du film du Canada (8 boîtes de photographies, 2 boîtes de documentation) ; l'association du cinéma d'animation ASIFA-Canada (plusieurs boîtes d'archives). Il faut réserver une mention spéciale à la firme Olympus Management dont le propriétaire-fondateur et homme-clé de la télévision canadienne, Moses Znaimer, a décidé de nous donner 69 téléviseurs qui couvrent l'histoire de la télévision, depuis son époque mécanique en 1928 aux récepteurs miniatures du début des années 80.

Outre ces dons plus substantiels, nous avons reçu une cinquantaine de disques, une trentaine d'appareils, une centaine d'affiches, dont vingt-cinq 160x120 Gaumont provenant de l'Institut Lumière. Il faut souligner que nous recevons toujours sur une base régulière des photos et des scénarios.

2. PROGRÈS ET PROBLÈMES DANS LE DOMAINE DE LA PRÉSERVATION

Le personnel des entrepôts de conservation demeure nettement insuffisant et la charge de travail toujours aussi importante, conséquemment le travail routinier (réception et inventaire des dépôts, préparation des copies pour les projections publiques, etc.) occupe entièrement le temps de travail des techniciens. Néanmoins, nous avons récemment entrepris les travaux préparatoires à l'aménagement définitif d'un nouvel entrepôt faisant partie du bâtiment existant mais non encore pourvu du mobilier adéquat.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

L'année 98 a principalement été marquée par la reprise du catalogage et de l'indexation, opérations qui étaient en veilleuse depuis près d'une vingtaine de mois pour permettre l'implantation de notre nouveau système informatique.

Les heures d'ouverture sont toujours du mardi au vendredi de 13h à 21h et cinq samedis, de 12h30 à 17h à l'occasion des fins de sessions scolaires. 3 744 chercheurs ont fréquenté nos locaux, dont 993 en Soirées service de recherche assumé par quatre techniciennes a répondu à quelque 1 800 demandes téléphoniques et effectué plus de 800 recherches pour des chercheurs locaux ou de l'extérieur du pays.

Les acquisitions pour l'année 1998 se présentent ainsi :

- 259 livres achetés
- 598 livres et brochures donnés, principalement par des cinémathèques de la FIAF
- 2 079 nouveaux dossiers de coupures de journaux
- 94 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les multiples que nous donnons, échangeons ou vendons pour augmenter le budget des acquisitions.

La reprise des opérations de traitement a permis de cataloguer 169 monographies et d'indexer 110 numéros de périodiques ; de ce nombre 84 numéros ont été traités dans le cadre de notre collaboration au PIP. Finalement, 1 792 dossiers de coupures de journaux ont été numérisés.

4. PROGRAMMATION DE FILMS, EXPOSITIONS ET PUBLICATIONS

L'horaire régulier de notre salle cinéma (20 séances par semaine) a été réduit à 13 séances pour les mois de juillet et août et ramené définitivement à 19 séances par semaine. La salle télévision-vidéo pratique un horaire flexible qui s'étend du mardi au dimanche. Au total 55, 199 spectateurs ont

Cinémathèque québécoise

assisté aux 928 séances régulières de 1998 dans la salle Claude-Jutra et 14,588 spectateurs aux 481 séances régulières de la salle Fernand-Seguin (télévision-vidéo).

Parmi les cycles importants qui ont marqué la programmation cinéma de cette année, mentionnons les grandes rétrospectives Eisenstein, Imamura, Fassbinder et Mingozi; les hommages à Poloka, Duras, Kurosawa, Isabelle Huppert et Annie Girardot; les restaurations de la Cineteca di Bologna, un hommage à l'Association des réalisateurs et réalisatrices du Québec (à l'occasion de son 25^e anniversaire) et un mois complet de cinéma fantastique.

La salle télévision-vidéo, en plus de ses nombreuses soirées consacrées aux archives de la télévision québécoise et canadienne, a été le lieu de nombreuses avant-premières et d'un mois consacré à la chaîne franco-allemande Arte.

Signalons enfin que cette année a été riche en visites : Annie Girardot, Lambert Wilson, Raoul Servais, Hanna Schygulla, Gianfranco Mingozzi, Guennadi Poloka, Nag Ansoerge, J.J. Sedelmaier et de nombreux cinéastes et réalisateurs de télévision québécois sont venus rencontrer le public de la Cinémathèque.

Côté expositions, LUMIÈRE SUR LA PROJECTION, DE LA LANTERNE MAGIQUE À IMAX, l'exposition inaugurale qui met en valeur une grande part de la collection d'appareils de la Cinémathèque, est demeurée en place tout au long de l'année dans la salle Raoul-Barré.

Pendant ce temps la salle Norman-McLaren a accueilli trois grandes expositions et une installation multi-média :

- FRÉDÉRIC BACK, LES DESSINS D'UNE VIE : traversée des films du célèbre cinéaste d'animation, cette exposition illustre aussi la richesse de son travail de dessinateur et son apport original au cinéma et à la télévision de notre pays.
- DEVANT LE PETIT ÉCRAN / WATCHING TV : l'histoire de la télévision, de son époque mécanique jusqu'à nos jours, à travers la collection d'appareils du producteur torontois Moses Znaimer.
- VOYAGE AU PAYS DE MÉLIÈS : originellement produite par la George Eastman House, cette exposition regroupe une centaine de photos illustrant les grands thèmes de l'œuvre de Méliès.
- PAYSAGE NO 1 : Installation/Panorama vidéo interactif de Luc Courchesne, un panorama photoréaliste de 360 degrés représentant un jardin public et ses promeneurs qui compte sur la participation des visiteurs pour s'animer. (Grand Prix de la Biennale 1997 de l'ICC de Tokyo).

Les foyers de la Cinémathèque sont également, au besoin, autant de lieux d'exposition où l'on a pu voir en 1998 les expositions suivantes :

- LES TÉLÉVISEURS : le photographe Gabor Szilasi a visité divers lieux domestiques où le téléviseur règne en roi.
- AATON REGARDÉE : le directeur photo Martin Leclerc célèbre la caméra mythique en la photographiant dans les différents tournages où elle l'a accompagné.
- FRANCINE DESBIENS-SUZANNE GERVAIS : à l'occasion de la rétrospective qui leur était consacrée, l'œuvre de deux cinéastes d'animation à travers dessins, maquettes, celluloses et story-boards.
- JURGEN SCHADEBERG : la vie des quartiers noirs de Johannesburg des années 50 à travers les photos du photographe sud-africain collaborateur de la célèbre revue « Drum » (à l'occasion du festival VUES D'AFRIQUE).

La Cinémathèque a publié 7 numéros de sa Revue au cours de 1998, avec un tirage de 40 000 copies, et collaboré avec le Centre de recherche/Cinéma Réception à l'ouvrage « Adaptations

Cinémathèque québécoise

filmiques au Québec ».

5. BUDGETS, RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES

Le budget annuel de la Cinémathèque québécoise pour cet exercice était de 2,415,500\$ US. De ce montant, 51% est attribué directement à la masse salariale. Le personnel de la Cinémathèque comptait au 31 décembre 1998, 33 employés permanents et 23 employés à temps partiel. La Cinémathèque a débuté les négociations d'une nouvelle convention collective avec les représentants du syndicat des employés. Un nouveau contrat de travail sera donc incessamment en place. Les descriptions de tâches sont présentement en révision et une évaluation complète des postes est en cours. Ce travail, effectué de concert avec les représentants des employés de la Cinémathèque, nous permettra enfin de jeter des balises organisationnelles équilibrées pour l'avenir de l'institution.

Au niveau informatique nous avons conclu un contrat important avec la firme informatique Zénon MEI afin de terminer la mise en commun des bases de données de nos collections en plus d'en assurer la consultation à distance par le biais de notre site internet.

Le plan de redressement déposé l'année dernière prévoyait la résorption du déficit en trois ans. Cet objectif a été maintenu cette année et la performance de l'institution laisse présager que nos objectifs financiers seront atteints.

Comme par le passé, la Cinémathèque a reçu des subventions du ministère de la Culture et des Communications du Québec, du Conseil des Arts du Canada et du Conseil des Arts de la communauté urbaine de Montréal. Nous avons de plus bénéficié d'appuis financiers du Fonds de l'autoroute de l'information et du ministère du Patrimoine Canadien pour des projets spéciaux.

6. RELATIONS INTERNATIONALES

Le directeur général de la Cinémathèque, Robert Daudelin, a participé au congrès de Prague et aux réunions (Taxco et Prague) de la Conference of North American Film Archives. René Beauclair a participé aux travaux de la Commission de Catalogage et de Documentation et à ses réunions de Prague et New York.

Au mois de mars, Pierre Véronneau a traité de la numérisation des collections aux Rencontres francophones sur les nouvelles technologies et les institutions muséales qui se sont déroulées à Dijon (France); au mois de juin, il a participé au congrès de Domitor qui avait lieu à la Library of Congress de Washington : sa communication portait sur « Les vues parlées au Québec en 1908-1910 ».

Robert Daudelin a été l'invité de la Filmoteca de la Unam à l'occasion de l'inauguration de ses nouvelles installations techniques; en septembre, il a été l'invité du festival de San Sebastian.

La Cinémathèque a collaboré aux festivals de cinéma d'animation de Baden (Suisse) et d'Ottawa et aux rétrospectives Egoyan (Svenska Filminstitut) et Cronenberg (Cinémathèque suisse).

R E P O R T

OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/, THE ACTIVITY IN 1998

NATIONAL ACTIVITY

Gosfilmofond of Russia continued its traditional activity in the field of preservation and collecting films, on scientific and technical treatment of the collection, on monitoring and restoration of films. Gosfilmofond actively cooperated with film archives members of the FIAF and other organizations. We continued our publishing activity and technical modernization of our laboratory, reconstruction of Gosfilmofond facilities. Film studios, TV channels, scientific and educational institutions actively used the films from the collection of Gosfilmofond.

The collection of Gosfilmofond enlarged with many films. Totally for permanent preservation were accepted - 488 films among them feature - 279, animation -14, science-popular - 84, documentaries - 111.

Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose, the Laboratory of Gosfilmofond printed 60 662 m of the material.

1 588 900 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.).

The length of the preserved film stock is 4 528 200 m.

11 806 m of sound tracks were re-recorded.

Through the 1998 Gosfilmofond staff together with the director Galina Dolmatovskaja has finished working on the film «Ivan Mozhukhin or the Child of Carnival» and together with the director Evgenij Tzymbal on the film "Dreams of Stalker - Alexander Kaidanovsky". Materials 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.

Like in previous years, Gosfilmofond provided practical assistance to film shooting groups of cinema and television.

Gosfilmofond organized and hosted the second festival of archival films "Belye Stolby-98".

Gosfilmofond of Russia actively participated with films from its collection in a number of film festivals in Russia and abroad.

During 1998 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 Feature films"(1978-79 and 1980-81) were issued. The following volumes are in different stages of production.

Paper archive of Gosfilmofond in 1998 obtained 358 units to be preserved. Among them: 30 film files on Russian and foreign films; 63 sets of photo stills to foreign and Russian films, 78 personal files to Russian film makers and 46 - to foreign.

The Library of Gosfilmofond received 102 books among them 23 - foreign, 245 magazines among them 64 - foreign.

Work on computer databases of films preserved by Gosfilmofond was continued.

Gosfilmofond obtained an URSA-GOLD telecine for transferring movies from film to video formats.

In 1998 Gosfilmofond of Russia celebrated its 50th Anniversary.

INTERNATIONAL ACTIVITY

In 1998, Gosfilmofond maintained active contacts with 62 FLAF film archives. As an exchange to foreign film archives were sent for permanent use 11 films and for temporary use 38 films; received from foreign film archives for permanent use 24 films.

Exchange by literature on cinema, posters and photo stills, guidebooks went on.

Gosfilmofond provided prints for the show at the archival film theaters and other cinema organizations of Belgium, Italy, France, Germany, Portugal, Spain, Finland, Switzerland, Hungary, Ukraine, Kazakhstan, Latvia, USA and Bulgaria.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Belgium, Czech Republic, Germany, France, Netherlands, Luxembourg, Japan, Ukraine, Bulgaria, Sweden and Hungary.

Gosfilmofond received delegations and representatives from archives and cinema organizations of Japan, Germany, Belgium, France, Netherlands, Poland, Czech Republic, Slovenia, Portugal, Republic of Korea, Mongolia, Ukraine, Italy and Belarus.

The Museum of Modern Art

The Department of Film and Video
 Founded 1935, Founding Member of FIAF

Acquisitions

More than 2000 films and videos were added to the collections in 1998. Of this number, 180 were feature-length, 1870 were short films, 250 were videos, and more than fifty percent were of national (U.S.) origin.

Significant new acquisitions included: The Hal Hartley Collection of nineteen features, shorts and trailers, among them: *THE UNBELIEVABLE TRUTH* (1989); *SIMPLE MEN* (1992); *AMATEUR* (1994); *KID* (1984) and *THE CARTOGRAPHER'S GIRLFRIEND* (1987). Other notable acquisitions included: *THE RACE TO SAVE 100 YEARS* (Scott Benson, 1998); *THE BIG LEBOWSKI* (Joel Coen, 1998), an addition to the Coen Brothers Collection; *ADVISE AND CONSENT* (Otto Preminger, 1962); *OBALTAN* (Yu Hyun Mok, 1961); The Jerome Hill Collection, consisting of more than 500 short films donated by the Jerome Foundation; *RIDING THE RAILS* (Michael Uhys and Lexy Lovell, 1997); *U-TURN* (Oliver Stone, 1997); as well as important contemporary additions to the Stan Brakhage Collection.

Preservation

The Department of Film and Video continued to receive generous financial support of its preservation activities from a variety of sources in 1998, allowing us to transfer approximately 272,000 feet of nitrate film and 126,000 feet of endangered acetate film to safety stock. Notable titles in the preservation program included: *THE SECRET OF THE MISER'S CAVE* (Kalem, 1912); *THE FLOORWALKER* (Charles Chaplin, 1916); *THE MARK OF ZORRO* (Fred Niblo, 1920); early films by John Ford, including *LIGHTNIN'* (1925), *HANGMAN'S HOUSE* (1928), *RILEY THE COP* (1928), and *THE BLACK WATCH* (1929); and *GOING CROOKED* (George Melford, 1926). In conjunction with The Walt Disney Company, the Museum provided preprint materials from the Selznick Collection on *REBECCA* (Alfred Hitchcock, 1940); *THE GARDEN OF ALLAH* (Richard Boleslawski, 1936); *DUEL IN THE SUN* (King Vidor, 1946) and *THE PARADINE CASE* (Alfred Hitchcock, 1947) in exchange for full preservation materials. *IT SHOULD HAPPEN TO YOU* (George Cukor, 1954) was completed through the Columbia/Sony preservation program. In 1998, the Museum began the preservation and restoration of *HEARTS OF THE WORLD* (D.W. Griffith, 1918), as well as continued its preservation of that director's films from the Biograph Collection.

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 1998, the Department of Film and Video created over 3,000 new catalog records in the databases and edited numerous others. Work continued on the development and implementation of an automated shipping system, as well as on the long-term project to refine and strengthen our catalog's existing authority functions.

The Museum of Modern Art, page 2

- 2) **Documentation:** In addition to the acquisition of several hundred books and periodicals, highlights of the year included the accessioning of a collection of Luis Buñuel posters and a cinema postage stamp collection.
- 3) **Researchers:** Over 1500 researchers viewed films and videos in either the Film Study Center or the Video Study Center, with over 6000 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 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 1998:

Film:

The Powerful Women of Early Hollywood: Frances Marion and Her Circle (January-February)
 The Art of the Hubleys (January-February)
 The Billy Rose Tribute to Ingrid Bergman (January)
 Who the Devil Made It: Conversations with Peter Bogdanovich (January-June)
 Gaumont Presents... (January)
 New York City 100 (January)
 Big as Life: An American History of 8mm Films (February-June 1999)
 Eisenstein: The Centenary Year (February-December)
 Academy Nominated Films (February)
 New Directors/New Films (March-April)
 Baby It's Cold Outside: Films from Finland (April-May)
 The Unknown Alain Delon (May)
 Coming Apart: Films from 1968 and Thereabouts (May-July)
 A View from the Vaults: Recent Acquisitions and Restorations (June-September)
 Brakhage at MoMA (September)
 G.W. Pabst (October)
 Reversal to Digital: Third World Newsreel at Thirty (October)
 Gordon Parks (October)
 Cinema Novo and Beyond (November-January 1999)
 Recent Films from Germany (November)
 The Lodz Film School of Poland: 50 Years (December-January 1999)
 René Clair in France (November-December)

Video:

New Video from Great Britain (January-February)
 The Digital Video Wall, Program IV (January)
 Maria Magdalena Campos-Pons: Spoken Softly with Mama (March-May)
 Technology in the 1990s (April)
 New Video Acquisitions: Four Voices (June-September)

The following were continuing film and video series: Cineprobe; Video Viewpoints; New Documentaries; Video Premieres; From the Archives; N.B.: Nota Bene.

The Museum of Modern Art, page 3

Gallery Shows:

UFA Film Posters, 1918-1943 (September-January 1999)

Budgetary Matters

The Department of Film and Video was awarded a grant from the National Endowment for the Arts for the preservation of early American cinema, as well as of independent films. The Lillian Gish Trust continues to enable the Department to restore Gish and Griffith titles, while The Andy Warhol Foundation supports the ongoing 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. The Louis B. Mayer Foundation continued its multi-year support for the preservation of films in the Museum's collections starring Janet Gaynor, and Sony Pictures continues to provide funding for films produced by Columbia Pictures.

International Relations

A total of 207 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: Cineteca Portuguesa; Cinematheque Francaise; München Stadtmuseum; Filmoteca Española; Cineteca del Comune di Bologna; The New Zealand Film Archive; National Film and Television Archive, London; Magyar Filmintezet; Filmoteca de la UNAM; Svenska Filminstitutet; Nederlands Filmmuseum; Le Giornate del Cinema Muto.

Non-FIAF activities abroad included lending films to Barbican Centre, London; Cinematheque Ontario; Curtas Metragens, Portugal; Ottawa International Film Festival; MK2, France.

Mary Lea Bandy, Chief Curator, and Steven Higgins, Curator, attended the FIAF Congress in Prague in 1998. In addition, Ms Bandy attended several meetings in her capacity as FIAF treasurer, as well as the Museum's representative to CNAFA (The Council of North American Film Archives). In July, Anne Morra, Assistant Curator, attended Il Cinema Ritrovato in Bologna and authored an essay for the festival publication *Cinegrafie* (no.11). In the fall, Mr. Higgins represented the Department at Le Giornate del Cinema Muto in Pordenone, Italy. The annual Association of Moving Image Archivists (AMIA) conference was held in Miami, Florida in December and was attended by Ms Morra and Arthur Wehrhahn, Film Vault Manager.

Submitted: January 1999

By: Steven Higgins
Curator

Norwegian Film Institute
Departement of Museum and Film Archives
 Membre de la Fédération Internationale des Archives du Film

ANNUAL REPORT 1998

01. ACQUISITIONS OF THE YEAR

The Norwegian Film Institute has acquired 176 titles (195 copies) of foreign feature films in voluntary deposit during 1998, while Norwegian producers and distributors have deposited, 37 titles (74 copies) of Norwegian feature films (including co-productions), due to both Legal Deposit laws as well as voluntary deposit. The total number of foreign deposits are now ca. 6700 titles (including features and shorts). About 550-600 (the material is not identified/verified yet) short films, documentaries and other categories of films have been received from different depositors and donors, such as the Henie-Onstad Arts Centre, Ringerike kommune (Commune), and Norwegian director Knut Bohwim to name but a few.

02. PROGRESS IN THE FIELD OF PRESERVATION

A total of 42 (7 features, 35 shorts/documentaries) different titles have been restored during 1998 - 7.000 meters short film and documentary material, and 18.000 metres feature film material. (of which 2.800 meters were colour film).

03 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 9.290 at year's end, of which some 742 are feature films.

04 OTHER ACTIVITIES

Publications:

Morkets Musikk /On music in norwegian films (ill. + CD) (Thore Helseth,ed.)

Yrke:Filmregissør /Profession: Director ; An overview of the norwegian director Arne Skouen (Linn Ullmann)

An homage was paid to director ARNE SKOUEN (1913-). NFI organized an exhibition, four of his major films were restored, we presented a retrospective series at the Cinematheque. All his films were relaunched on video, finally a documentary was made (as well as Linn Ullmann's publication (see above))

In cooperation with Centre Culturel, Francaise we organized a seminar dealing with *History in Films, Films in History*, targeted at students, researchers and filmworkers.

During the biannual Ibsen Stage Festival in september, a two days seminar, *Ibsen on Screen*, was arranged in cooperation with Centre of Ibsen Studies, University of Oslo

05. INTERNATIONAL RELATIONS

Nfi attended the 54th Fiaf Congress

Five of the personell attended the 1998 Nordic Film Archive's meeting in Helsinki.



National Archives
of Canada

Archives Development and
Preservation Branch

Archives nationales
du Canada

Direction du développement et
de la préservation des archives

Ottawa

National Archives of Canada Visual and Sound Archives

1998 Acquisitions

The Visual and Sound Archives is responsible for the acquisition of both government and private sector audio-visual records in accordance with internal National Archives policies, procedures and general archival theory and practices. As such, it is responsible for the appraisal, selection, custody and access to records of enduring archival value and national significance.

The Multi-Year Disposition Plan is the instrument used in scheduling and acquiring audio-visual materials from federal government departments and agencies or those designated as coming under the National Archives Act. These include the activities of the Department of National Defence, Fisheries and Oceans Canada, Health Canada, Industry Canada and many others.

During 1998, the National Archives provided input to a call for recommendations in the Department of Canadian Heritage for a Feature Film Policy Review. It was also determined that the present arrangement with Telefilm Canada, whereby producers supply a video reference copy of government supported film productions would be reviewed.

A few examples of the many titles acquired via the Telefilm agreement included:

LE TEMPS D'UNE VIE - Productions Pixcom(1996) Inc.
RIVERS OF TIME - Metis Heritage Association
HOLLYWOODISM - Associated Producers Inc.
SUSAN AGLUKARK POLARITIES 90th Parallel Films & Television Productions Ltd.
GABRIELLE ROY - Les Productions de l'Impatiente Inc.
ÇA C'EST DES VACANCES - Transimage Ltée
WATATATOW - Productions JBM Inc.
DUE SOUTH - Alliance Communications Corporation
JOHN WOO'S ONCE A THIEF - Alliance Communications Corporation

Preprint elements were accepted on deposit for such films as :

ROAD TO CASTAGNO
ANNIGONI
SMALL PLEASURES
A BRIGHTER MOON

Canada

THE FAMINE WITHIN
CADILLAC GIRLS

Examples of master prints purchased in 35mm included:

2103 THE DEADLY WAKE
THE CUSP
FUTURE FEAR
CARVERS GATE
THE SWEET HEREAFTER
CALL OF THE WILD
LA NUIT DU DELUGE
A SOIR ON FAIT PEUR AU MONDE

Other work on private acquisitions included amateur footage in the Highbee Bennett Collection which consisted of twenty-two black and white and colour films shot in the Temagami region between 1933 and 1947. Temagami was an early trading post where both the Révillon Frères and Hudson's Bay Company had strong interests.

The Arkle Collection also contained twenty-two 16mm black and white and colour films (77 minutes) shot in the area of Baie James. These were filmed in the 1940s for purposes of a doctorate thesis by a student who was interested in the dentition of the Cree Indians.

Negotiations were initiated in regard to the 16mm collection of the Canadian Figure Skating Association and 36 hours of archival film was acquired from Télé-métropole Inc. in the series, "Toute la ville en parle" (1978-81). As part of a multi-media fonds, twenty-one 16mm films were acquired from the Communications and Electrical Workers of Canada which illustrate the activities and history of this union.

Film prints of the eight programs in the Canadian Broadcasting Corporation documentary series THE TENTH DECADE, about political events in the time of Prime Ministers John G. Diefenbaker and Lester B. Pearson, were acquired from the University of Ottawa.

Preservation

Additional equipment was acquired and installed in the Archives Preservation Division in order to enhance in-house film processing capabilities.

Cataloguing

Following extensive staff training, a new module for the intellectual control of archival holdings, commonly referred to as MIKAN, was implemented in the National Archives. The system is used for creating, storing, and searching accessions information and RAD-compliant archival descriptions. The name was inspired by an Algonquin word meaning road, path or discovery. Gencat(GENERic CATaloguing) is the underlying software used to implement that control. It uses the Advanced Revelation database management software (DBMS) to store and manage the data.

Using MIKAN it is possible to

- create and update accession records and archival descriptions for fonds, collections, series, sub-series, sub sub-series, files, items, etc.
- link related descriptions to each other
- search the descriptions data base using many search criteria
- display and output search results
- maintain and consult name authority records
- review, verify, and protect records to ensure data quality
- document transfers, conservation activities, and other management actions taken with the described archival documents.

MIKAN is organized into four databases, known as collections that contain both descriptive and administrative information about archival holdings. The primary database is Accessions/Descriptions, which is linked to all other databases, and usually provides the main access point for all the databases.

Newsreels and documentary films in the Frank Pengelly Collection were described during this past year. A highlight of the collection is a 2-reel film, made circa 1928 by The Film and Slide Company of Canada, called CANADIAN PRODUCTS : ON WHICH THE SUN NEVER SETS, about the manufacturing of cars at the General Motors of Canada factory in Oshawa, Ontario.

Screenings/Access

Projection prints of David Cronenberg's STEREO and CRIMES OF THE FUTURE were made available to the Canadian Film Institute, Cinémathèque Canada.

The restored version of BUSH PILOT (1946) was presented at the Niagara Film Festival. Of note in the restoration process, it was necessary to work in collaboration with Chase Productions in Los Angeles in order to improve the sound which was taken from a composite nitrate track. T-shirts and videocassette copies are available through The Friends of the National Archives of Canada, 395 Wellington Street, Ottawa, Ontario K1A 0N3.

In order to monitor the application and updating of levels of service within the Visual and Sound Archives, a newly constituted VSA Specialized Reference Working Group, chaired by Andris Kesteris, met and revised the current service standards.

Budgetary matters

A government-wide process of standardizing all job descriptions was initiated. Known as the Universal Classification System(UCS), the work of rewriting descriptions is a labour intensive and time-consuming task which will take several months and result in delays of other essential operations, such as acquisition, control and reference services.

National/International activities

During the year, the National Archives continued its cooperation with the Alliance for the Preservation of Canada's Audio-Visual Heritage by participating in various initiatives of the Alliance through an Advisory Group, the National Data Base Committee, and the Education and Training Committee.

Extensive research was carried out at various British archival sources(London area) with a view to identifying Canadian-related footage. The resulting finding aid will be developed for future research, selection and acquisition of post-World War One material which will serve to complement National Archives holdings.

Staff of the National Archives continue to play an active role in archival organizations such as AMIA.

MINISTERE DE LA COMMUNICATION
ET DE LA CULTURE

SECRETARIAT GENERAL

SECRETARIAT GENERAL PERMANENT
DU FESPACO

BURKINA FASO

Unité – Progrès - Justice

**RAPPORT D'ACTIVITES DE LA CINEMATHEQUE AFRICAINE
DE OUAGADOUGOU ANNEE 1998**

INTRODUCTION

La cinémathèque Africaine de Ouagadougou a au cours de cette année 1998 mené plusieurs activités qui sont la collecte, la restauration et la conservation du patrimoine filmique Africain.

L'année 1998 a été aussi marquée par l'inventaire des stocks, le catalogage et la réorganisation du service de la documentation.

II - ACQUISITION DE COPIES DE FILMS

En 1998, la Cinémathèque Africaine de Ouagadougou a acquis cinq (05) films dont quatre (04) films sur format seize (16) mm, et un (01) film sur format trente cinq (35) mm.

La cinémathèque Africaine a enregistré un dépôt de trente et un (31) films dont dix (10) films de la Direction Cinématographique Nationale du Burkina et vingt et un (21) films de la Fédération Nigérienne des Cinés Clubs.

La collecte des films d'actualités de la Télévision Nationale du Burkina des années 1960 à 1970 s'est poursuivie avec l'acquisition de cinquante (50) films format 16 mm. Au total 85 films ont été enregistrés cette année à la Cinémathèque Africaine de Ouagadougou.

D'une manière générale, les œuvres collectées par la Cinémathèque africaine proviennent de toute l'Afrique et de la Diaspora noire américaine.

III - ACTIVITES DE PRESERVATION

Depuis 1995, les conditions de conservation des copies de films respectent les normes internationales. La restauration des films se limite seulement aux réparations des copies défectueuses et au nettoyage.

Pour des raisons budgétaires, la Cinémathèque africaine ne dispose pas encore de laboratoire.

IV - DOCUMENTATION ET RECHERCHE

Six cent (600) films sont catalogués mais les travaux d'imprimerie n'ont pas encore commencé et cela pour des raisons budgétaires.

La réorganisation de la documentation se poursuit. Un documentaliste a été recruté cette année. De nombreux étudiants en fin de cycle consultent régulièrement les archives non film.

V - PROGRAMMATION DES FILMS

Les travaux de construction de la salle de projection de la Cinémathèque Africaine de Ouagadougou sont toujours en cours. La diffusion des films se fait grâce au cinéma mobile qui couvre le Burkina Faso. Cette année, cent six (106) projections ont été réalisées par le cinéma mobile à travers tout le pays pour un publique estimé à vingt et deux mille (22 000) personnes.

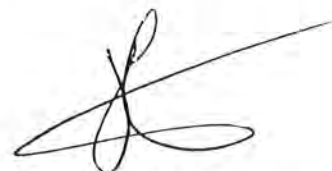
VI - BUDGET

La Cinémathèque Africaine de Ouagadougou fonctionne essentiellement sur le budget de l'Etat du Burkina Faso. Elle emploie à temps plein un effectif de douze (12) personnes.

VII - RELATIONS INTERNATIONALES

La Cinémathèque Africaine est membre de la F.I.A.F, et participe aussi à la programmation des festivals du film hors du Burkina Faso. Elle entretient depuis 1995 des relations de jumelage avec les archives du film de Bois d'Arcy (France). Cette coopération a été marquée cette année par un don de matériel et de films à la Cinémathèque Africaine de Ouagadougou.

Le Chef de Service



Ardiouma SOMA

**Cinémathèque française
Musée du Cinéma**

Rapport d'activités
pour le congrès de la FIAF
Madrid /Espagne (11-18 avril 1999)

Président : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

En 1998, la Cinémathèque française a poursuivi sa politique de programmation autour de quelques grands axes :

- des hommages à des cinéastes : Marco Bellocchio, John Carpenter, René Clair, Walt Disney, Chris. Marker, Kenji Mizoguchi, Leo McCarey.
- une approche stylistique ou thématique de l'histoire du cinéma : Un'altra Italia, Hommage à la Cinémathèque de Jérusalem, Paul Leni et F. W. Murnau, Les fantômes au cinéma.
- un hommage à un(e) grand(e) acteur (actrice) : Clara Bow, Pierre Clémenti.
- un hommage à un producteur français : Georges de Beauregard.

La Cinémathèque française a reçu : John Carpenter, Bronia Clair, Pierre Clémenti, Diane Disney Miller, Arielle Dombasle, Jess Franco, Philippe Garrel, Peter Emmanuel Goldman, Danièle Huillet et Jean-Marie Straub, Pascal Kané, Sandrine Kiberlain, Lia van Leer, Maurice Lemaître, Vincent Lindon, Marc' O, Barbet Schroeder, Michael Wilson.

Résultat des deux salles (Grands Boulevards / Chaillot : en 1998, cette salle n'a fonctionné que deux mois et demi) :

Spectateurs : 76.000.

Moyenne spectateur/séance : 85 environ.

Nombre de séances : 900 environ.

Nombre de films projetés : 1.500 environ.

Collections Film

1 - Dépôts

La cadence des dépôts volontaires à la Cinémathèque française se poursuit à un bon rythme. Le dépôt 1998 se monte à 1.200 copies inventoriées représentant 900 titres différents.

2 - Inventaire et restauration

Durant l'année 1998, tout en poursuivant l'inventaire des collections Film de la Cinémathèque française à un rythme de plus de 5.100 bobines, les travaux de sauvegarde dans le cadre du plan nitrate se sont poursuivis.

Cela représente 98 films.

Dans le cadre du budget de restauration, la Cinémathèque française a restauré les films suivants :

La Chute de la Maison Usher (Jean Epstein, 1928, Avec la Cinémathèque royale de Belgique), *Les Martyrs de l'Inquisition* (Lucien Nonguet, 1905), *Protéa* (Victorin Jasset, 1913, compléments retrouvés à Amsterdam et Buenos Aires), *La Tournée des Grands ducs* (S.C.A.G.L., 1910), *The Man Who Laughs/L'Homme qui rit* (Paul Leni, 1927, avec la Cineteca del comune di Bologna et la Fondazione Cineteca italiana), des westerns américains des années dix en cours de restauration...

Durant l'année, un certain nombre de restaurations ont été présentées dans divers pays, entre autres Telluride, L'Institut Lumière, la Cinémathèque suisse.

Département pédagogique

En plus de la programmation régulière pour le Jeune Public ("Un papa de cinéma", etc.) et des ateliers de sensibilisation aux collections (films et appareils), activités proposées depuis la création du Département pédagogique, la Cinémathèque est désormais partenaire d'actions en milieu scolaire sur la durée de l'année : ateliers de pratique artistique, options cinéma, jumelages avec des établissements des premier et second cycles. Pour la quatrième année consécutive, elle coordonne les ateliers nationaux (archives et salles de recherche sur six académies françaises) du *Cinéma, cent ans de jeunesse* (sur la question : un siècle de gestes enregistrés par le cinéma). Des formations, liées aux activités de la Cinémathèque, sont organisées pour les enseignants (par exemple : "Restaurer des films, pourquoi et comment", "*les rushes de Partie de campagne*", "*India*, retrouvé et restauré dans sa version originale française", etc.) Enfin, une collection éditoriale a été inaugurée par un livre sur le film de Rossellini *India*. Ce livre, associé à des ateliers, permet un travail pédagogique autour du film, à Paris comme en province.

Activités d'enseignement de l'histoire de l'art cinématographique

Sous la responsabilité de Jacques Aumont, directeur des études, et la présidence de Jean Douchet, la sixième et septième années du "Collège" se sont déroulées sur le thème de "La Mise en scène" de début octobre 1996 à fin avril 1998. Quarante conférences ont été données dans la salle des Grands Boulevards. Depuis octobre 1998, un nouveau cycle a débuté sur le thème de "La Parole". A l'occasion de ce cycle, une nouvelle formule est expérimentée : à la suite de la conférence, et en rapport avec celle-ci, un film choisi par le conférencier est projeté.

Le Collège a également été l'organisateur de deux colloques :
Colloque Jean Epstein, 25 et 26 avril 1997.

Les actes de ce colloque et une cassette vidéo regroupant deux films de ce cinéaste (*La Chute de la Maison Usher* et *La Glace à trois faces*) ont été édités en 1998 par la Cinémathèque française (vidéo : avec Les Films de l'Atalante).

Colloque F. W. Murnau, 13, 14 et 15 novembre 1998.

La parution des actes du colloque est prévue pour octobre 1999 (Salon du livre de cinéma).

Ciné-Club Jean Douchet, octobre 1997-Avril 1998.

Les séances furent consacrées à la répercussion de la Nouvelle Vague dans le monde. 24 séances : projections de films et analyses par Jean Douchet dans la salle des Grands Boulevards.

Séminaire cinéma et sciences humaines.

Présidé par Jean Rouch, ce séminaire a repris normalement dans la salle du Palais de Chaillot chaque samedi matin depuis octobre 1998.

Diffusion culturelle

Plus de 400 films des collections de la Cinémathèque française ont été diffusés dans différentes institutions en 1998.

A l'étranger

Prêts aux cinémathèques de la FIAF, aux Instituts culturels français, en liaison avec le Ministère des Affaires Etrangères/Bureau du cinéma, à des festivals internationaux et à des institutions.

En France

Prêts à des festivals comme Amiens, Belfort, Cannes, ainsi qu'à des institutions parisiennes telles que l'Institut du Monde Arabe, le Musée d'Orsay, le Forum des Images (ex-Vidéothèque de Paris), l'Institut Lumière de Lyon, aux cinémathèques régionales (Grenoble, Nice, Marseille, etc.), aux associations ou structures à vocation culturelle et de formation telles que le CRAC de Valence, La Coursive/Scène Nationale de la Rochelle, l'Institut de l'Image à Aix-en-Provence, etc.

Le Département de la diffusion culturelle organise aussi les visionnages de films sur table ou dans ses salles pour les chercheurs, les étudiants, les télévisions ou organismes désireux de bâtir des programmations.

Musée du cinéma, collections muséographiques :

Musée du cinéma

Le Musée du cinéma Henri Langlois est fermé depuis le sinistre survenu en juillet 1997. Les 3.000 objets et documents 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 et les costumes aux Archives du Film à Bois-d'Arcy et une partie de la collection d'art plastique au Musée d'Art Moderne de la Ville de Paris. Le service est en charge et prépare activement la création d'un nouveau musée dans la future Maison du cinéma qui doit ouvrir à la fin de l'an 2000.

Collections muséographiques

- 1 - Inventaire et catalogage
- Les 2.000 pièces de la collection de costumes sont intégralement cataloguées et l'inventaire est informatisé ainsi que les 1.900 objets et maquettes de décor tridimensionnelles et les 150 pièces de la collection d'art plastique.

- Un important don représentant plus de 10 cartons d'archives sur les événements de "l'affaire Langlois en 1968" a été inventorié et catalogué.
- 5.000 diapositives représentant la collection d'affiches de la Cinémathèque française sont en cours d'inventaire.
- La retranscription de 25 cahiers inédits de Henri Langlois a été réalisé en 1998. Ceci représente 800 feuillets dactylographiés.

2 - Exposition

à l'extérieur :

- *Jean Cocteau, les métamorphoses d'un poète* - Louvre des Antiquaires, Paris
- *Gérard Philipe* - Tokyo
- *Balzac et la peinture* - Musée des Beaux-arts, Tours
- *Boîtes en valise de Marcel Duchamp*, Musée des Beaux-Arts, Rouen
- *Toute la France. Histoire de l'immigration au XXe siècle*, Musée d'histoire contemporaine, Paris
- *Dreams of the Twentieth Century*, Nationalmuseet of Denmark, Copenhague.

A la Cinémathèque :

- *Centenaire René Clair*, Chaillot, Paris
- *Un'altra Italia*, Chaillot, Paris.

Acquisitions

- Maquettes tridimensionnelles, scénario de *Playtime*
- Documents originaux de François Truffaut sur "L'affaire Langlois"
- Trophée de Walt Disney
- Matériel publicitaire Ariane films
- Collection complète de la revue *Gebrauchs Grafik*
- Affiche de *Mauprat* de Jean Epstein signée Boris Bilinsky
- 150 photos de comédiens
- Costumes d'Obelix et Astérix portés par Gérard Depardieu et Christian Clavier dans le film de Claude Zidi.

Activités d'édition

Nouvelle Vague

par Jean Douchet

Coédité avec les éditions Hazan

360 pages, 400 photos, 495 F, diffusion Hazan.

En dix-huit chapitres, en dix-huit coups de phares sur les principales innovations de la Nouvelle Vague, sur ses sources et ses influences dans le monde, Jean Douchet a réalisé l'ouvrage de plaisir et de référence qui manquait sur ce moment essentiel du cinéma.

Jean Epstein, cinéaste, poète, philosophe

sous la direction de Jacques Aumont

340 pages, 120 F, diffusion Hazan.

Il s'agit de la publication des actes du Colloque Jean Epstein à la Cinémathèque.

L'ensemble démontre que le cinéma français, avant Renoir et bien avant la Nouvelle Vague, avait déjà eu un maître, polymorphe, inclassable, mais avéré.

Leo McCarey, le burlesque des sentiments

sous la direction de Bernard Benoliel et Jean-François Rauger

Coédité avec le Festival du Film d'Amiens

90 pages, 90 F, éditions Mazzotta, diffusion Hazan.

Un ensemble de textes inédits, une filmographie complète. Ouvrage réalisé à l'occasion de la rétrospective McCarey à la Cinémathèque française.

Un' altra Italia : pour une histoire du cinéma italien

sous la direction de Sergio Toffetti

Coédité par la Scuola Nazionale di Cinema - Cineteca Nazionale et Cinecittà International
277 pages, 114 photos, 280 F, éditions Mazzotta, diffusion Hazan.

Un ensemble de textes inédits. Ouvrage réalisé à l'occasion de la rétrospective Un'altra Italia à la Cinémathèque française.

Revue Cinémathèque

Revue semestrielle d'esthétique et d'histoire du cinéma : deux livraisons (n° 13 et 14, printemps et automne 1998).

Tirage : 1500 exemplaires.

Prix au n° : 120 F.

Abonnement individuel CEE : 200 F.

Abonnement individuel hors CEE : 270 F.

Abonnement institution CEE : 300 F.

Abonnement institution hors CEE : 400 F.

Cinémathèque de la Danse

En 1998, la Cinémathèque de la Danse, département de la Cinémathèque française, a développé une grande activité en concevant plus de 70 programmes de films diffusés dans des manifestations qui se sont déroulées dans les salles de la Cinémathèque française (au Palais de Chaillot et aux Grands Boulevards), en France et à l'étranger.

A l'étranger notamment, la Cinémathèque de la Danse a présenté à l'Alliance française de New York *La Mort du cygne* de Jean-Benoit-Lévy, film qui n'avait pas été présenté au public américain depuis 60 ans, dans une copie sous-titrée anglais retrouvée à Los Angeles après maintes recherches. Cet événement a rencontré un énorme succès (plus de 1.000 personnes).

Par ailleurs, la Cinémathèque de la Danse a agrandi sa collection de et autour de la danse par de nouvelles acquisitions et continue à collaborer aux programmes culturels de l'Opéra National de Paris ainsi qu'avec des chaînes de télévision (Arte, Muzzik, Mezzo...)

Parallèlement, l'activité de visionnage d'archives dans ses services se poursuit et continue d'attirer de plus en plus de chercheurs.

Nombre de spectateurs en 1998 : 18.000 environ.

Salon du Livre de Cinéma (24-25 octobre 1998)

La 7ème édition du Salon a réuni 120 éditeurs, une cinquantaine de revues de cinéma (dont 25 revues indépendantes) et accueilli 7.000 visiteurs. 4.000 livres et revues ont été vendus sur les différents stands, chiffre en augmentation par rapport à 1997.

Dans le cadre du Salon, le prix Philippe Arnaud, créé cette année, et doté d'une valeur de 10.000 F, a été remis à Francis Bordat pour *Chaplin cinéaste* (éditions du Cerf).

Assemblée Générale

L'Assemblée générale annuelle de la Cinémathèque française a eu lieu au Palais de Chaillot le 23 juin 1998.

LE CINEMA AU CENTRE GEORGES POMPIDOU

Le cinéma au Centre Georges Pompidou se divise en plusieurs zones d'activités spécifiques :

1°) De grands cycles (fictions et documentaires) sont placés sous la responsabilité du Conseiller de programme (Jean-Loup Passek, depuis 1978). En 1998 un département nouvellement créé (le Département du Développement Culturel) est responsable des projets cinématographiques.

2°) Le Musée d'Art Moderne (sous la direction de Jean-Michel Bouhours) a une double activité de programmation et de conservation.

3°) Une cellule (Cinéma sur l'art) dirigée par Gisèle Breteau-Skira a également une double activité de programmation et de conservation et est responsable d'un festival : la Biennale Internationale du Film sur l'Art (BIFA).

4°) La Bibliothèque Publique d'Information (BPI) organisme associé du Centre Georges Pompidou exerce également une fonction de programmation plus particulièrement liée au documentaire. A l'initiative de la BPI a été créé Le Festival du Réel sous la direction de Suzette Glénadel.

I - LES GRANDS CYCLES CINEMATOGRAPHIQUES

Le cinéma, dès l'ouverture du Centre Georges Pompidou a fait partie des différentes disciplines artistiques souhaitées par le Président Pompidou. Une politique cinéma a été mise en place dès l'origine par le MNAM et la BPI et dès 1978 par le conseiller cinéma. Par ailleurs, la Cinémathèque Française s'étant vue attribuer une salle au 5ème étage (complémentaire de celle de Chaillot) a poursuivi au sein du Centre Pompidou une activité cinématographique permanente jusqu'en 1988.

La fondation de la salle Garance (fin 1984), a modifié en la renforçant l'image de marque cinématographique du Centre. En effet, pendant de longues années, le public a pu confondre la politique du Centre et celle de la Cinémathèque Française.

On peut constater aujourd'hui que la salle Garance a trouvé son public grâce au fait que la programmation y est continue pendant dix mois et demi, soumise à des horaires bien définis, que la salle elle-même est une véritable salle de cinéma (qualité des projections, confort, taille de l'écran, films systématiquement présentés en V.O. sous-titrés français ou accompagnés de traduction simultanée) et que la politique suivie est clairement identifiée par les spectateurs depuis 20 ans.

De 1978 à 1998 (le Centre Georges Pompidou a été fermé à partir d'Octobre 1998 pour travaux et réouvrira en janvier 2000 dans une toute nouvelle configuration d'espaces) 53 manifestations cinématographiques ont été proposées au public. Les manifestations s'insèrent soit dans le cadre d'un programme pluridisciplinaire conçu autour d'une grande exposition du Musée National d'Art Moderne (MNAM) soit dans un cadre spécifiquement cinématographique. Leur durée varie de deux mois minimum à quatre ou 5 mois maximum. Chaque manifestation est composée de trois volets :

1°) une rétrospective de films (de 40 à 300 longs métrages selon l'importance du thème abordé, présentée le plus souvent dans une salle de 350 places (la salle Garance). Tous les films étrangers sont présentés dans leur version originale sous-titrée français. Un système de traduction simultanée électronique (Softitler) a été installé dès 1990.

2°) une exposition d'importance plus ou moins modeste (les plus grandes expositions ont été celles consacrées à la firme Pathé en 1995 et à la Warner Bros en 1992.

3°) une publication placée sous la direction du Conseiller cinéma et rédigée par des historiens du cinéma spécialisés.

Il faut noter qu'à cette publication dans deux collections différentes (Cinéma/Pluriel et Cinéma/Singulier) s'ajoute une brochure mise gratuitement à la disposition du public qui donne non seulement des indications sur la programmation elle-même (horaires, génériques succincts, synopsis des films) mais également des éléments de référence sur le contenu historique et cinéphilique de la rétrospective

Le cinéma est, on le sait, l'art du plaisir et de la connaissance. Il a ainsi une double richesse à la fois ludique et pédagogique (dans le sens le plus noble du terme). C'est en partant de ce principe qu'une programmation cinéma a été établie au Centre Georges Pompidou depuis 1978.

Le grand danger qui menace cette fin de siècle qui correspond grosso modo au premier siècle de cinéma est justement une standardisation de l'image (selon le modèle américain qui tend à monopoliser la culture de l'image par sa fantastique situation de force dans le domaine des médias, des techniques de pointe et de la distribution internationale) qui a terme étoufferait toute originalité frondeuse et plus grave encore éradiquerait petit à petit toutes les racines des cultures nationales.

Aussi la "politique" cinématographique (celle du film de fiction notamment) du Centre Georges Pompidou s'est efforcée de rester fidèle à trois axes principaux de programmation :

-Présenter de vastes panoramas des pays du monde entier qu'ils soient petits ou moyens producteurs de films (Hongrie, ex-Yougoslavie, Pays Nordiques, Cuba, Géorgie, Asie Centrale Soviétique, Portugal, Géorgie, Arménie, Suisse, Grèce, Turquie) ou gros producteurs (Inde, Chine, ex-URSS, Japon, et bien évidemment France et Etats-Unis).

- Présenter des rétrospectives plus spécifiques ou plus thématiques (*Littérature et cinéma au Japon de l'Ere Meiji à nos jours*, *Visions urbaines*, dans le cadre de la manifestation *La Ville, Vienne et le cinéma*).

- Rendre hommage de la manière la plus exhaustive possible à un metteur en scène (Griffith), à un acteur ou à une actrice (Anna Magnani) à un producteur (Dauman, Braunberger, Karmitz), à un scénariste (Zavattini), à une institution (L'Institut Lumière de Lyon) dans la mesure où l'auteur, l'acteur ou le personnage choisi représentait un aspect emblématique du cinéma à une période donnée du XXème siècle.

**MANIFESTATIONS CINEMATOGRAPHIQUES
AU CENTRE GEORGES POMPIDOU
DE 1978 à 1998**

20 ANS DE CINEMA ALLEMAND 1913-1933	du 15 octobre au 1er décembre 1978
JORIS IVENS	du 8 mai au 2 juillet 1979
LE CINEMA DANOIS	du 19 septembre au 20 novembre 1979
LE CINEMA RUSSE ET SOVIETIQUE	du 22 novembre 1979 au 4 avril 1980
LE CINEMA HONGROIS	du 5 décembre 1979 au 7 janvier 1980
JAN LENICA	du 2 avril au 26 mai 1980
GEORGES MELIES	du 26 novembre 1980 au 12 janvier 1981
LE CINEMA PORTUGAIS	du 5 avril au 7 juin 1982
D.W.GRIFFITH	du 3 décembre 1982 au 19 février 1983
LE CINEMA INDIEN	du 26 mars au 10 juillet 1983
LE CINEMA POLONAIS	du 30 novembre 1983 au 29 janvier 1984
LE CINEMA CHINOIS	du 15 décembre 1984 au 8 mars 1985
PANORAMA DU CINEMA AFRICAIN	du 18 mars au 8 avril 1985
LE CINEMA HONGROIS	du 6 au 18 mai 1985
MARIN KARMITZ EDITEUR DE FILMS	du 10 avril au 5 mai et 19 mai au 15 juillet 1985
CYCLE KUROSAWA	du 16 au 23 septembre 1985
LE CINEMA INDIEN A TRAVERS SES STARS	du 25 septembre 1985 au 1er janvier 1986
TRIESTE : UN ASPECT DU CINEMA ITALIEN	du 2 au 27 janvier 1986
LE CINEMA ITALIEN DE 1905 A 1945	du 29 janvier au 7 mars et 17 mars au 28 avril 1986
VIENNE ET LE CINEMA	du 26 mars au 2 juin 1986

LE CINEMA YOUGOSLAVE	du 23 avril au 21 juillet et 17 septembre au 6 octobre 1986
HOMMAGE A LA FEDERATION JEAN VIGO	du 8 octobre au 15 décembre 1986
CINEMA ET LITTERATURE AU JAPON de l'ère Meiji à nos jours	du 17 décembre 1986 au 5 mars 1987 et du 16 au 23 mars 1987
LE CINEMA BRESILIEN	du 26 mars au 6 juillet et du 16 septembre au 26 octobre 1987
HOMMAGE A PIERRE BRAUNBERGER	du 28 octobre 1987 au 18 janvier 1988
30 ANS DE CINEMA ESPAGNOL 1958- 1988	du 20 janvier au 3 mars et du 16 mars au 2 mai 1988
LE CINEMA FRANCAIS DES ANNEES 50	du 4 mai au 18 juillet et du 14 septembre au 7 novembre 1988
LE CINEMA GEORGIEN	du 9 novembre 1988 au 30 janvier 1989
LE CINEMA DE RIMINI	du 1er février au 2 mars et du 15 mars au 3 avril 1989
HOMMAGE A ANNA MAGNANI	du 5 avril au 29 mai 1989
HOMMAGE A ANATOLE DAUMAN	du 31 mai au 24 juillet 1989
PASSAGE DE L'IMAGE (MNAM)	du 13 septembre au 16 octobre 1989
REVOLTES ET REVOLUTIONS	du 18 octobre 1989 au 22 janvier 1990
LE CINEMA CUBAIN	du 17 janvier au 9 avril 1990
CINEMA DES PAYS NORDIQUES	du 11 avril au 30 juillet et du 17 octobre au 3 décembre 1990
HOMMAGE A CESARE ZAVATTINI	du 5 décembre 1990 au 7 mars 1991
LE CINEMA D'ASIE CENTRALE SOVIETIQUE	du 20 mars au 27 mai 1991
LE CINEMA AUSTRALIEN	du 29 mai au 14 octobre 1991
LA WARNER BROS.	du 16 octobre 1991 au 5 mars 1992
LE CINEMA POLONAIS	29 avril - 26 octobre 1992

LE CINEMA MEXICAIN	28 octobre 1992 - 1er février 1993
LES CINEMAS DU CANADA	3 février - 7 juin 1993
LE CINEMA ARMENIEN	9 juin - 18 octobre 93
LE CINEMA COREEN	20 octobre 93 - 21 février 1994
VISIONS URBAINES	23 février - 30 mai 1994
NAPLES ET LE CINEMA	31 Mai 94 - 24 octobre 1994
HOMMAGE A PATHE	26 octobre 94 - 6 mars 1995
LE CINEMA GREC	22 mars - 24 juillet 95
HOMMAGE A L'INSTITUT LUMIERE	17 Octobre 95 - 8 janvier 96
LE CINEMA SUISSE	10 janvier au 15 avril 96
LE CINEMA TURC	17 avril au 14 octobre 96
LE CINEMA TCHEQUE ET SLOVAQUE	23 octobre 1996 au 3 mars 1997
LE CINEMA JAPONAIS	19 mars - 29 septembre 1997

II - LE CINEMA AU MUSEE NATIONAL D'ART MODERNE

Collection :

A partir du milieu des années 70, le Musée national d'art moderne a commencé à constituer sur l'impulsion de son directeur d'alors M. Pontus Hulten, une collection unique de films d'artistes et expérimentaux. Faisant référence à l'oeuvre du peintre Fernand Léger, Pontus Hulten écrivait en ces années à Nadia Léger qu'il souhaitait que *"le film puisse être présenté de manière contigue avec les tableaux"*. Ce voeu en forme de prophétie sera réalisé à l'ouverture des nouveaux espaces du Musée national d'art moderne à la réouverture du Centre Pompidou en l'an 2000.

Aujourd'hui, la collection du Musée avec près de 1000 titres est l'une des plus complètes au monde dans ce domaine. La constitution patiente de cette collection a entraîné au fil des années une politique aujourd'hui bien en place d'études scientifiques, de conservation idoine et de restaurations du patrimoine. Dons, donations, datations, ou legs viennent renforcer les moyens mis à notre disposition pour les achats d'oeuvres. Les acquisitions se font de manière régulière grâce aux travaux d'une Commission d'acquisition, composée de manière paritaire de représentants de l'institution et de personnalités extérieures, qui décident en commun des choix, mais aussi des perspectives à venir et des orientations. Le Musée national d'art moderne est responsable d'un programme de restaurations et de sauvegarde de films, élaboré annuellement. Parmi celles-ci, citons la restauration intégrale de L'Age d'or de Luis Bunuel en 1993 d'après le négatif original, ou celle plus récentes de l'intégralité des films de Man Ray. Ces travaux prestigieux de sauvegarde ont donné lieu à des présentations dans de nombreux musées ou cinémathèques du monde entier.

Programmation

Le Musée national d'art moderne est par ailleurs responsable, au sein des activités générales du Centre Pompidou, d'une programmation cinématographique de cycles de types monographiques ou thématiques, liées ou non aux expositions du Centre. Il s'associe de régulièrement aux manifestations pluridisciplinaires du Centre Pompidou. A la réouverture du Centre Pompidou, la programmation cinématographique proposée par le Musée national d'art moderne se propose d'être renouvelée et redimensionnée dans ses ambitions, au vu d'un bilan que la période des travaux a induit et favorisé et d'un "état des lieux" institutionnels sur Paris. A partir du travail effectué dans le domaine du cinéma expérimental et d'artistes pendant vingt ans et pour lequel nous avons fait figure de précurseurs, nous pensons qu'il y a nécessité aujourd'hui de dépasser certains clivages esthétiques (entre formalisme et politique, expérimental/fiction) issus des années 60 et 70 et de redéployer en conséquence notre axe programmatif vers l'ensemble des cinémas de recherches. Pour l'année 2000, sont prévus des rétrospectives Len Lye, cinéaste d'origine néo-zélandaise maître du cinéma "direct", Derek Jarman, un hommage à Luis Bunuel à l'occasion du centenaire de sa naissance, ainsi qu'un cycle thématique sur l'appropriation/désappropriation des images.

Editions

Le Musée national d'art moderne édite des ouvrages sur le cinéma d'avant-garde depuis la création du Centre Pompidou : Une Histoire du cinéma (1976), Cinéma dadaïste et surréaliste (1977), Michael Snow (1979). Une nouvelle politique d'édition a été remise en place au début des années 90 avec la mise en place d'une collection spécifique "Zénon" dirigée par Jean-Michel Bouhours, dans laquelle furent publiés entre 1995 et 1999 sept titres : Le Je filmé, Maurice Lemaitre, L'avant-garde autrichienne, Téo Hernandez, Man Ray directeur du mauvais movies, Stan Brakhage Métaphores et vision, Hollis Frampton L'Ecliptique du savoir. Le Musée a publié à l'occasion du Xxe anniversaire du Centre Pompidou le catalogue raisonné de sa collection : L'Art du mouvement. Enfin, à l'occasion de la restauration de L'Age d'or, un ouvrage (HS de la revue Les Cahiers du Musée national d'art moderne) a été consacrée à la correspondance épistolaire entre Luis Bunuel et Charles de Noailles, le producteur du film.

Productions

Le Musée produit chaque année des films et des installations cinématographiques destinées à ses collections.

Année 1998 : Bilan d'activitésProgrammation :

Année de fermeture du Centre, les activités cinématographiques du Musée se sont déplacées hors nos murs, à Paris, en Province et à l'étranger.

juin : *retrospective Man Ray* au Forum des images.

septembre : *Peter Kubelka La comparaison des arts* (en co-production avec l'Auditorium du Louvre)

novembre : *Poétique de la Vision, autour de Stan Brakhage* : au Centre Wallonie-Bruxelles, à Bibliothèque nationale et Tipi du Centre Pompidou

L'Intégrale des films de Man Ray a été présentée à Pacific Film Archives (Berkeley), à Cinematheque Ontario (Toronto), Filmoteca Valenciana (Valence), Hiero Colmar (Colmar), New zealand Film Festival (Auckland et Wellington), Festival Nouveau cinéma nouveaux media (Montreal).

acquisitions : *Le Neveu de Rameau* de Michael Snow, *Amerika* de Al Razutis, *No Sexe last Night* de Sophie Calle et Greg Shephard, *Lost, Lost Lost* de Jonas Mekas, *Au-delà de cette limite* de Marcel Broodthaers, *Blue* de Derek Jarman, ainsi que des films de Vivian Ostrovsky, Marcelle Thirache, Stan Brakhage, Birgit Hein,... ainsi qu'une installation cinématographique de Jean Dupuy *Pencils*.

publication : Stan Brakhage *Métaphores et vision* : traduction par Pierre Camus d'un des principaux manifestes sur le cinéma de l'après-guerre.

productions :

Production d'une installation de l'artiste français Yann Beauvais *Des rives*, en collaboration avec l'Association Française d'Action Artistique (Ministère des affaires étrangères)

Production d'un film de l'artiste Jacques Villeglé, bande sonore de Bernard Heidsieck

restaurations des archives filmées sur l'oeuvre du peintre Yves Klein et du film de Raymond Hains *Pénélope*.

Diffusion culturelle : Des prêts des films de nos collections ont été consentis à la Cinémathèque Française, la Galerie nationale du Jeu de Paume, le Musée des Beaux-Arts de Genève, La Biennale Internationale du Film sur l'Art, Université de Rennes 2, Stadelsches Kunstinstitut de Francfort, Ecole d'architecture de St Etienne, Musée d'art moderne et contemporain de Strasbourg, *Fin de siècle* à Nantes

III - LE CINEMA SUR L'ART AU CENTRE GEORGES POMPIDOU

Le service Cinéma sur l'Art regroupe plusieurs activités:

Collection, Programmation, Festival

Collection:

Constituée depuis l'origine du Centre G.Pompidou, sur un budget annuel d'acquisition de droits non commerciaux, les copies 35mm et 16mm de films sur l'art et les artistes sont aujourd'hui au nombre de 400 titres. Cette collection regroupe à la fois les films d'auteurs comme Alain Resnais, Grémillon, Namuth, Alekan, Storck et Emmer que des films de réalisateurs moins connus sur des artistes modernes et contemporains.

Elle regroupe également depuis 1987, date de création de la Biennale Internationale du Film sur l'art, une collection de 3 500 titres de films sur l'art dans le monde sur support vidéos .

Programmation :

La programmation établie en liaison avec les expositions temporaires du Musée, met également en lumière les cinéastes sous forme de rétrospective (Alain Fleischer, Michel Mitrani, Philip Haas..)

Les prochaines programmations sous forme de *Face à Face* mettront en vis à vis l'œuvre cinématographique de deux auteurs de films sur l'art pratiquant à la fois le documentaire et la fiction. (Anders Wahlgren et Pierre Beuchot).

Festival : BIENNALE INTERNATIONALE DU FILM SUR L'ART

Créée à l'initiative du Musée national d'art moderne en 1987 cette Biennale Internationale du Film sur l'Art a pour objectif la diffusion des films réalisés sur l'art (les arts plastiques ou visuels uniquement) sous tous supports (Film, vidéos,) dans tous les genres (fiction, documentaire, art et essai) toutes époques confondues (art classique, moderne, contemporain) . Il s'agit de mettre en valeur l'écriture du cinéma dans sa valeur artistique.

Elle comprend différentes sections : en compétition (avec la remise de 3 prix) et hors compétition (sur des thèmes choisis).

Edition:

Chaque édition de la Biennale Internationale du Film sur l'Art fait l'objet d'un catalogue, regroupant les notices des films, et des textes d'auteurs.

Depuis d'autres ouvrages ont été publiés, comme *L'Abécédaire des films sur l'art moderne et contemporain*, *Ce magique drap bleu* de Luciano Emmer, *Peinture et Cinéma*, *Picasso à l'écran*,

Une nouvelle collection intitulée *L'Art de, par* dont le premier numéro vient de paraître: *L'Art d'Alain Resnais par Alain Fleischer* tente d'analyser à travers le regard d'un cinéaste l'œuvre d'un autre cinéaste.

IV - LE CINEMA A LA BPI

Dès sa création, la Bpi a installé un service audiovisuel chargé d'acquérir les droits de diffusion de films documentaires dans tous les domaines de la connaissance représentés dans la bibliothèque en s'attachant à l'actualité de la création.

Mise à disposition du public sur support vidéo dans les espaces de la bibliothèque, la collection forte de 2 200 films fait aussi l'objet de projections thématiques.

Une programmation régulière de films de fiction et documentaires est spécifiquement destinée aux jeunes de 6 à 12 ans : l'Ecran des Enfants, tous les mercredis après-midi.

De plus, le service Intervidéo propose, en prêt, aux bibliothèques publiques un catalogue de documentaires regroupés par thèmes à diffuser uniquement à l'intérieur de ces bibliothèques.

Créé en 1979, le festival Cinéma du réel a contribué à élargir le champ des acquisitions de la Bpi et à populariser le documentaire. Ce festival est devenu la vitrine internationale de ce genre, il attire chaque année plus de 15 000 spectateurs et de très nombreux professionnels, producteurs et diffuseurs, pour lesquels il représente un laboratoire de la création et un lieu d'échanges. Moins strictement lié que naguère à l'accroissement des fonds de la Bpi, il est néanmoins exemplaire de sa politique en matière de cinéma : intérêt pour le monde contemporain, recherche d'une écriture filmique de qualité privilégiant le documentaire de création par opposition aux reportages.

La programmation du festival -dix jours de projections et de rencontres- s'articule autour de trois grandes sections : la compétition internationale avec une trentaine de courts et longs métrages inédits reflétant à travers la production de l'année écoulée une diversité de pays et de thèmes qui évoquent les préoccupations et les grandes interrogations contemporaines ; la compétition française qui propose les meilleures productions françaises de l'année ; une rétrospective qui permet d'approfondir la connaissance d'un pays ou d'un continent dans le miroir de son cinéma en faisant revivre plusieurs décennies de documentaires. A cette occasion peuvent être effectués des retirages de copies ou des sous-titrages de films rares et anciens.

CINEMATHEQUE DE CORSE

LA CORSE ET LE CINÉMA

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1998

L'année 1998 a été une nouvelle année d'attente.

La Collectivité territoriale de Corse ayant dénoncé la convention qui la liait à notre association, nous nous sommes trouvés dans une situation financière difficile.

Afin de formaliser juridiquement la cinémathèque corse, la collectivité négocie, aujourd'hui, avec notre association un contrat de gérance dans le cadre d'une délégation de service public - en prévision de l'entrée dans les locaux construits par la Région corse, mais non encore livrés à ce jour.

Notre activité s'en est trouvée une fois de plus réduite.

- Le volume de nos acquisitions a été très faible (une vingtaine de films, quelques affiches et des livres). Nous continuons toujours la recherche de films amateurs spécifiques à la Corse (8 mm, super 8 et 9,5 mm). La demande d'images dans ce domaine est très importante. Grâce à l'accord des ayants droit, nous avons pu éditer quelques copies de films concernant la Corse (fiction, documentaire, film amateur).

- L'inventaire et le catalogage de nos archives sont toujours notre préoccupation essentielle ; mais la charte culturelle signée entre l'Etat et la Collectivité de Corse qui aurait facilité dans ce domaine le travail de notre association n'a pas été mise en place par la Collectivité.

- Une programmation hebdomadaire et un public fidélisé. Paul Vecchiali venu présenter Jean Gremillon, José Giovanni, *Le Trou*, Sophie Tatischeff et Pierre Salvadori, leur dernier film, nous ont permis d'offrir à notre public quelques animations de qualité.

- L'essentiel de notre animation s'est faite autour de la présentation du livre *Napoléon et le cinéma, un siècle d'images* édité aux éditions Alain Piazzola à Ajaccio en 1998 ; ce livre fut présenté dans différentes villes de Corse et du continent français avec des projections de films.

Nous souhaitons que 1999 voit enfin l'installation de l'association dans des locaux plus adaptés et ainsi le développement des activités de la cinémathèque corse.

NÁRODNÍ FILMOVÝ ARCHIV PRAHA

In the year 1998 celebrated Národní filmový archiv 100. anniversary of origin of the Czech cinematography. The most meaningful domestic action was the organizing of the 54. Congress FIAF in Prague which took place from April 20-26, 1998 /General Assembly and the symposiums regarding the Digitalisation of Archive Materials and Restoration Works of Art as a Common Theme between Film Archives and other Cultural Institutions /Ethical Problems of Restoration of Different Art Forms/in which participated more than 200 delegates of the film archives, experts and guests. Simultaneously of the Congress were realized the meetings of the regional organizations of the film archives. On the occasion of Congress NFA published the filmography ČESKÝ HRANÝ FILM II 1930-1945 /Czech Feature Film II. 1930-1945/.

The most meaningful foreign film action prepared with the cooperation of the Royal Film Archive Brussels and with the support of the Czech Ministry of Culture, was the film exhibition within the framework of the festival EUROPALIA 98 Czech Republic.

In Brussels and Antwerp were presented 185 films in the section of Czech modernism, the Czech New Wave, the history of Czech animated films, the restoration works of NFA, the films of Jiří Menzel and other new Czech films.

- - -

The NFA 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 1998 took over in its archival care the film materials of Czech Army Film, Film Studio Zlín, Czech Red Cross, Muzeum of the Cooperative movement and further organisations.

It has been elaborated and deposited 2280 new film materials, 590 videocassettes, of which on the strength of the compulsory duty /legal depot/ NFA acquired 25 feature prints and 71 short prints. It has been reprinted 295.961 m of film materials, demoulding 338.051 m of film materials. Entering into computer has been kept on continuing 5870 titles. The reconstruction works on film materials continued.

NFA made documentary records of the present. The department of written documents acquired 6409 stills, 789 posters and 2916 promotion materials. 3248 old glass negatives various sizes has been restored. NFA restored 173 posters of which 70 in own laboratory.

In the digital laboratory has been scanned 1946 stills from the films and 315 diapositives (9x12 cm) of posters.

NÁRODNÍ FILMOVÝ ARCHIV

NFA published Filmová ročenka 1997 (Film Yearbook 1997), Czech English. The film quarterly Iluminace has published 1-4/1998 and Filmový přehled (Film Review) 1-12/1998 (published on disquette too).

The archive cinema PONREPO organized the show of Swiss Films (present dir. Daniel Schmid), the shows of the Brazil and Japan cinematography. At the same time continues the show of history of Czech document. The films Alexandre Astruc, Ingmar Bergman, René Clair, Leo McCarey, Kenji Mizoguchi, F.W.Murnau were reminded. There were shown the films with the figure of FAUST and the Winter Olympic Games and the films shooted according of F.M.Dostojevski. Once in the month is screened the programme "How it was screened at one time" (the week before is shown promotion film), the programme is made from the educational or documentary film, short feature film and feature film. There was made the new graphic programme's arrangement of the cinema PONREPO.

NFA gave the permanent attention to the publicity and extending of Czech film in foreign countries.

The Filmarchive Austria prepared with the cooperation of NFA extensive show of Czech film of sixtieth, Cineteca del Comune di Bologna realized the Czech New Wave, NFA lent its films to Musée d'Orsay, Cinematheque Suisse Lausanne, to the archival festivals in Bologna and Pordenone and Filmoteka Narodowa Warszawa.

NFA prepared the extend retrospective of Czech animated films for IFF Karlovy Vary and IFF Laon, presented its films at IFF Berlin, Biennale, IFF Bergamo, Taormina Arte, Alpe Adria Festival (Trieste), in Barcelona and Grahamstown, Trenč. Teplice and Tallin. For IFF Leipzig prepared the collection Prague Spring 1968. For the festival of European films in Turkey (Ankara, Bursa, Izmir, Mesin/ lent the collection of Czech films.

The reconstructed film EROTIKON with the accompaniment of the chamber orchestra opened the festival of European silent films in Cairo.

With the cooperation of the Ministry of Foreign Affairs presented the shows of the films in Alma Ata, Riga, Bern and Curych (the films of sixtieth), Cairo (the Menzel's films), in the cooperation of the Gosfilmofond of Russia the show of Czech Films at the Days of Czech Culture in Moscow.

With the cooperation of the Czech Cultural Centres in New York and Berlin presented the films of K.Kachyňa, the show of Czech modernism was realized in Berlin, Warszawa, Kiev, Bucurest, Czech comedies and Jiří Menzel's films in Sofia, films of Miloš Forman and Prague Spring 1968 in Berlin.

Národní filmový archiv Praha

1. New acquisition

2280 new films were processed, classified and deposited of which
 717 prints of full-length feature films
 57 negatives of full-length feature films
 1185 prints of short films and
 321 negatives of short films

of which as legal deposit

25 prints of full length feature films
 71 prints of short Czech films (84.447 m)
 590 videocassettes were classified and deposited, of which
 139 videocassettes BETA SP of which as legal deposit
 71 videocassettes BETA SP (127 titles)
 91 videocassettes VHS (149 titles)

2. Preservation and conservation of films

a) The transfer of nitrate films to acetate or polyester film stock and their preservation was continued

Film labs made

53 prints of full-length feature films
 7 masters of full-length feature films
 17 negatives of full-length feature film
 173 prints of short films
 148 masters of short films
 121 negatives of short films
 11 prints of news-reels
 1 master of news-reels
 11 negatives of news-reels

144.371 m of nitrate film was transferred to safety stock
 151.590 m of safety film was proceeded

b) Mould was removed from 338.051 m film material
 e) Some prints were tinted (2.744,4 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 5.870 feature and short films were entered into computer format

Národní filmový archiv Praha

4. *The use of films*

- a/ In the archive cinema 372 feature and 325 short films were shown
 b/ NFA worked with Czech TV and private TV' s during which more than 100 ancient Czech Films were broadcasted in the programmes Film for Old timers and Ilusion

5. *Foreign relations*

- a) Old Czech films were shown at many foreign film Festival at thei request
 b) NFA sent 4 feature films and 2 short films to foreign archives as indefinite loans. NFA sent (except EUROPALIA) 89 prints of feature films and 27 prints of short films to foreign archives as temporary loans and received 7 prints of feature films, 12 prints of short films, 3 negatives of feature films and 5 negatives of short films as indefinite loans.

B. Documentation Department

Acquisitions:

Stills	6409 items
Posters	789 items
/AO, AI and special formats/	
Slides of posters /9x12 cm/	315 items
Promotion materials	2916 items
Books	1109 items
Scripts	138 items
Periodicals	70 items (1376 copies)

Preservation

Restoration of posters	173 items (of which 70 in our laboratory)
Restoration of old glass negatives (special formats)	3248 items

Digitisation

Scanning	1946 stills 315 slides of posters (9x12 cm)
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FIAF ANNUAL REPORT 1998SOUTH AFRICAN NATIONAL FILM VIDEO AND SOUND ARCHIVES1. ACQUISITIONS OF THE YEAR

The South African National Film Video and Sound Archive acquires film material by way of private donations from production companies and transfers from government departments which generates their own material. Unfortunately most documentary films are being shot on video currently.

Legislation for legal deposit of audio-visual material was passed in South Africa by Parliament during the last quarter of 1997 and it was implemented on the 1st of July 1998. Not many deposits are made presently but the appointment of a legal deposit committee who is responsible for the enforcement of the Act will change that. Their first meeting will be held early in 1999.

The following material was either donated or transferred during this year:

1.1 PRIVATE DONATIONS

13 Films

1.2 TRANSFERS OF GOVERNMENT GENERATED MATERIAL

Please note that the transfer of this material is compulsory in accordance with Archives Act.

25 reels of documentary films from the Meat Board. (Local and foreign productions) Arrangement and description of this material is not completed. A list of titles can be made available on request.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Since provisional membership was granted by FIAF to the South African National Film Video and Sound Archives, we realised that changes should be made to comply with international standards of film preservation.

The vinegar syndrome is present in amongst 30% of the collection. Unfortunately little can be done at present to stop the disease, due to a lack of funds and the present staff composition.

We have noticed that magnetic tracks that was kept in transparent plastic bags in the various containers, did somehow not deteriorate as much as those that were not kept in plastic bags.

South African National Film Video and Sound Archives Page 2**3. CATALOGUING, DOCUMENTATION AND RESEARCH****3.1 CATALOGUING**

The holdings of the SANFVSA are still being catalogued on a manual card system. 2470 reels of film has been data processed for capturing on the STAIRS programme. A backlog of approximately 18 000 reels of film to be processed exist, a further 60 000 reels of film still need to be catalogued and appraised.

Of the 2470 reels that have already been data processed, two publications with 1 000 entries each were made available to be sold to interested parties and individuals.

3.2 DOCUMENTATION

Except for the above mentioned data processing of film material, which include title, synopsis, technical detail no other documentation took place.

3.3 RESEARCH

The SANFVSA has not conducted any research from within their own ranks.

Material was however made available for academic and commercial research during the year, mainly for use in television documentaries.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS**4.1 FILM SHOWINGS**

Screenings of various feature and educational films were also presented to some of the local schools and institutions.

A couple of other screenings were done by request at local film festivals and community centres such as churches. Visitor groups were accommodated on request in the theatre on our premises.

The National Film, Video and Sound Archives also participated in one of the local national Arts festivals (Klein Karoo Arts Festival) during which we screened 6 films and did 48 shows altogether.

Ster-Kinekor in conjunction with NFA did a film festival at one of our larger shopping centres. 40 Screenings took place during a period of 10 days with 10 different films.

South African National Film, Video and Sound Archives Page 3

Various presentations at schools, universities and cultural institutions were done on the Anglo-Boer War films. These screenings were done with a video compilation of the films.

4.2 EXHIBITIONS

A permanent exhibition on the premises of the archive is open to the public for visits by appointment.

Two of our staff members were chosen to represent us in a standing committee for exhibitions and an exhibition on the "Eve of the Anglo-Boer War" was done in conjunction with the National Archives of South Africa.

4.3 PUBLICATIONS

None

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

5.1 BUDGETARY MATTERS

As you are aware of, the SANFVSA runs on a very small staff with an extremely tight budget. Our financial year ends in March, the budget allocated to film was mainly used in proper storing, preservation, staff, repairs, building maintenance equipment and administration.

5.2 RELATIONS WITH GOVERNMENTAL AUTHORITIES

Although the SANFVSA is a minute part of the whole government structure, we are pleased to report that they are committed to the plight of our Archive.

Discussions with regard to the legal deposit of audio-visual material were finalised and the bill was passed by Parliament.

6. INTERNATIONAL RELATIONS

None.

7. SPECIAL EVENTS ETC.

The enactment of the new Archives Act came into operation early in 1997. This act enables us to declare certain material as cultural heritage, which

South African National Film, Video and Sound Archives Page 4

enables us to preserve it for posterity. The archive act also forces us to do inspections at other government institutions and therefore gives us control over the preservation and storage of the material.

A. de Waal

HEAD : NATIONAL FILM, VIDEO AND SOUND ARCHIVES

DATE: 1999-01-30
(98020023)

NATIONAL FILM ARCHIVE OF INDIA
 Ministry of Information and Broadcasting
 Government of India
 Law College Road
 Pune - 411 004

FIAF Annual Report 1998

1. Acquisitions of the year

During the year 44 new titles (1 short and 43 features) and 52 intermediate or duplicate prints (23 shorts and 29 features) were acquired. The Archive also received significant deposits of the negatives of several Bengali, Malayalam, Tamil, Telugu and Hindi films from various producers and rights owners.

Some of the major Indian films acquired during 1998 are :

Ragni (Hindi/1945), **Bhookailas / Gokarna Mahabaleshwar** (Telugu/1948), **Galyachi Shapath** (Marathi/1949), **Chandi Rani** (Hindi/1953), **Taskara Veeran** (Malayalam/1958), **Viyarpinte Vila** (Malayalam/1962), **Gudi Gantalu** (Telugu/1964), **Raj Kumar** (Hindi/1964), **Veer Abhimanyu** (Telugu/1965), **Kanne Papa** (Tamil/1969).

The third batch of 237 cans of preservation elements of Films Division productions has been received for preservation in ideal storage condition in NFAI film vaults. This constitutes invaluable footage of socio-political history of India of the fifties. More material of historic and archival value is expected to be transferred in the near future.

Among the important foreign films acquired by the Archive during 1998 has been that of 6 Iranian films procured from Farabi Cinema Foundation, Tehran.

2. Progress and problems in the field of preservation

Nitrate vaults site and drawing is finalized and the construction work is likely to start within two - three months' time.

A further 58 reels of nitrate base films (15620 mtrs) were transferred to safety base. They are pre 1950 material. The titles include **Chore** / Hindi, **Sawal** / Hindi, **Janeta** / Gujarati, **Ragini** / Hindi and Army Material. The restoration of the recently acquired silent film material from the works of Baburao Painter has been completed.

Detailed checking of 2,055 reels in 35mm and 67 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**

Data relating to nearly 4,000 Indian films is under computerization. The job could not be completed during the year under report due to shortage of qualified staff. However, priority has been accorded to this important area so that researchers and serious students of cinema will have easier access to the wealth of information available with NFAI.

Various research projects have been awarded in June '98. NFAI is monitoring the progress periodically and it is understood that the projects are nearing completion.

4. **Film showings, exhibitions and publications**

Six film programmes were held in collaboration with Alliance Francaise, Pune on directors like Robert Bresson and Truffaut. A workshop was held with Max Mueller Bhavan on Vertolt Brecht films. A collection of films was screened for three days in collaboration with Villa do Conde, Portugal through Goa.

Films of important directors were screened during 3rd Calcutta Film Festival, Nandan. Several retrospectives and theme-oriented films were screened at the Archive's theatre and in other centres. Retrospective of Kurosawa was held at our Regional Office in Thiruvananthapuram as a joint venture programme. 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 through out the country. The Archive also loaned 35mm prints to film societies and other educational and cultural organizations 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 centres. An exhibition of rare photographs and wall posters from the collection of NFAI was open to the public in office premises to commemorate 50 years of India's Independence.

5. **Budgetary matters**

Our budget provision is adequate to meet the Archive's core film acquisition and preservation activities.

6. International relations

At the international level, NFAI supplied several Indian classics for major screening programmes during the year. Four films were supplied to the 22nd Hong Kong International Film Festival in April 1998.

Feature films, shorts, extracts and videos were supplied to National Corporation of Sri Lanka for the Film Appreciation Course in Colombo as a part of the India - Sri Lanka Cultural Exchange Programme 1996-98 conducted from 12-26 November, 1998.

To commemorate the 50th Anniversary of India's Independence a retrospective of Indian Cinema was held in collaboration with the Cinemateca Portuguesa and Embassy of India, Lisbon from April-June 1998. Nearly 50 Indian films made available for the programme.

Some of the eminent foreign visitors to the NFAI during the the period include Mr. Jose Manual Costa, Dy. Director, Cinemateca Portuguesa Museum Do Cinema (Lisbon), Mr. Claude Balnchemaison (French Ambassador, Embassy of France, New Delhi)



조선민주주의인민공화국 국가영화문헌고

*The National Film Archive of the
Democratic People's Republic of Korea*

*15, Pochangdong
Central district,
Pyongyang*

*Cable: Korfilmarchive
Tel: 3-88-49
Pyongyang*

LE RAPPORT D'ACTIVITE DE 1998

La direction clairvoyante du Camarade Kim Jong Il, grand Leader du peuple coréen et l'assistance active du gouvernement de la République nous ont permis de mener à bien les diverses activités planifiées pour 1998.

1. Acquisition

La Cinemathèque nationale a collectionné en 1998 145 films dont 49 long-métrages et 77 court-métrages de notre pays.

Les échanges avec plusieurs cinemathèques étrangères nous ont permis d'acquérir 19 films étrangers.

2. Préservation

Le groupe technique a effectué le contrôle régulier sur 25 mille bobines et la mesure de la densité photographique sur 3169 bobines en vue d'évaluer l'état de décoloration. 1739 films ont été testés avec l'indicateur prévu à cet effet pour détecter la décomposition du support et 138 films suspects ont subi un relavage.

Le dépôt a été maintenu à HR de 55% et T de +9°C pour les noir et blanc tandis que HR a été 30% et T -5°C dans le cas des films en couleur.

3. Catalogage et Documentation

La Cinemathèque a effectué le catalogage des 145 titres collectionnés au cours de l'année, dont les données de base ont été introduits dans l'ordinateur. Une douzaine de revues de cinéma ont été systématiquement étudiés et indexés.

LE RAPPORT D'ACTIVITE DE 1998

4. Projection

La Cinemathèque a organisé 500 séances de projection avec 250 films du pays et de l'étranger. Le nombre de spectateurs s'élève à 72 mille. Et 300 titres de films ont été prêtés aux gens du cinéma, aux techniciens et aux étudiants du domaine de la formation cinématographique.

5. Budget

La Cinemathèque a bénéficié de tout le budget prévu pour 1998. De 800.000 Wons (environ 400.000\$), 60% ont été alloués à la préservation, 20% au salaire du personnel et 20% aux autres activités.

6. Relations étrangères

La Cinemathèque a prêté attention au développement de l'amitié et des échanges avec les membres de la FIAF.

La Cinemathèque a participé au 54ème congrès de la FIAF et a envoyé une délégation au 48ème Festival de Berlin ainsi qu'une délégation de 5 personnes à la cinémathèque de Chine.



الغزاة السائمة المغربية*
CINEMATHEQUE MAROCAINE*

التراث السائمة، ذاكرة حاة للإنسانية MEMOIRE VIVANTE DE L'HUMANITE CINEMATOGRAFIQUE

RAPPORT D'ACTIVITES POUR L'ANNEE 1998

1- ACQUISITIONS DE L'ANNEE :

a - Films :

Durant l'année 1998, 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 383 titres, tout métrage confondu. En plus, la Cinémathèque procède à la récupération progressive des films détenus par le département des Archives du Centre Cinématographique Marocain.

b- Bibliothèque :

La bibliothèque compte aujourd'hui 653 titres dont 223 ont été acquis au cours de l'année 1998. Ces ouvrages existent en différentes langues : arabe, français et anglais.

c- Documentation générale :

L'acquisition concerne également les coupures de presse, brochures, dépliants et autres documents dans un souci d'archivage et de conservation. Au cours de l'année 1998, quelques 3500 articles ont été découpés, ce qui ramène le chiffre total de ces coupures à 4000 articles environ.

La documentation ainsi constituée est destinée aussi bien aux activités propres de la Cinémathèque, qu'aux chercheurs, étudiants et cinéphiles.

d- Photothèque :

L'opération consistant à reproduire des photogrammes sur les films visionnés a été poursuivie durant l'année 1998. Cette façon d'opérer a permis de constituer un stock important de photos sur les films, évalué aujourd'hui à 6000 photos et photogrammes environ.

e - Musée :

Un lot comprenant quelques 12 anciens appareils a été remis à la Cinémathèque Marocaine sous forme de don par le cinéaste Mohamed OSFOUR, composé de caméras, projecteurs, visionneuses, éléments de décors.

2- PROGRÈS ET PROBLÈMES DANS LE DOMAINE DE LA PRÉSERVATION :

Le dépôt de la Cinémathèque permet de conserver les films dans les meilleures conditions. Climatisé et déshumidifié, ce dépôt est régulièrement entretenu. Les négatifs et archives des films sont conservés dans les locaux appropriés relevant du Centre Cinématographique Marocain.

Durant l'année, presque tous les films remis à la Cinémathèque dans des bobines usées et de mauvaise qualité, ont été placés dans des bobines neuves.

3- CATALOGAGE, DOCUMENTATION, RECHERCHE :

Les films acquis continuent de faire 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.

Concernant la consultation et le ressourcement documentaire, de nombreux étudiants et chercheurs continuent de trouver auprès de la Cinémathèque, un espace innovant et favorable pour enrichir leurs recherches, thèses et mémoires. En plus, la Cinémathèque est constamment sollicitée pour fournir des informations à différentes institutions au Maroc et à l'étranger.

4- PROGRAMMATION DES FILMS - EXPOSITION ET PUBLICATION :

Durant l'année 1998, la programmation a été effectuée alternativement par thème et par cycle, en plus d'un hommage rendu à un comédien russe.

La programmation des films est accompagnée d'une publication mensuelle sous forme de dépliant contenant les informations sur les films : fiche technique, synopsis, biographie, filmographie, commentaire, ...

Cette publication est diffusée à grande échelle (environ 250 destinataires) en particulier aux médias nationaux qui en font un large écho.

5- BUDGET - RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES :

La Cinémathèque Marocaine, qui devait fonctionner en établissement autonome, a multiplié les démarches pour aboutir à une indépendance vis à vis de la maison mère, en l'occurrence le Centre Cinématographique Marocain. Des mesures ont été annoncées pour concrétiser cette autonomie, seulement, elles n'ont pas encore vu le jour.

S'agissant du budget, une partie de celui du C.C.M. est prélevée pour assurer le fonctionnement de la Cinémathèque. Cependant, ce budget n'est pas destiné à l'achat des films, ce qui réduit les activités de la Cinémathèque et entrave son rayonnement à l'échelle nationale et internationale.

Néanmoins, la Cinémathèque Marocaine continuera à revendiquer son autonomie, seule garante de son bon fonctionnement et de son rayonnement.

6- RELATIONS INTERNATIONALES :

Les principales relations entretenues par la Cinémathèque Marocaine concernent soit la FIAF et quelques uns de ses membres, soit des organismes publics et privés (échanges d'informations et de services, participation à l'acquisition de films, ...)

7- DIVERS :

La fréquentation de la salle de projection reste très inférieure à ce qui était prévu depuis le démarrage de la Cinémathèque. Tout en cherchant les remèdes pour pallier à cette situation, la période passée est encore insuffisante pour attirer un public régulier et nombreux. De même, la situation juridique et financière de la Cinémathèque Marocaine ne lui permet pas d'initier et d'engager toutes les actions de promotion et sensibilisation nécessaires à son rayonnement.



الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

التراث السينمائي، ذاكرة حية للإنسانية PATRIMOINE CINÉMATOGRAPHIQUE. MÉMOIRE VIVANTE DE L'HUMANITÉ

Annexe 1

Buts de l'institution

- ♦ Recherche, acquisition, archivage, voire restauration du patrimoine cinématographique, quel qu'en soit l'origine ou le support,
- ♦ Programmation régulière de films par thèmes, cycles, hommages, etc...
- ♦ Edition de publication et diffusion d'informations par le biais de brochures, dépliants et catalogues,
- ♦ Acquisition d'ouvrages, de photos, d'affiches et tout document traitant du cinéma (écrit et audiovisuel),
- ♦ Acquisition et mise en état d'anciens appareils : caméras, projecteurs, en vue d'équiper le musée,
- ♦ Organisation ou participation à toute manifestation cinématographique à but culturel et promotionnel,
- ♦ Partenariat et échanges avec toute institution concernée par les mêmes préoccupations, nationale ou internationale.

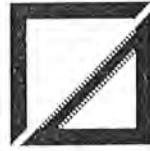


الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

التراث السينمائي، ذاكرة حية للإنسانية MEMOIRE VIVANTE DE L'HUMANITE CINEMATOGRAPHIQUE

Annexe 2

- ◇ La famille d'un cinéaste défunt, en l'occurrence Larbi BENCHEKROUN (1930 - 1984), a remis à la Cinémathèque Marocaine une partie des rushes des films réalisés par ce dernier,
- ◇ De même, le cinéaste Mohamed OSFOUR, l'un des pionniers des cinéastes marocains, a remis à la Cinémathèque, en guise de don :
 - une partie des films qu'il a réalisés en 16, 9,5 et 8 mm en vue de leur restauration,
 - une partie de ses équipements cinématographiques pour le musée,
 - une partie de sa documentation personnelle relative à sa carrière
- ◇ La Cinémathèque Marocaine reçoit régulièrement de la part des distributeurs, les copies de certains films en fin de droits.



الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

الشرائح السينمائي، ذاكرة حية للإنسانية PATRIMOINE CINEMATOGRAPHIQUE, MEMOIRE VIVANTE DE L'HUMANITE

Annexe 3

Avantages d'être membre de la FIAF

Comme nous l'avons mentionné dans le rapport de l'année 1997, nous estimons

- * Appartenir à une grande famille internationale partageant les mêmes préoccupations et poursuivant les mêmes buts,
- * Bénéficier de l'expérience et du savoir faire des cinémathèques plus anciennes,
- * S'inspirer des recommandations des congrès et des travaux de commissions,
- * Entretenir des relations plus étroites avec l'ensemble des membres,
- * S'appuyer sur le soutien moral et matériel de la FIAF pour le développement de la Cinémathèque Marocaine (un des principaux buts de la Fédération).

Mais les résultats ne sont pas à la hauteur de nos ambitions, et ce malgré notre présence assidue aux congrès depuis notre adhésion en 1996, ainsi que la régularité de nos cotisations et de nos rapport d'activités.

ANNUAL REPORT: 1998

I – ACQUISITIONS OF THE YEAR

Documentary films were the most important deposits during 1998. Collections such as *Amaral Neto, o Repórter* released through television during the sixties and late seventies as well as Isaac Rosemberg's *Coisas do Brasil* series of short documentary films screened in movie theaters before the main feature, during the fifties through early eighties, were added to the holdings of Cinemateca do MAM. Those films express the official view of the country and were sponsored by the military government, during the dictatorship era. About 80% of the *Coisas do Brasil* total output were lost due to improper archival conditions at the producer's premises, only about 1500 cans remain in fair conditions and those were deposited within the Archive. *Amaral Neto* losses were about 5% and most part of the films is in good shape.

Another important collection deposited was *Vale do Rio Doce Company*, one of the world largest mining state companies, which had a small film unit that recorded all its operations. After its privatization the film unit was dismantled and about 2000 cans were donated. Also important collections of amateur films such as Ricardo Boechat very famous journalist, as well as Joanna Fomm, television and movie actress, were deposited.

Original negatives of the current production, features and documentaries kept flowing during 1998. About 150 new titles were added with emphasis on *Como Nascem os Anjos* by Murillo Salles, *For All* by Buza Ferraz and Luis Carlos Lacerda.

II – PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Lack of funding as well as financial troubles suffered by the Museu de Arte Moderna, plus the rising costs of film preservation resulted on a very few titles preserved. Associations with other institutions were emphasized, such as Fundação Nacional de Arte (Funarte). Two new optical printers were developed and are now



CINEMATECA

being tested. Those machines will allow the archive, in the near future, not only to print 35 to 35mm, but 16 to 16 mm, 9,5 to 16mm, regular 8 to 16mm and super 8 to 16 or 35mm. The machine, already in use, was responsible for the restoration of two newsreels as well as part of one feature all heavily shrunken. These restoration projects were sponsored by Centro Cultural Banco do Brasil (CCBB), the cultural branch of the state owned official bank, associated with Cinemateca do MAM since 1990. The end of 1998 marked the beginning of the construction of a new negative and preprint materials vault that we hope became fully operative by the end of 1999.

III – CATALOGUING, DOCUMENTATION AND RESEARCH

Big changes occurred with this department during 1998. Physical rearrangement as well as a new cataloging project has been developed. New database including the one, which will manage the film collection, was created. Two hundred new books and about 150 periodicals were added to the collection.

IV – FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

Changes in the Direction of the Museu de Arte Moderna and in the Cinemateca resulted in new trends in exhibitions and programming. The number of screenings was reduced and the policy of showing great retrospectives was adopted. Even so some remarkable exhibitions took place, such as the centennial of Eisenstein, Brecht and Arletty. The biggest success however was the exhibition of Camille Claudel directed by Bruno Nuytten, linked with an exposition of Camille's sculptures.

V – BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The beginning of 1998 found Cinemateca near bankruptcy, this situation, however was reverted when the new direction took over. A big reformulation started at first in the staff and, after, in the working conditions, aims etc. The restoration of the archive premises becomes the first priority. The construction of the new 400



square meters negative and preprint vault will start at January 1999. The restoration laboratory is the second priority; the first optical printer 35 to 35mm for shrunken films is now in operation. Two more are being assembled.

Even with the big crisis and the almost halt in its activities, the Archive kept the image research, supported film festivals, restored some titles and renewed the agreement with Centro Cultural Banco do Brasil (CCBB) for film restoration program in 1999

The relationship with government agencies, such as Secretaria do Audiovisual (Audiovisual Office) was somehow improved. The Cinemateca contributed with the Brazilian film retrospective *Cinema Novo and beyond*, that took place in New York City at MOMA, partially sponsored by that Office, supplying some negatives for new prints as well as documentation materials.

The partnership with RIOFILME, the municipality of Rio owned film Distribution Company, was established and this new sponsor will increase not only the restoration activities, but also the documentation research and exhibitions.

VI – INTERNATIONAL RELATIONS

Cinemateca do Mam supplied prints for some Festivals in Europe, such as Cineclube da Beira and Fantasporto in Portugal; attended the last FIAF Congress in Prague and had the special honor to welcome Mr. Ivan Trujillo Bolio, FIAF vice president in September 1998.

VII – SPECIAL EVENTS

Beyond the change in the Archive and the Museum staff the most important event this year, some others must be mentioned. The Sociedade Brasileira de Pesquisadores de Cinema (Brazilian Society of film researchers) invited one of the members of the staff to take part in its Direction board.

The Archive also collaborated with Canal Brasil, a cable TV channel that programs only Brazilian films supplied more than one hundred features and documentaries to be broadcasted.

Rochester

George Eastman House, Motion Picture Department

1. Survey. The following are the areas of the most significant development in the Department's activities:

Conservation and Storage. The upgrade of our vaults for acetate and polyester prints was completed with the acquisition of new equipment, enabling us to bring the entire complex to a temperature of 45 degrees Fahrenheit and 30% relative humidity. With this further innovation, which follows the setup of movable compact shelving in all the acetate and polyester vaults, renewal of all non-nitrate storage is now complete to the best possible standards within the Museum building. The Museum is now in the process of designing the expansion of the nitrate vaults in the Louis B. Mayer Conservation Center in order to double its capacity.

The L. Jeffrey Selznick School of Film Preservation. On June 26, 1998, graduation ceremonies at the end of the second year in our archival training program were held for the twelve students from Switzerland, Canada, Singapore, Italy, and the United States. Since then, all the students from the first and second year of the School have found employment in private and public archives and laboratories. 1998 graduate, Simona Monizza of Italy, is now working at the National Film and Television Archive in Berkhamstead. Given the success of the course, the agency responsible for funding of the Selznick School - The Louis B. Mayer Foundation - has decided to extend its financial support until the year 2004. The number of students attending the one-year program has further expanded. 1998-1999 students come from Norway, Spain, Canada, Italy, China, and the United States. The Chinese representative in the School is Mr. Liu Dong, from the China Film Archive. Applications are now being received for the academic year 1999-2000. The school is also accepting enrollments from FIAF staff members for shorter teaching modules within the School in order to accommodate individual needs on specific topics. Applicants are invited to contact the Museum's secretariat for details.

The 1998 FIAF Summer School. For the first time in the American continent, the three-week course in archival training was held at the Museum between June 8 and 26. Twenty-seven students from eighteen countries attended the teaching sessions in the Museum's main premises and at the Louis B. Mayer Conservation Center. Portions of the course were also held at the Library of Congress Conservation Center in Dayton, Ohio. Several colleagues from FIAF affiliates participated in this exciting event as instructors, lecturers, and workshop coordinators. (A selected list of participants from FIAF archives is included at the end of this report.) We wish to express our gratitude to all the individuals and institutions in FIAF whose invaluable contribution made the 1998 Summer School a great success, and a memorable experience for all the Museum staff. As with past venues of the Summer School (London and Berlin), we look forward to again hosting the FIAF Summer School in the future.

2. Acquisitions. New acquisition through gift and deposit included 5,489 film elements in 35mm, 16mm and 70mm. As in past years, a major contributor to the growth of our collection was Martin Scorsese. The majority of the films acquired in 1998 were classic, mainstream Hollywood films, and foreign productions. The following examples represent the range of materials selected for inclusion in our collections. After several months of discussion among Karen Latham Everson, the Tisch School of the Arts at New York University, and the Museum, the *William K. Everson Collection* has become part of the Museum's collection as a permanent deposit from NYU, owner of the material. This massive collection of 16mm prints, gathered by the late Mr. Everson over several decades, includes items ranging from classics of the silent era to early sound productions. The Everson Collection is one of the most prestigious private collections ever assembled in the United States. Its holdings have been used by generations of scholars for study and research purposes at a time when film archives were not as open to the public as they are today. Moreover, the Everson Collection includes a large number of prints that are unique, or do not exist in any other copy in the United States. An extraordinary case in point is a series of films produced by the Fox Film Corporation. Several years ago, Mr. Everson was given the opportunity to create duplicates from these films shortly before Fox decided to destroy the nitrate prints. Some of these films do not exist in any other form; in some cases, other prints exist but they are inferior in quality to the Everson prints. *The Spike Lee Collection*: director Spike Lee

visited the Museum on April 26, 1998 as a visiting lecturer, and proposed to offer his personal prints to the George Eastman House. His collection includes the only 70mm print of *Malcolm X* (1992). This acquisition adds an important name to the list of directors committed to the preservation activity of the Museum. *The David William Eve Collection*: a private collector from Bolton, England, Mr. David William Eve has located a small group of early American films in nitrate prints. This is a rather extraordinary find, as most of the titles on the list he submitted are not known to be held by any FIAF archive. The gem of the collection is a Kinemacolor reel from a 1913 adaptation of Nathaniel Hawthorne's classic novel *The Scarlet Letter*. *Tian Ming* (Sun Yu, 1936): Mr. Chen Jingliang, Director of the China Film Archive, has given the Museum a great opportunity to acquire the undisputed masterwork of Chinese silent cinema. It's a mesmerizing story of love and war, displaying strong echoes from Frank Borzage's *7th Heaven* and the set design of the Fox studios in the late twenties. A stunning evidence of the visual sophistication reached by Chinese cinema in the age of the classical Hollywood style, this landmark film is also a poignant romance, as compelling as the best work of Douglas Sirk and Frank Capra. *Saint Jack* (Peter Bogdanovich, 1979): as promised during his recent visit to George Eastman House, director Peter Bogdanovich has donated his personal print of the X-rated version of *Saint Jack*. Another visiting filmmaker, Dennis Hopper, has given the Museum his entire holdings (original negative, prints, rushes, outtakes) of his cult classic *The Last Movie* (1971).

3. Preservation. Support from public agencies, matched with private donations, allowed the Museum to deal with the most urgent projects. What follows is a sample list of highlights from restoration projects completed in 1998. *The Shakedown* (William Wyler, 1928). Acquired from a private collector in the United States, this urban melodrama represent a crucial work of transition from the routine westerns directed by Wyler in the mid-teens and his masterwork *Hell's Heroes* (1930). The film is a remarkable blend of restrained acting style and stunning camerawork, culminating in some flamboyant crane shots of exteriors. **Theda Bara's *The Stain*** (Frank Powell, 1914). Donated by a private collector in Australia, *The Stain* marks the screen debut of legendary actress Theda Bara, most of whose films are believed lost. **Walt Disney's *Alice's Spanish Guitar*** (Ubbe Iwerks, 1926). Our search for the "lost" films of Walt Disney resulted in the discovery and acquisition of a pristine 35mm nitrate print of this short, a mixture of animation and live action in the tradition of the *Alice in Wonderland* series. **George Méliès' *Les Fromages Automobiles*** (1907). Ms. Catherine Cormon, a student of the Selznick School of Film Preservation, was given the assignment to restore this newly found comedy from the Magician of Montreuil, whose discovery is a welcome addition to the Museum's large collection of Méliès' films. ***A Dream of Fair Women*** (Murray Garsson, 1920; directed by Wilfred North). Hollywood having fun is the premise of this filming of a beauty contest spoof, in that the presenters are some of the silent era's biggest superstars. Figures noted for their senses of humor, such as Douglas Fairbanks, are joined in the clowning by stars who were definitely *not* comic actors, like Lon Chaney. ***The Night Club*** (Paramount, 1925; co-written by William C. DeMille; directed by Paul Iribe and Frank Urson). Raymond Griffith is now regarded as the fifth great silent comedian alongside Chaplin, Keaton, Lloyd, and Langdon. His unflappable elegance in the face of the most absurd adversities made him one of the most popular players of the 1920s. Unfortunately, only four of his starring features survive intact. *The Night Club*, which was Griffith's starring debut for Paramount, is a light-spirited tale of a man-about-town who abjures women completely after being deserted by his bride at the altar. This simple premise provides the basis for an insanely detailed comedy, with wide-ranging locales and numerous intricate gags, not the least of which is a framing gag which occurs at the beginning and end of the film, wrapping the entire production in an exceptionally neat and satisfying package. Two groups of **Martin Scorsese Home Movies** were also restored in 1998. The first is a set of 16mm reels shot in the 1940s in New York City, showing Scorsese's parents and relatives. The other one is a series of Super8 films shot during the filming of *Raging Bull* (1980), showing Robert De Niro being coached in the boxing ring for his role of Jake La Motta. Last but not least, preservation was completed on the only known first-generation print with original tinting of

Fritz Lang's *Metropolis*, from the National Film and Sound Archive of Canberra. This nitrate copy of exceptional visual quality, with English intertitles and a prologue especially made for the English-speaking audience, constitutes the best available evidence of the film's pictorial glory. Our colleague Enno Patalas came to the Museum in order to inspect the material, and confirmed the remarkable value of this item for a reconstruction of the cultural history of the film.

4. Cataloguing, Documentation, Research. In the Motion Picture Study Center, 106 films were screened by researchers and 45 persons made use of stills and paper ephemera collections. In the cataloguing department, a total of 320 records were added to the GEH database. As in previous years, our cataloguer has been working on the database with the help of students, volunteers and interns to retrieve credits from the films themselves. In addition to the four existing viewing tables, researchers and students are now able to consult 35mm films on a new two-screen Steenbeck machine with video transfer capability.

5. Film Showings and Exhibitions. Attendance at the Dryden Theatre remains strong and stable, with an average 1998 attendance of 105 people per screening -- the second highest average of the past twenty years. A total of 430 titles were screened in over 283 programs at the Dryden and Curtis Theatres. Retrospectives and director monograph series included: "*Fritz Lang in Hollywood*"; "*Israel 50*"; "*Fight the Power: The Films of Spike Lee*"; "*Mondo Bizarro*"; "*Duck, You Sucker: A 3-D Filmfest*"; "*Classic Hitchcock*"; "*The Golden Age of Screwball*"; "*Life as Art: A Dennis Hopper Retrospective*"; "*Susumu Hani Rediscovered*"; "*Cinema Hungary*", and our year long "*In Living Color*" series. *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 9th Annual Rochester Labor Film Series* was co-sponsored with the Rochester Labor Council and ran weekly, October through November. *Image Out: The 6th Annual Rochester Lesbian & Gay Film & Video Festival* is a week-long event in October co-organized with the Gay Alliance of Genesee Valley. In August, the Dryden Theatre hosted a two-day screening of rare films from our collection, arranged and programmed by the Toronto Film Society. The Dryden Theatre hosted numerous visiting filmmakers and their work throughout 1998. They include **John Greyson, Kirby Dick, Spike Lee, Peter Bogdanovich, Catherine Wyler, Peter Lynch, Jennifer Reeves, Sadie Benning, Lloyd Kaufman, and Dennis Hopper**. As part of our month-long Civil Rights series in January, visiting scholar Gerald O'Grady presented James Blue's documentary *The March on Washington* (1963). In March, we presented the US premiere of *Tian Ming* (Sun Yu, 1933), recently acquired from our colleagues of the China Film Archive. Director **Spike Lee** was on hand in April to host his documentary *4 Little Girls* (1997). In October, we presented the newly restored *Becky Sharp* (1935), in its UCLA restored copy. And in November, actor/director/photographer/collector **Dennis Hopper** hosted a screening of *Carried Away* (1996) and was presented the title of George Eastman Honorary Scholar.

6. Budgetary Matters. A new inter-archival funding project, held under the aegis of the National Film Preservation Foundation, is bringing new hope to an otherwise problematic situation in public funding. As government income from the National Endowment for the Arts for film preservation and exhibition is still kept to a minimum, private funders continue to sustain our preservation activity. As in past years, the Film Foundation and Sony Pictures Entertainment 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 awarded by Hugh H. Hefner of Playboy Enterprises, Isabella Rossellini, the David and Lucile Packard Foundation for the upgrading of the temperature and humidity levels in our acetate and polyester film vaults and the continuation of the vault management services position. Many smaller grants and donations designated to support 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 with the museum, thus enabling us to hire a part-time programmer in addition to our full-time position.

7. International Relations. GEH Motion Picture Department archival prints were sent out to 86 national and international organizations for screenings. Several colleagues from the United States and abroad visited the Museum in 1998. Among them were Ms. Bjorg Simonsen and Ms. Sissel Nilsen, respectively Director of the Film Division in Mo I Rana and the Oslo branch of the National Library of Norway; David Francis, Patrick Loughney, Ken Weissman and James Cozart (Library of Congress); Nicola Mazzanti (*L'immagine ritrovata*, Cineteca di Bologna); Mary Lea Bandy (Museum of Modern Art); Michael Friend (Academy Film Archive); Gregory Lukow (American Film Institute); Eddie Richmond and Robert Gitt (UCLA Film and Television Archive); Ray Edmondson (National Film and Sound Archive, Canberra); Clyde Jeavons and Henning Schou (National Film and Television Archive). Dr. Paolo Cherchi Usai attended the FIAF annual meeting in Prague and the Executive Committee meeting in San Juan, Puerto Rico. He also attended, alone or together with assistant curator Edward Stratmann, the Telluride Film Festival (September), the Syracuse Cinefest (March), the AMIA annual meeting in Miami (December) and the Pordenone Silent Film Festival (October), where Mr. Stratmann was awarded, respectively, with the Dan and Kathy Leab Award and the Silent Film Festival Silver Medal for life achievement in film preservation. In late December, Dr. Cherchi Usai traveled on a mission to Baku on behalf of UNESCO for a feasibility study on the development of a film archive in the Republic of Azerbaijan.

CINETECA NAZIONALE, ROMA

The law, decreed the 18th of November 1997, transforming the public body "Centro Sperimentale di Cinematografia" into the private foundation **Scuola Nazionale di Cinema** (National Film School-SNC), has been in effect since 1998 with the government nomination of the new **president** of the SNC, Lino Miccichè and of the new **Board of Directors**, composed of Orio Caldiron, Caterina d'Amico, Carlo di Carlo and Alberto Farassino, as well as Miccichè, who presides it. The position of the current Director General, Angelo Libertini, has been confirmed.

The Board of Directors has appointed the **Scientific Committee**, composed of Gianni Amelio, Francesco Casetti and Lorenzo Cuccu, in addition to the new **Director of the Cineteca Nazionale** (National Film Library-CN), Adriano Aprà, as well as Miccichè, who presides it.

The scientific committee will be integrated with the directors of the other Sectors of the SNC, yet to be appointed.

Finally, the heads of the various departments of the CN have been appointed or confirmed: Mario Musumeci, for the department of conservation, preservation and restoration; Irene Proietti for the administration department (both already members of the CN staff); and Sergio Toffetti, for the department of acquisitions and circulation (he also substitutes the director if he is not available), and Elisabetta Bruscolini, for the photos and posters libraries.

The decreed law states that the CN "will provide for the restoration of national cinema works; for collecting and preserving national and international cinema works, with special regard for those works included in the public register of cinematography, as well as the safe-keeping of the negatives of works of cinema in the case of films benefiting from the guarantee fund and in other cases prescribed by the law. It will carry out research activity, also in support of and in coordination with the sector for training, research and experimentation; it will provide for the circulation of the knowledge and the study of collected material and will coordinate, ensuring forms of consultation with local authorities and their film archives, the activity of public film libraries and private ones benefiting from public funding; the latter will forward data relevant to the film material in their possession to the Cineteca Nazionale."

Implementation has been given way to the part of the law stating that the CN will be responsible for the coordination of the activities of other film archives with the institution (starting from July) of the **Sistema Cinetecario Italiano / Coordinamento delle Cineteche Italiane** (Italian Film Archives System / Coordination of Italian Film Archives). This has so far involved the actual and provisional members of FIAF: Cineteca Italiana (Milan), Museo Nazionale del Cinema (Turin), Cineteca del Comune di Bologna, Cineteca del Friuli (Gemona). In the various meetings which have taken place, various issues arose on which profitable agreements have been reached. This gives considerable hope for the future accomplishment of joint projects. This coordination will gradually be extended to other film libraries and archives.

It is useful to point out that the radical structural changes of 1998 have only begun giving results this year, while a substantial increase in activity is expected for 1999.

1. Acquisitions

The CN benefits (and has been benefiting since 1965, and in different forms since 1949) from the compulsory **legal deposit** of a positive copy of all feature films which have obtained Italian nationality and of all shorts having obtained a quality prize, as well as the authorisation for their cultural circulation 5 years after their having been deposited with the CN. In particular, for feature films having obtained a quality prize, it has been made compulsory,

CINETECA NAZIONALE, ROMA

since 1965, to deposit with the CN a second positive copy and a duplicate copy (dupe), or alternatively, to allow free access to the CN to the original negative.

Furthermore, for feature films which have obtained state funding in the form of advances, as contemplated by several laws, as from 1980 - if these advances, as is very common, have not been reimbursed - the property of both all original materials (negatives etc.) and rights, including commercial rights, is transferred to the SNC.

In 1998 the following material has been acquired:

- 21 feature films in the 'quality prize' category, among which Carlo Lizzani's **Celluloide**, **Lamerica** by Gianni Amelio, **La seconda volta** by Mimmo Calopresti and Theo Angelopoulos' **Lo sguardo di Ulisse**.
- 60 feature films in the category 'state-funding in the form of advances' (for 36 of which material has also been delivered): among these **Basta! Ci faccio un film** by Luciano Emmer, Sergio Rubini's **La stazione** and **Uova di Garofano** by Silvano Agosti.
- No feature films or shorts have been acquired this year for the general legal deposit (it is to be pointed out that deposit on behalf of appointed government bodies does not have immediate effect, nor does it take place year by year, but over multi-year 'sets'; the most recent set was delivered in 1996 for feature films produced between 1982 and 1988 and for shorts produced between 1993 and 1994. We expect to receive feature films produced between 1989 and 1990 around 360 - in 1999, as well as several shorts).

Furthermore, it is optional for the appointed governing bodies to deposit with the CN the positive copies of dubbed (and in some rare cases subtitled) foreign films. In this case too (because of the same mechanisms previously described) no film has been acquired by the CN for the year 1998.

As far as fiduciary deposits are concerned 2 feature films have been acquired as well as various 8mm and 16mm material by the experimental film-maker Piero Bargellini.

The following have also been acquired:

- 1 feature film (**Zingari** by Mario Almirante, 1920) as part of an exchange with the Filmoteka Narodowa of Warsaw.
- 7 positive copies dubbed into Italian of 70mm films entrusted in the form of permanent deposit by 20th Century-Fox.
- 47 nitrate negatives and duplicates of Italian and foreign feature films acquired from a private collection.

In addition, material (negative and positive) has been acquired of around 50 titles and video master copies of around 20 titles of films (mainly shorts) made by the students of the Formation, research and experimentation sector of the SNC.

Finally, 10 shorts and 8 feature films have been restored (**L'armata azzurra** by Righelli, **La cantante dell'opera** by Malasomma, **La scala** by Righelli and also, as part of the project denominated "Adopt a Film", which involves financial contributions from Italian city authorities, **1860** by Blasetti, the "long" version - 8' longer - of **Paisà** by Rossellini and **La rosa di Bagdad**, a cartoon by Anton Gino Domeneghini).

The CN has also contributed, with other bodies, to the restoration of **Il deserto dei Tartari** by Zurlini, **Il Deserto rosso** by Antonioni, **I delfini** by Maselli, **Signore e signori** by Germi, **Miracolo a Milano** by De Sica.

4 feature films have been preserved (**Il bandito** by Lattuada, **Diario di una schizofrenica** by Nelo Risi, **In campagna è caduta una stella** by Eduardo De Filippo, **La serva padrona** by Mannini).

Thanks to the access to negatives granted by those entitled to them, the CN has acquired for its collection the following titles: **I misteri di Roma**, supervised by Zavattini (restored), **La ragazza in vetrina** by Luciano Emmer (the first phase of the restoration of the full-length

CINETECA NAZIONALE, ROMA

French version has begun from the dupe negative made available by the French rights holder), **Matti da slegare**, a documentary film by Bellocchio, Agosti, Rulli and Petraglia, **La neve nel bicchiere** by Florestano Vancini (positive copies have been printed for both).

Finally, new copies for circulation of 20 films, both features and shorts, have been reprinted. As far as **videos** are concerned (other than those made by SNC students), some 10 titles have been acquired (on VHS and U-MATIC support) and an average of 100 VHS and/or Beta versions of films in our possession have been made with our telecinema (50 of which to satisfy requests on behalf of their makers and the remainder to allow access to users and students of the SNC).

2. Cataloguing, Documentation, Research

The CN is proceeding with the analytical data-processed cataloguing (including informations on the vault location, the types of material required and, in appropriate cases, on the state of safe-keeping) of the CN's possessions: all these data are registered onto a new data base system, called 'Highway'. The CN has already completed this for circulating films and it has begun that for other films, with a total of around 2000 "master" data-sheets (those relative to titles) and 6000 "off-spring" data-sheets (relative to single pieces of information related to each title: negatives, duplicates, positive copies, trailers).

Furthermore, the historian Riccardo Redi has completed for the CN the viewing, identification and description (including film data, plot and state of preservation of the relevant material) of our **silent films** (nitrate and safety). It is the intention of the CN to make these available to FIAF and to other film archives interested in this initiative.

As far as the **non-film sector** is concerned, the **photos and posters libraries** have received new momentum with the appointment of a new director, the results of which will become particularly visible in 1999. In 1998 the estate of the set photographer Osvaldo Civirani was acquired (including rights); it consists of around 3500 negatives made on the set of over 100 films shot between the 40s and the 70s. Negotiations are also underway with other photographers as well as with collectors of photographs and promotional material in general with the aim of acquiring material or perfecting the terms which will make consultation possible with the CN.

The cataloguing of material belonging to the Rizzoli/Cineriz estate has nearly been completed and the processing of all data relevant to photographs from the archive is also underway.

All material in possession of the archives is being analysed in order to establish its quality and condition, so that restoration can be carried out if necessary.

Furthermore, a project for the data-processed management of the entire archive has been perfected; this will allow for the digitalization of all material and includes a program especially studied for cataloguing, thus completely separating reference from preservation, safeguarding originals and making research easier. Last December, following contacts with the Soprintendenza Archivistica (Superintendent of the Archives), the Photos and Posters Libraries were listed as of considerable historical importance.

With regard to the **book library and publishing sector**, it is separate from the CN, but of course closely related to it.

The following material has been acquired for 1998:

- 1078 books
- 131 new subscriptions or exchanges of periodicals
- 1032 screenplays (legal deposit)

CINETECA NAZIONALE, ROMA

In relation to publications, the CN is publishing a **bilingual (Italian/English) monthly** with information on its main activities, **SNC Notizie/News**, of which two issues have come out in 1998: n° 1 (September) and n° 2 (November-December).

In the book library and publishing sector initiatives planned by the previous management are near completion; they include:

- Issues n° 1, January-March and n° 2-3, April-September 1998 (a monograph on "'68 e dintorni" <'68 and thereabouts>) of the quarterly **Bianco e Nero**. Issue n° 4 have then come out, care of the new editorial board, in January 1999. The 6 (instead of 4) issues of 1999 will come out with a new look and with a new publisher;
- the volumes **Attraverso Il Novecento** ("Across the 20th Century"), a collection of writings by Carlo Lizzani, and **Mario Serandrei, gli scritti, un film: "Giorni di gloria"**, containing the writings from the well known film editor and also the screenplay taken from the film (restored by the CN in 1997) supervised by Serandrei and to which Luchino Visconti, Giuseppe De Santis and Marcello Pagliero contributed.

3. Showings

It has been decided to open a CN movie theatre in Rome which will be inaugurated during the Autumn-Winter season of 1999.

As far as **circulation abroad** is concerned, around 160 films in all have been presented; among these 20 were restored prints (e.g. Rossellini's **Paisà**, Fellini's **Amarcord**, Gallone-Palermi's **Gli ultimi giorni di Pompei**, Visconti's **La terra trema** and De Sica's **Sciuscià**).

The main exhibitions to which the CN has loaned its films are:

- Huesca Shorts Festival (June): 15 shorts
- Locarno Festival (August): 5 Bellocchio films
- Annecy Festival (September): 5 films
- San Sebastian Festival (September): 26 films of '50s Italian Comedy
- Valencia Festival (October): 4 Fellini films
- Bruxelles Exhibition of Italian Film
- Barcelona (November): 5 Zavattini films
- Toulouse (December): 9 Comencini films
- La Habana (December): 10 Pasolini films.
- Cinémathèque Française (December-March 1999): 31 films

As far as **circulation in Italy** is concerned, we have lent around 1000 films, 25 of which restored, to film clubs, festivals and various associations. Among the main exhibitions are the following:

- Palazzo delle Esposizioni, Rome: Dostoevskij Perspective (January), Ettore Scola (October), Gian Maria Volonté (November), Cinema and Music (December), Lattuada (December).
- Pesaro International Exhibition of New Cinema (June): 30 Italian films of the '80s.
- S. Benedetto del Tronto Documentary Festival (July): Rosi retrospective.
- "Cinema Ritrovato" ("Rediscovered Cinema"), Bologna (July): with the presentation of restored copies of **Excelsior** by Luca Comerio and of films produced by Cines Pittaluga in the early years of sound (8 shorts, among which **Littoria** and **Mussolinia di Sardegna** by Matarazzo and 3 feature films, **La scala** and **L'armata azzurra** by Gennaro Righelli and **La cantante dell'opera** by Nunzio Malasomma).
- Venice Film Festival (September): preview of the restored copies of **Paisà** and **La Rosa di Bagdad**.

CINETECA NAZIONALE, ROMA

- '68 e dintorni/ '68 and Thereabouts, exhibition in various locations organized by the Venice Film Festival: 20 films.

In addition the CN has allowed students and scholars to see around 600 films on request, on a moviola.

Those entitled have been allowed direct access to our materials for work produced externally, for a total of 25 titles, including restorations carried out mainly by other bodies.

Access has been allowed (with the authorisation of those entitled) to materials of ours for the insertion of extracts in films being made, for a total of 100 titles (in relation to around 10 different projects). 50 copies of titles in our possession have been copied onto VHS on request from the makers of the films as a service contemplated by our regulations. To cater to the needs of the students and teachers of our school, around 300 films have been shown in our projection room.

4. Administration & Budget. Relations with the Authorities

The 1997 budget was confirmed, thus granting the CN the funds required for carrying on its activities, with particular regards to preservation.

5. International Relations

Among those taking part in the FIAF congress in Prague were Angelo Libertini and the new member of the Board of Directors, Alberto Farassino. The CN's director, Adriano Aprà, took part in the ACE convention in Strasbourg (together with Mario Musumeci) and made a contribution to a conference on a restoration organized by the Annecy festival. Finally, in another section of this report a film exchange with the Filmoteka Narodowa in Warsaw has already been pointed out.

ARCHIVO DE IMAGENES EN MOVIMIENTO
SAN JUAN, PUERTO RICO

1998 ANNUAL REPORT

I. Acquisitions

The Archivo de Imágenes en Movimiento, AIM, as the legal depository for all public documents in film format with permanent value to the People of Puerto Rico continued to acquire film and videotape works from different government agencies. Other sources for acquisition are film directors and private entities. In 1998, three new films and 210 in video format were added to the archives collection. In addition, film director and Academy Award nominee, Jacobo Morales donated the negatives of his films to the AIM. Other supportive materials such as: books, periodicals, posters, stills and clippings, were also added to the collection.

II. Progress and Problems in Preservation

Considering the high costs for film restoration services and the lack of commercial laboratories in Puerto Rico, the AIM established a formal agreement with the Fimoteca de la UNAM for black & white film restoration projects. In 1998 were restored one film, *El otro camino*, (1960, b/w, dir. Oscar Orzabal) and two hours from the *Kresto Denia* newsreels produced by in the 1950's.

The Archives continued with its preservation program mainly through the inspection of films and video. We have developed a list of films that area a priority for preservation. Recently, we found that some of the materials from our primary collection, housed in our main vault, have developed the vinegar syndrome. The contaminated material its being removed from the vault and placed in an interim deposit. It will be later copy at the UNAM facilities.

Video duplication services are done at our in-house facilities and are in high demand. We also acquired the following equipment for our laboratory: Beta inspection and duplication equipment.

III. Cataloguing, Documentation and Research

Our card catalog consists of 3,500 entries. The staff at the AIM continues the data entry of the catalog in a computer system. So far, we have 580 records in the system. This year we have catalogued approximately a 15 per cent of our total holdings.

All of our holdings were widely used throughout the year for the commemoration of the 100 years of the Hispanic American War and its impact in Puerto Rico. Researchers and journalist from all over the world (BBC, CNN, TVE, NBC, ABC, etc.) requested footage and other materials related to that important historical event.

IV. Film Showings, Exhibitions and Publications

The Puerto Rico General Archives and the AIM continue its collaboration with the *San Juan Cinemafest* and other local entities that promotes cinema. For example: Co-sponsored the series "*Cine Tertulia*" with the *Fundación Luis Muñoz Marín*. Various films of the 1950's from the *División de Educación a la Comunidad* were screened. Group discussions followed the film presentation. (March 1998).

Hosted the "National Film Registry Tour" sponsored by the Library of Congress. The opening event was dedicated to Director Jacobo Morales. We also had the honor of having Mr. David Francis for the opening event, which also gave a lecture, at a local university, on the importance of film preservation. (August 27-30, 1998).

Co-sponsored with filmmaker José Artemio Torres and *Linterna Mágica* the film series: "*Cine y Literatura*". The series included productions from Latin America, United States and Europe. (September 10-17, 1998).

Co-sponsored with the *Banco Bilbao Vizcaya* the film and memorabilia exhibit: "*Amílcar Tirado: 50 años de cine y sueños*" in honor of the Director and Producer Amílcar Tirado. (September 10-27, 1998).

Coordinated the *Muestra de cine puertorriqueño* as part of the *Feria Internacional del Libro* in Guadalajara, México. This book fair was dedicated to Puerto Rico. We had the collaboration of the Filmoteca de la UNAM and the Universidad de Guadalajara. Six films and three shorts were presented in the program. Film Director Jacobo Morales was invited to give a lecture "One

hundred years of Puerto Rican Cinema" at the Universidad de Guadalajara. He was also present at the opening reception and for the screening of his most recent film "*Linda Sara*". (November 27-29, 1998).

Sponsored the participation of three main Puerto Rican Photographers at the *Festival International Photographie et Vidéo: Festival des 3 Continents*, in Nantes, France. The works of Nelky Gonzáles Pérez, Víctor Vázquez and an Héctor Méndez Caratini Retrospective were present at this important Festival. (November - December, 1998).

The Filmoteca de la UNAM and the AIM published the Spanish translation of *The FIAF Cataloguing Rules for Film Archives*. This joint collaboration produced five hundred (500) copies of this book. The publication was distributed to FIAF Members in the 1998 Congress. AIM has also been distributing it locally and to interest parties in the United States.

V. Budgetary Matters, Relations with Governmental Authorities

For fiscal year 1998-99, we received from the Institute of Puerto Rican Culture the same budget as the previous year. Income obtained from services and allocations from other budget areas of the Archivo General de Puerto Rico has kept the AIM growing.

Of significant importance is the Governor's budget assignment for the restoration of our present facilities. As of July 1998, \$12 million dollars were assigned for a major restoration and rehabilitation of our 19th century building. After the completion of this project (year 2001) we will have triple our present space. This project will include the construction of an auditorium for 120 people, exhibit areas and conservation laboratories.

VI. International Relations

The General Archivist, Nelly V. Cruz-Rodríguez, continues to serve as a Member of the Executive Committee. She attended the EC meetings held in Prague and in San Juan. (April and November 1998).

The Director met with colleagues from North America (México, Canada and United States) in Taxco, México to establish the Council of North America Film Archives. While in México, she also attended the inauguration of the new facilities of the Filmoteca de la UNAM. (March, 1998). In July she met again with colleagues from Filmoteca de la UNAM in Mexico City and in Guadalajara to coordinate the *Muestra de Cine Puertorriqueño*. She also attended the United Nations World Television Forum, held at the UN Headquarters in New York City, (November 1998).

Archivo de Imágenes en Movimiento
San Juan, Puerto Rico
Page 4

The Archivist Milagros Pepín attended the 1998 FIAF Summer School. (June 1998). In addition, she represented the Director at the Annual Meeting of the Association of Moving Image Archivists held in Miami, Florida. (December 1998).

Technician, Mr. Delfín Rodríguez-Franco, attended a two-week training at the Filmoteca de la UNAM in April 1998.

VII. Special Events, and other Events Achievements or Difficulties

The selection of the film *Modesta* for the National Film Registry is our main accomplishment for this year. *Modesta* (35mm, b/w, drama, 36 minutes) was produced in 1955 by the *División de Educación a la Comunidad*. The film Director was Benjamín Doniger. This film won awards at the Venice Film Festival and the Edinburgh Festival in 1956 and the Melbourne Film Festival in 1957. We will like to formally thanks Mr. David Francis for nominating *Modesta* and for believing in it.

Other main accomplishment, was the coordination of the 1998 Fall Executive Committee Meeting. The meeting was held at the Condado Plaza Hotel in San Juan from November 2-4, 1998. Executive Committee Members visited the AIM facilities, and were shown the film *Modesta*. Various official receptions were organized in their honor. Committee Members were invited to stay in Puerto Rico for three additional days.

Hurricane Georges, who hit Puerto Rico on September 21st was a great setback. In addition, to the emotional impact to people and the physical devastation of most our Island, all works were delayed for more than a month.

We are still waiting for the implementation of our parenting agency Automatization Plan in order to acquire modern computer equipment. The Director continues to use her personal email address in order to facilitate communication with FIAF colleagues.

Respectfully submitted by:

Nelly V. Cruz Rodríguez
General Archivist

1998 ACTIVITIES REPORT

1. Acquisitions

1.a. Moving images collection

Feature films	Preservation prints	Exhibition prints
Brazilian films	130 titles	100 titles
Foreign films	156 titles	256 titles
Number of reels	2.535 reels	4.908 reels

Among the Brazilian materials, the archive received the original negatives of Nelson Pereira dos Santos' films that were not yet in the collection. All his works are now under the archive's responsibility. The archive also acquired the original materials of **S. Bernardo** and **Eles não usam black-tie** (Berlin Film Festival winner), directed by (late) Leon Hirschman, one of the most important filmmakers from the Cinema Novo movement.

Short films	Preservation prints	Exhibition prints
Brazilian shorts	319 titles	8 titles
Brazilian ad films	217 titles	-
Brazilian newsreels	66 titles	-
Foreign films	25 titles	6 titles
Number of reels	1.190 reels	23 reels

The archive received from the heirs, the original complete collection of scientific short films made by Benedito J. Duarte, a filmmaker who dedicated his career to document surgical activities in Brazil. These films are in need of urgent preservation cares.

Nitrate films	
Brazilian feature	1 title
Brazilian short films	6 titles
Foreign feature films	1 title
Number of reels	11 reels

Thanks to our FIAF colleague, Bundesarchiv/Filmarchiv, we have now the only fragment (some 50m) of a silent Brazilian feature film produced in the early 30's: **Iracema**, based on a very popular Brazilian novel. The material shows two indian tribes preparing to fight for the possession of Iracema, a virgin priestess. Some silent short films - unknown until now - made in the second half of the 20's in a small town were, by chance, discovered.

1.b. Documentation

Books	152
Scripts	40
Posters	1.650
Documentation folders	169
Clips/1998	5.000 (collected from Brazilian newspapers about Brazilian Cinema)

Donnations were received from 54 researchers, film producers, distributors, etc.

2. Preservation

Along the year, 473 thousand meters of preservation materials and 406 thousand meters of viewing prints have been examined. 4,400 tapes in 3/4" format have also been revised. Due to an agreement with a cultural television channel 192 tapes in 3/4" format from the collection of the first television network in Brazil have been cleaned and copied (this is the end of this project, that has begun about ten years ago).

Unfortunately, these are basically the sole preservation work undertaken during the year. The staff of the archive is little and was overcharged with the preparation of the show "Cinema Novo and Beyond" (see point 4) and the opening of a new cable TV channel dedicated only to Brazilian Cinema. This was a great issue concerning the relations between the archive - that spends time and money taking care of the preservation materials - and the producers who own the commercial rights. This discussion will probably go on during next years.

3. Cataloguing - Documentation - Research - Access**3.a. Physical control - inventory**

All acquisitions have been input in the database that controls all the stored materials at the archive. 328 Entry Bulletins and 439 Exit Bulletins have been issued during the year generating 3,501 new records or modifications in records already existint (these numbers include film loans).

3.b. Content informatization

1,400 new records were entered in the database relating to the 16mm newsreels topics of the Tupi Collection - referring to boxes of materials pertaining to 1970.

3.c. Documentation

823 articles on Brazilian Cinema were indexed from 36 contemporary issues of magazines and other periodical publications.

4,210 clips on Brazilian Cinema gathered during 1997 were classified, indexed and stored em 49 folders. The organization of the clips collection of 1979, 1961/64, 1954/58 was completed too.

The staff also treated documents of different personal archives, that were donated or deposited at the Cinemateca by filmmakers, film critics and researchers.

With financial help from the Vitae Foundation, the archive concluded a CD-Rom with samples from different collections (stills, posters, frames, etc) with some 3,000 images catalogued, referring to around 200 titles of Brazilian films.

The library received 538 researchers and contributed with information and photos to at least 6 very important books on Brazilian cinema/filmmakers published during the year. Photos from the collection were duplicated for exhibitions, academic works and magazines.

3.d. Access

85 research projects - of production companies, television networks, cultural institutions and private researchers - used the archive services during the year. Besides providing access to films and videos for study purposes, the archive contributed with materials from the film/video collections to 25 productions (CD-Roms, cable TV series, films, advertisement clips, videos, etc).

4. Film showing - exhibitions

During the year the archive theatre presented some 356 film sessions for a public of around 12,867 people. Main shows were: Italian Cinema, Hommage to Juzo Itami, Symphony of the Cities, Eisenstein 100 Years, Bertold Brecht 100 Years, European Silents, François Truffaut, Louis Malle, **Singin' in the rain** and **The wizard of Oz**, **Le destin**, **Tokio fist**, Spanish Cinema, Retrospective Gabriel Retes, XXIth São Paulo International Film Festival, MoMA in São Paulo. During the year a especial show and roundtables about cinema and psychoanalysis attracted a great deal of public. The end of the series was especially successful thanks to the participation of Caetano Veloso, a well known composer, singer and episodically a filmmaker.

Film loans: 240 Brazilian titles, and 94 foreign titles were loaned to 24 film schools, museums, cinema clubs, cultural film theatres, film festivals and universities.

In the middle of November, the Department of Film of the Museum of Modern Art of New York opened a especial event, "Cinema Novo and Beyond" that ended in January '99. For the occasion, the archive was responsible for copyright clearance, and prepared the translation, subtitling and printing of 46 Brazilian feature films: **O amuleto de Ogum** (Ogum's amulet), **Anjos da noite** (Night angels), **Assalto ao trem pagador** (The great train robbery), **Bahia de todos os santos** (Bahia of All Saints), **O bandido da Luz Vermelha** (The Red Light Bandit), **Bang-bang, Bye bye Brasil**, **Cabra marcado para morrer** (A man signed to die/Twenty years later), **Copacabana me engana** (Copacabana tricks me), **Coronel Delmiro Gouveia**, **Deus e o diabo na terra do sol** (Black god, white devil), **Dona Flor e seus dois maridos** (Dona Flor and her two husbands), **O dragão da maldade contra o santo guerreiro** (Antonio das Mortes), **Eles não usam black-tie** (They don't wear black-tie), **A falecida** (The deceased), **Os fuzis** (The guns), **Gaijin os caminhos da liberdade** (Gaijin, roads to freedom), **A grande cidade** (The big city), **Guerra conjugal** (Conjugal warfare), **O homem que virou suco** (The man who turned into juice), **A hora da estrela** (The hour of the star), **A hora e vez de Augusto Matraga** (Matraga), **Os inconfidentes** (The conspirators), **Inocência**, **Iracema uma transa amazônica**, **Lição de amor** (A lesson in love), **Macunaíma**, **A margem** (The margin), **A marvada carne** (Damned meat), **Memória de Helena** (Memories of Helen), **Memórias do cárcere** (Memories of prison), **Noite vazia** (Blank night), **Noites do sertão** (Inland nights), **O pagador de promessas** (The given word), **Pixote**, **Porto das Caixas**, **O profeta da fome** (The prophet of hunger),

S. Bernardo, Sargento Getúlio, São Paulo S/A, Terra em transe (Land in anguish), **Toda nudez será castigada** (All nudity shall be punished), **Triste trópico** (Sad tropic), **Tudo bem** (Everything's OK), **Uirá um índio em busca de Deus** (Uira, an indian in search of God), **Vidas secas** (Barren lives). The event as a whole had an estimated public of 25,000 people

5. Budget - national relations

The budget in 1998 was about US\$ 1,400 thousand. This total includes circa US\$ 585 thousand for staff - paid directly by the federal government - and US\$ 404 thousand liberated by the Ministry of Culture for maintenance costs and working projects (including preservation and restoration).

The Friends of Cinemateca Brasileira Society raised US\$ 405 thousand - partly through archive technical services and partly by laws of tax cultural support.

6. International relations

Mr Thomaz Farkas, President of the Board of Counselors, and Mrs. Tânia Savietto, the former Executive Diretor, attended the FIAF Congress in Prague.

7. Special activities

The works for the restoration of the old buildings on the site of Cinemateca Brasileira continued at a slow speed because of lack of funds. The building of the climatized vaults is in part concluded. The archive need now some US\$ 400,000 to conclude the insulation of the building, adequate conclusions and the climatization equipment (part of the costs of the equipment is already secured by Vitae Foundation).

At the end of 1998, the different services of the Documentation Department moved to the definite premises of the archive. They are still in provisional places because the historic building where the public services will be housed is not yet completed.

In November, 9th, a new Directory was elected by the Boad of Counselors. The Executive Director is Sylvia Bahiense Naves, the Adjoint Directors Eliana Queiroz and Carlos Roberto de Souza.

KINOTEKA BOSNE I HERCEGOVINE
SARAJEVO

RAPPORT ANNUEL 1998

ACQUISITIONS DE L'ANNEE

Au cours de l'année écoulée KINOTEKA BOSNE I HERCEGOVINE n'a acquis aucune copie de film ni aucun autre matériel du cinéma. L'état des collections dans notre entrepôt est identique à celui de l'année précédente.

PROGRES ET PROBLEMES DANS LE DOMAINE DE LA PRESERVATION

Les collections ne sont pas encore entreposées dans les locaux conformes aux normes et dans les conditions appropriées pour préserver la pellicule. Nous avons toujours besoin d'étagères afin de ranger les films. Des rebobineuses, des presses et d'autres accessoires nécessaires aux activités d'archivage font également défaut. Il est urgent d'assurer un entrepôt conforme aux normes, équipé d'étagères métalliques et d'installations d'air climatisé dans le but d'un entreposage permanent et définitif.

CATALOGAGE, DOCUMENTATION ET RECHERCHE

Après la récente guerre KINOTEKA BOSNE I HERCEGOVINE rencontre plusieurs difficultés. Si l'on met à côté un manque évident de l'équipement la documentation sur les films fait défaut suite à la destruction de guerre.

Grâce aux donations d'amateurs du film la filmographie publiée en 1972, à l'occasion de 25 ans du cinéma en Bosnie et Herzégovine (1945-1972) a été complétée. La filmographie de Bosnie et Herzégovine 1972-1985 existe actuellement sous forme d'un manuscrit. Il est urgent de trouver les moyens financiers afin d'être publiée et mise à la disposition aux public intéressé.

A cette époque le seul producteur était SUTJESKA FILM de Sarajevo. Il est bien entendu nécessaire de collecter la documentation relative aux films tournés dans la période de 1985 allant jusqu'à la guerre (1992), ainsi que la documentation concernant quelques producteurs qui font surface à partir de l'année 1985 en Bosnie et Herzégovine : FORUM, FRZ BOSNA, KINEMA, ARS STUDIO, STUDIO PRODUCTION et SUTJESKA FILM qui existait déjà.

Les films tournés pendant la guerre 1992-1995 sont recueillis dans la publication écrite par M. Asaf Džanić.

Il est urgent de supporter par moyens financiers les activités de recherche afin de compléter l'image sur la production, la distribution et la projection des films en Bosnie et Herzégovine (Fédération de Bosnie et Herzégovine et Republika Srpska) dans la période de 1985 (Accords de Dayton) jusqu'à nos jours.

Dans le domaine d'archivage et de catalogage plusieurs activités ont été effectuées au cours de l'année écoulée. Notons parmi d'autres :

- 56 copies de film national en 35 mm (fiction et documentaire)
- 500 matériels écrits (scénarios, découpages, listes des dialogues, etc.)
- 300 affiches du film de fiction national
- 30 copies d'actualités filmées
- 166 copies de film de fiction étrangers (réemballage en 830 nouvelles boîtes plastiques avec une vignette collée contenant le numéro, le titre et les données techniques sur un film)
- 500 livres en différentes langues (bosniaque, allemand, français et anglais)
- 12.000 affiches du film étranger classées par ordre alphabétique
- 645 cassettes vidéo VHS de films étrangers
- 765 périodiques
- la documentation sur l'oeuvre cinématographique de Jan Beran (pour les besoins de l'Ambassade Chèque)
- la documentation sur les prix attribués aux 10 meilleurs films de Bosnie et Herzégovine d'après la liste établie par les critiques de cinéma.
- la documentation sur les maires de Sarajevo
- la documentation pour la Monographie de film de fiction et documentaire de Bosnie et Herzégovine
- la création des bases de données sur le film de fiction national, les collections des films vidéo et la bibliothèque

PROGRAMMATION DE FILMS

Toute la programmation présentée au cours de l'année écoulée peut être répartie en cycles (thématiques et réalisateurs), portraits, rétrospectives et genres cinématographiques.

Portraits : H. Bogart (16 projections vidéo)
 O. Welles (4 projections vidéo)
 Tarkowski (7 projections vidéo)
 Menzel (10 projections vidéo)
 Visconti (5 projections vidéo)
 Ford (10 projections vidéo)
 Hitcock (22 projections vidéo)

Cycles thématiques :

Le cinéma et la littérature (16 projections vidéo)
 La musique et le cinéma (5 projections vidéo)
 70 ans d'Oscar ((20 projections vidéo)
 La violence au cinéma (4 projections en 35 mm)
 Le nouveau film français (11 projections vidéo)
 Qu'est-ce que c'est le film ? (12 projection vidéo pour écoliers)

Cycles des réalisateurs :

De Spielberg à B.Edwards (61 projections en 35 mm)
De M.Curtiz à D.Lean (14 projections vidéo)

Rétrospectives :

Bertolucci, Jordan, Polansky et Wier (20 projections vidéo)
Cukor, Curtiz, Huston, Sirk (21 projections vidéo)
Rétrospective des réalisateurs étrangers (16 projections vidéo)

Genres cinématographiques :

Les genres cinématographiques (12 projections vidéo)
Le western ou le vrai cinéma américain (10 projections en 35 mm)

Autres programmes :

In memoriam A.Kurosawa (1 projection en vidéo de son chef d'œuvre
"Rashomon")
103 ans du film international (6 projections en 35 mm et vidéo)

Tous les programmes ont été présentés en séances régulières et spéciales.

Les informations essentielles ont accompagné tous les programmes, publiées soit en forme d'un catalogue, soit en forme d'un bulletin d'information.

BUDGETS, RELATIONS AVEC LES AUTORITES GOUVERNEMENTALES

Les relations avec les autorités gouvernementales ont été tout à fait correctes au cours de l'année écoulée. Les autorités cantonales de Sarajevo ont assuré le financement des activités quotidiennes de notre institution (salaires, coûts matériels, programmation). Les autorités fédérales nous ont aidé par moyens financiers à envoyer deux représentants de notre institution au 54ème Congrès de la FIAF qui s'est tenu à Prague, ainsi que de payer la cotisation FIAF pour l'année 1998.

D'autre part ces mêmes autorités ont assuré les moyens pour qu'un petit groupe de réalisateurs de notre pays puisse assister à une rétrospective du cinéma de Bosnie et Herzégovine à Ljubljana (République Slovénie) organisée par la population bosniaque résidant dans ce pays.

Notre institution a touché une petite donation de la Fondation SOROS à Sarajevo qui a été utilisée pour mieux organiser la célébration de 35 ans de la Cinémathèque en Bosnie et Herzégovine.

RELATIONS INTERNATIONALES (FIAF ET AUTRES)

Au 54ème Congrès de la FIAF qui a été tenu à Prague en avril 1998 deux représentants de notre institution ont été présents, le directeur M. Vejsil Kadić et l'archiviste-documentariste Mme Devleta Filipović. C'était l'occasion d'entendre bien

des idées intéressantes sur l'entreposage et l'utilisation des matériels du cinéma. La partie la plus intéressante c'était la restauration des collections de films. Cependant, les coûts sont trop supérieurs à nos modestes possibilités bien que nos vieilles collections de films exigent une urgente restauration. C'était également l'occasion de rencontrer nos collègues employés dans les cinémathèques des pays issus de l'ex Yougoslavie (Slovénie, Croatie, Serbie et Macédoine) et d'échanger des renseignements mais aussi de connaître les possibilités de récupérer le matériel retenu par Belgrade et Zagreb qui fait la partie intégrale de la cinématographie de Bosnie et Herzégovine. Une autre rencontre des représentants de ces cinémathèques a eu lieu deux mois plus tard à Budapest.

A notre institution a été faite une visite de la part des représentants du Festival ALPE-ADRIA de Trieste. Au cours de leur séjour à Sarajevo ils ont fait la connaissance avec la cinématographie de notre pays par entretiens menés et par le visionage d'un certain nombre de films de nos collections. Le fruit de ces rencontres sera la présentation d'un choix de films de notre cinématographie au prochain festival en 1999.

ACTIVITES SPECIALES

Au mois d'août de l'année considérée notre institution a célébré 35 ans de la Cinémathèque en Bosnie et Herzégovine. A cette occasion ont été projetés les 10 meilleurs films de Bosnie et Herzégovine. Ce choix est le résultat d'une enquête menée parmi les critiques de cinéma de notre pays.

KINOTEKA BOSNE I HERCEGOVINE était l'un des organisateurs du 38ème Festival du film d'amateur et vidéo de Bosnie et Herzégovine. Ce Festival a présenté 19 films vidéo au cours de trois soirées. Aux meilleurs réalisateurs le jury du Festival a attribué les diplômes (meilleur film, réalisation artistique, montage, son et musique).



KOREAN FILM ARCHIVE

ACTIVITIES REPORT 1998

1. Acquisitions for the year

As a matter of long features, we acquired 48 titles of negative films and 186 titles of positive prints while we acquired 24 copies of negatives and 114 copies of positive prints of short features and documentaries. 44 titles of total films that are collected for a year are legally deposited to the Korean Film Archive (KFA) in accordance with Film Promotion Act 14 'Legal film deposit'.

Besides we acquired 311 videotapes, 43 videodisks, 15,729 scripts, 836 books and periodicals, 522 posters, 1,906 film stills and 337 advertising materials.

As noticeable facts, we made sure that early Korean feature films including 'The Story of Shim Cheong(1937)' and 4 documentaries were kept in Gosfilmofond of Russia and acquired them. Also we purchased 2 original scripts of privately-possessed 2 early feature films 'Nong Jung Jo'(1926) and 'Black and White'(1926) at auction. And we obtained valuable historical materials that show the facts of Korean film history by acquiring 2,419 films that were expurgated under the censorship. As 130,413 copies of sound materials including cassettes, LPs, CDs are transferred from related organization, the KFA keeps not only film materials but also sound materials in its custody.

2. Progress and problems in the field of Preservation

The more films are acquired, the more keeping spaces are demanded. Thus we expanded 400m² of film storage and installed 42 mobile racks as priority works for '98. Also we improved film-cleaning room for efficient film preservation and purchased Betacam player and U-Matic player to use for checking for master tapes.

We selected 12 films that are highly damageable and early produced films, and then duplicated them into dupe negatives or preservation masters. And among other works that were preserved as type of only negative films, 74 titles were duplicated for new viewing copies.

3. Cataloging, documentation and research

For the systematic classification, we continued to add information to 'Film Materials Management Information System', the KFA's own database with listing collected materials.

Massive materials (approximately 160,000 sources) were collected this year, and 22,575 sources of them are classified under basic format, and 17,996 records are newly created in database. Also computer-searching tool for users is under development to offer more convenient service.

The KFA launched the web site called 'Korean Film DB Service' (URL <http://cinematheque.or.kr>) since April 1998.

This Internet database is the ultimate Korean movie reference source and covers the information of all, approximately 5,000, Korean films from 1919 to present, freely available over the Internet. And it contains full credits, synopses, images of stills and posters, present conditions of film production, experts' opinion about technological trends etc.

As a result, about 300,000 connected to this web site in only 8 months due to great interests of ordinary people and netizens. On December, this web site was unexpectedly chosen as the second Best Site and won the Contents Award by Dong A Il Bo, a leading Korean daily newspaper, and Yahoo Korea, the biggest searching engine site in the nation respectively. From '99, English version will be available for those who are overseas to be able to get Korean film information with ease.

4. Film showings, exhibitions and publications

<Film showings>

In 1998, we presented total 42 programs and screened 144 films that attracted 26,778 visitors.

'Retrospective of the Best Korean Movie Stars', was the highlighted program dedicated to recollecting big faces of Korean film history. With its success due to a great number of spectators, we plan to continue to present this program. We arranged the 'Film screening with talks' to give audience the chances to discuss about films with famous film critics and directors after film show each month. Also we presented an irregular program called 'Special Film Screening' to try to approach to common moviegoers let alone film manias. In the mean time we hosted a non-competitive film festival called 'the 4th University Film Festival' to

find out new film directors for the next generation. 47 good short films of 10 universities in the nation were on the screen with great success. 'Foreign Film Week', that were held totally 4 times, introduces good films from Mexico, India, UK and France and attracts great interests. It offered a chance to enjoy various foreign art films. Besides we co-hosted one of the program, 'Korean Film Retrospective', with the 3rd Pusan International Film Festival and the 2nd Puchon International Fantastic Film Festival and offered a momentum for Rediscovery of Korean movies movement.

<Exhibition and Publications>

At the 'Exhibition of the best Korean movie star photos', which was held with the program 'Retrospective of the Best Korean Movie Stars' simultaneously, photos of famous actors/actresses in the movie shot were displayed in the lobby to give visitors chances to enjoy the exhibition as well as the films.

While we publish a quarterly technical cinema magazine 'Journal of Film and Culture' which is now on the 10th volume to offer various information such as film industry, latest films preservation and restoration technology.

5. Budgetary matters, relations with governmental authorities

Despite the total budget is more or less reduced (approximately 7%) compare to that of '97, this year bore positives fruits including expanded film preservation spaces / active material collecting due to an efficient budget management and effort to do essential tasks.

As governmental authority emphasizes on the importance of film industry, matters of concern on preservation of imaged materials are more in demand day by day. Through close cooperation with the government, we are about to get support to be able to collect, preserve and restore imaged materials on the national level.

6. International Relations

2 Representatives attended the 54th FIAF Conference in Prague. Also we concentrated on acquirement of techniques by sending a staff to the George Eastman House, USA to take film training program (FIAF Summer School) last May.

We lent 6 films to the Pacific Film Archive for the program of Retrospectives of Kim Ki-Young.

Also we concentrated on introduction of Korean movies to overseas with lending films at numerous international film festivals such as Belgrade International Film Festival, Berlin Film Festival, London Pan-Asian Film Festivals.

7. Special Event and Others

Under the understanding that records of performance arts should be preserved as cultural heritage, the KFA recorded 7 pure performance arts, 2 culture-art festivals, and documentaries about 3 filmmakers and 3 performance artists with Digital-Betacam tapes. In particular, through producing of documentaries about filmmakers and performance artists, rightful study of their artistic achievements led to enhance value of documentation and redouble creative intentions of junior scholars.

ANNUAL FIAF REPORT 1998

1. Acquisition of the year

In 1998, *Kinoteka na Makedonija/ Cinematheque of Macedonia* acquired a great number of films and other materials enriching the collection by film prints, documents, photographs and books.

The Cinematheque acquired 7.000 cans of different film materials of the Macedonian national production from the state film production company *Vardar Film* (sound prints, positives, negatives, outtakes of sound and image etc.). 2.464 cans were inspected and inventoried from which 21 documentary films and 14 animated films appeared as new titles in our collection.

Several institutions ("Narodna Tehnika" from Kavardaci) and companies ("Ading"-Skopje) put on deposit film prints of educational and advertising films (41 titles -16 mm). Private donors put on deposit 59 films (50 titles - 8 mm of Aleksandar Sarievski's personal file and 9 titles documentary films - 16 mm).

In the Documentation Department, comprising the phototheque, department for written documents and the library of books, we should mention the personal memory endowment of Victor Akimovik, film and photo reporter, art photographer and film amateur, which was put on deposit in our institution. The complete fund consisted of written documents, photographs, books and other personal paper materials was inspected, separated and put on deposit into the departments. In the Documentation Department the following materials were acquired:

- Phototheque - 2.296 photographs were acquired from the post-war film production, as well as 153 posters and 114 pieces of different promoting and propaganda materials. Within the frameworks of the project "An Ancient Macedonian Photography", an inspection and researching of the fund and the memory endowment of Victor Akimovik was done where several thousands photos (2.000-3.000) were acquired. Also, during the researching in the city of Prilep, 5.500 old negatives and photographs from the Macedonian photographer Pane Napeski were acquired, as well as 2 photo-cameras and 4 lenses.
- Written Documentation - 30 various documents (screenplays, production files, press clippings) were acquired for the feature films: *Gypsy Magic*, *Across the Lake* and *Red Horse* and for the documentary *At the Orient Gates*, *Vraneshtica* and *Dae*. Also, 6 filmmakers put on deposit documents regarding their personal files. As far as the Victor Akimovik personal file is regarded 13 archive boxes with 1.377 archival units were acquired.
- Library of books - 73 archive boxes with 4.741 archive units regarding the personal file of Victor Akimovik was acquired. Then, 564 new books were acquired, among which 120 copies were donated by A.Gurcinov, film director, as well as by other donors or sources.

Kinoteka na Makedonija/Cinematheque of Macedonia

2. Progress in the field of preservation

1998 was quite successful regarding the preservation of old film footage. Taking into consideration the fact that there is no film laboratory in Republic of Macedonia, for which we are forced to use services of some foreign laboratory, we feel very proud and satisfied when we could make at least some additional prints for preservation purposes. Last year several separate restoration and preservation works were done as well as a whole project comprising 13 documentary films, mostly of them NITRATE.

Firstly a newsreel *Filmski Pregled* No.6, originating from 1948 (471 m.), which is a part of Macedonian edition of newsreels was saved as it was nitrate and very damaged. Another documentary film was preserved. A new film print of the documentary film *Prespa* (1952) was made. However, the most important undertaking was the project *Restoration, Conservation and Preservation of Macedonian Short and Documentary Film Production (1947 - 1953)*, comprising 13 titles mostly NITRATE film. After preparing an elaborate which was submitted to the Ministry of Culture and after its approval, the following film titles were restored and preserved: "Vo izbori za novi pobedi" (*In Elections for New Victories*) (1947), "Zito za narodot" (*Grain for the People*) (1947), "Niz Pirinska Makedonija" (*Throughout the Pirin Macedonia*) (1948), "Pred Oktomvrskite festivali" (*Before the October Festivals*) (1948), "Radosno detstvo" (*Joyful Childhood*) (1950), "Narodna tehnika" (*People's Technique*) (1950), "Nedela na nacionalna kultura" (*A Week of National Culture*) (1950), "Nasite prvi iskri" (*Our First Sparkles*) (1951), "Svilen konec" (*Silky Thread*) (1951), "So brodot Makedonija od Rijeka do Njujork" (*With the Liner Macedonia from Rijeka to New York*) (1952), "Gradinar" (*Gardener*) (1953), "Partizan" (*Partisan*) (1953), "Evropa" (*Europe*) (1953). It means 8.177 m. were brought to film laboratory *Boyana* in Sofia (Bulgaria) and after the preservation works 16.000 m. were produced among which 9.091 m. new sound prints, 4.500 m. dub-negative picture and 1.200 m. negative sound.

Apart from this 5 animated films were completely physically and chemically restored and new archive prints were made in the same lab.

As there is no other facilities for preservation in the premises of our institution except inspection and rewinding (with PTR- Practical Tape of Rolls), 280 documentary films and 33 feature films were inspected and rewound. Also for preservation and presentation purposes 36 films were transferred into VHS videotapes.

3. Cataloguing, Documentation and Research

273 films were inspected and compared. 70 titles (documentary and animated films were fully catalogued and inserted into the local computer network, and 7 feature films (with full description) were added into the on-line bilingual (Macedonian-English) computer database. Translation of that database is in progress.

It was already mentioned that personal file of Victor Akimovik, consisting of 92 archive boxes with 12.000 archive units was systematized according to the type of the content and it was distributed into the library of books, Department for written documentation and phototheque.

In all segments of Documentation Department (library of books, written documentation and phototeque) all the acquired materials were inspected and catalogued.

As far as the researching projects are concerned, the long-termed projects *Filmological Bibliography Regarding the Pre-War Press* (before World War the Second), *Filmological Bibliography 1955-1965* are still in process. Also the other projects are in the progress: *Macedonian Pre-War reproductive and Creative Cinematography*, *History with Christomathy of the Film Theories* and *Filmography of Macedonia*.

The long-termed scientific and researching project *Cinema within the Balkan Cultural Context* started its realization. This project is planned for the next three years. After contacting with the colleagues of Balkan countries, several texts were sent on historical issues that were prepared for publishing in our journal *Kinopsis*. On November 28th, 1998 a working meeting was taken place with participation of colleagues coming from Albania, Bulgaria, Croatia, Romania, Russia, Turkey and FR Yugoslavia. Colleagues from Greece and Slovenia excused themselves. The project will continue with holding a symposium planned for April 1999.

4. Film Showings - Exhibitions - Publishing Activities

We repeat every year that our institution does not possess an own screening theater, so that we are not able to program continuous film showings. A part of this activity has been realized by loaning film prints to the Cultural Houses and cinemas all over the Republic, by film showings for researchers and commercial users in the chamber cinema on the premises of the Cinematheque and by sending prints abroad for cultural exchange. For these purposes 39 films either film prints or videotapes was shown. As far as the exhibition activity is concerned, 1998 there was film exhibition prepared by Cinematheque of Macedonia, but our published editions (books and publications) participated at the book fairs in Frankfurt and Istanbul.

As far as the publishing activity is concerned, 1998 only one issue of our biannual journal (magazine) *Kinopsis No.19* was published. Unfortunately, in spite of the fact that *Kinopsis No.20* was prepared for publishing, we did not succeeded to publish it because of the lack of financial sources.

After approving a project for preparing a CD-ROM entitled *Cinema Century in Macedonia*, a group of staff members started new researching and collecting additional data, as well as separating photos and video clips (excerpts) from Macedonian film production. The CD-ROM will consist chronological review of the entire cinema happenings on the ground of Macedonia during the 20th century (film showings, cinematographing (by domestic and foreign cinematographers), film production, distribution and the entire post-war Macedonian production. Also it will include approximately 1.500 photographs and 30 minutes excerpts from the most important films. This project is continuing in 1999, too.

4. International Relations

1998, the *Cinematheque* accomplished quite a widespread activity on the international level. Our institution submitted once again an application for financial support for film preservation at the National Commission for UNESCO and our proposed project was sent in the UNESCO's headquarter in Paris.

The *Cinematheque of Macedonia* accomplished quite fruitful relations with FIAF and its affiliates. Taking into consideration the above mentioned researching projects, our institution sent letters to several FIAF film archives and cinematheques looking for data referring foreign cinematographers who took shots on the ground of Macedonia. We would like to thank once again for the kindness of all our colleagues who answered our letters and contributed to our researching.

Our staff-member Kiro Velkov, senior technician and a chief of the film depot participated at the FIAF Summer School in Rochester, USA.

We responded to all FIAF questionnaires and requests, and Vesna Maslovarik, coordinator for international relations attended FIAF Congress in Prague. Due to the other accompanying regional meetings that was held during the Congress in Prague, a regional Meeting of the East European film archives took place in Budapest, where Vladimir Angelov, film archivist attended the Meeting. Also, our colleague Igor Stardelov, Head of Film Archive visited Film Institute in Budapest, where he was a guest of the Institute, for which we would like to thank once again to Vera Gyurey for the hospitality.

The Cinematheque of Macedonia accomplished good cooperation with ACE, answering all letters, questionnaires and requests. Vladimir Angelov attended the Symposium organized by ACE for the new technologies of film restoration and conservation, which took place in Strasbourg, during the European Cinema Forum.

Our institution participated with film programs to the 35 anniversary of the *Cinematheque of Bosnia and Herzegovina*, to the film festival *Keramos*, held in Monpelie, to *Eureka Screening*, held in Budapest and organized by *Audiovisual Eureka*, to the film presentation in Dresden and to the *1st International Cinema Encounter "Cinema and History"*, held in Istanbul where beside the film screening of Manaki brothers' film heritage, Vesna Maslovarik was President of the Jury for documentary films.

5. Special Events

We were very happy and satisfied because of the fact that 1998 our institution was given a new building outside the city which will be a ground level building for storing our film holdings (new vaults). Actually, it is an old cultural monument which, in the time of Ottoman Empire it was Turkish inn and shelter (*Bardovski Konaci*), surrounded by high walls and towers. The walls and towers are still existing so that it would be appropriate for safe keeping and storing films and other materials. Now we need a financial support by our Ministry of Culture to make it possible for the appropriate purpose.

When we got the building we were very enthusiastic and we wanted to consult some additional literature or some expert (members of the FIAF Technical Commission). Having in mind the Chapter of the *Handbook for Film Archiving* we were quite disappointed when we realized that actually in reference with some kind of rules for air-conditioning or for particular storing, we could not find anything additionally.

We do really hope that 1999 we will manage to readapt our new vaults.

KINOTEKA NA MAKEDONIJA/
CINEMATHEQUE OF MACEDONIA
S k o p j e, Republic of Macedonia



CHINESE TAIPEI FILM ARCHIVE

ANNUAL REPORT 1998

Introduction

In 1998, the Chinese Taipei Film Archive (CTFA) celebrated its 20th anniversary. After 20 years the archive is going strong. This year the CTFA involved in organizing and co-organizing many projects and film exhibitions.

To promote the legal mandatory deposit system in our country, the CTFA organized panel discussions on the legal mandatory deposit system which was attended by the highest rank of governmental administrative office of film, the Film Branch of Government Information Office (GIO) also attended. As a result, the film branch agreed to modify the current cinema law and add the legal mandatory system articles.

Another important event this year is that we moved our film and film-related collection to a new storage vault. Our staff closely re-examined prints and separates the ones with vinegar syndrome. One hundred and eighty titles are being duplicated and restored with the governmental grant given this year. (for details, please see below).

With the financial support of the Council Cultural Affairs (CCA), GIO of Executive Yuan, and the Taipei City Government, the CTFA organized and co-organized many domestic and foreign film activities. These activities included film competitions such as Golden Harvest Awards, a domestic short film competition; Competition for documentary and short film subsidy and the 1998 Best R. O. C. Documentary Awards. The CTFA also organized domestic documentary competitions and projects and film exhibitions on dissemination of film culture such as a Taiwanese documentary tour of major US cities and a domestic film tour

of Taiwan's major universities). The CTFA also co-organized two major film festivals, the 1st annual Taipei Film Festival and the 1st biannual Taiwan International Documentary Festival.

In 1998, there was a push to preserve and renovate old theatres by converting them into cinema museums. Our director, Edmond Wong, is participating in the restoration of the Citizen Theatre in Hsin Chu and the Red Chamber Theatre in Taipei. The Red Chamber cinema museum opened in September and our archive provided camera apparatus and film-related material for exhibition.

1. Acquisitions of the year:

With the generous assistance of the Planet Bibliotheque de Cinema, Japan, CTFA borrowed and duplicated 4 documentaries (16mm) made during WWII in Manchurian and the Japanese occupation. A precious nitrate film made in 1925 of the Funeral of Dr. Sun Yat-sen was acquired and transferred to 35mm negative and print safety.

In 1998, some 149 entries in the Taipei Golden Horse International Film Festival, Taipei Film Festival and Taiwan Documentary Festival were deposited in the CTFA, including foreign films and domestic films.

As for the acquisition of posters and stills, thanks to collector, Hsu Po Yi who loaned us and allowed us to duplicate his collection. The CTFA obtained 643 posters and stills of Hollywood films in 1950s and 1960s.

2. Progress and problems in the field of preservation:

In this year, we finally acquired our own storage vault. The moving of the film prints and documents allowed us the opportunity to re-examine over 600 film prints and separate the prints with vinegar syndrome from the others. Those film prints are also catalogued. Our main project for 1999 will be to duplicate the film prints with vinegar syndrome, which were examined last year.

To preserve the film related material for the long term is extremely expensive and labor-intensive. The high temperature and humidity in Taiwan makes this preservation work more difficult. The US\$ 600,000 governmental grant this year was used to purchase the air-conditioned equipment for the new vault. Currently, the temperature is kept at 17°C, relative humidity 50%. Due to the massive increase of the documents and film prints each year, the space of the vault is already insufficient, two more stories were rented. We intend to search for more funding for an additional vault.

With the grant of the Executive Yuan, the CTFA transferred 44 Taiwanese dialect films and 36 Mandarin films (total length 1,440,000 feet) to safety prints in 1998. Most are acetate prints, a few are nitrate. The film titles include master works of Taiwanese dialect films and Mandarin films made in the 1950s, such as *A Maid's Bitter Story*, *the Unforgettable Train Station*, *The Return of Spring in Meigun*, *The Consolidation of the Family*, and *The Man Being Slapped*.

3. Cataloguing, documentation and research

This is the second year, CTFA applies the Online Public Access Catalogue system (Dynix Automated Library Systems). The cataloguing of basic book and video entries is almost complete. Starting in October, the public can access the database of our collection via our library computers. The loans of books and videos of our members is processed with the Dynix system. This is expected to be completely computerized this coming year.

The project of the "Taiwanese Documentary Database" organized by CTFA and sponsored by the Cultural Affairs Council, continues to build up the comprehensive Taiwan database of the documentaries dated from the Japanese occupation to the present day. This database includes oral history interviews with important documentary filmmakers. The report of the first year project focusing on newsreels and documentaries was

compiled and published. The object of this project was to build a database for website and CD Rom of Taiwan documentary and newsreels for the public to access. A press conference was held for this project in June, calling for the donation of amateur movies in our country.

CTFA has a major collection of Chinese language films and we are delighted to serve international researchers. In 1998, there were 57 domestic and international researchers visited our archive from Hong Kong, Peking, the United States, Japan, Australia and the United Kingdom.

In the past year, CTFA also continued oral history interviews on important Chinese filmmakers, actors and actresses. The 16 interviews included some famous directors and scriptwriters of Taiwanese cinema in the 40s to 70s, such as famous director, Lee Hsing, and prolific scriptwriter, Chang Yuan-Hsiang. Our staff also went to Hong Kong and interviewed Tang Jing and some other well-known filmmakers. Most of the interviewees are over 70 years old. CTFA values these oral history interviews and hope that they will provide more profound perspectives to our understanding of Chinese and Taiwanese film history as well as helpful to academic studies of cinema.

4. Film showings, exhibitions and publications

In 1998, other than the special programming and regular screenings in our auditorium, the CTFA has organizing film exhibitions and screenings around the country and actively involved with the universities, colleges, the national and the local governments, and local communities. In cooperation with the Institute Francais de Taipei, CTFA held the "Happy Birthday, Alain Delon" film festival. The total amount of the spectators in current year is approximately 30,000.

Film programs:

- ◇ Retrospective of JUZO ITAMI
- ◇ Retrospective of TOSHIROU HIHUNE

- ◇ Homage to Eisenstein: Celebration of Eisenstein's 100th Birthday
- ◇ Retrospective of Kazuo Hara's Documentary
- ◇ Special program: Shakespeare and Film
- ◇ Special program: English Literature and Film
- ◇ Special program: American and Canadian Literature and Film
- ◇ Good-bye to Chrysanthemum and Sword: Homage to Akira Kurosawa
- ◇ Encore Golden Palm: French Cinema
- ◇ "Happy Birthday, Alain Delon" Film Festival
- ◇ Retrospective of Alain Delon
- ◇ Taiwan Documentary International Festival (co-organizing)
- ◇ Taipei International Film Festival (co-organizing)
- ◇ Special program: French Literature and Film
- ◇ Retrospective of Chinese Director: Ho Fei Kuang
- ◇ Historical Retrospective of Taiwan Aboriginal Army in WWII

Film Exhibitions:

- ◇ The tour of Golden Harvest Awards
- ◇ The tour of 1998 Annual R.O.C. Documentary Awards
- ◇ Mosquito Theatre: Open Air Film Exhibition in Taipei City
- ◇ The Taiwanese Aboriginal Film Festival
- ◇ "I Love Chinese Cinema" annual exhibition
- ◇ Revitalization of Spirit: Chinese Film Exhibition
- ◇ Exhibition of Early Hollywood Posters (held in Kaoshiung)
- ◇ The Domestic Film Festival tour of major universities
- ◇ Women Film Festival for the 3rd annual Women's conference

Publications:

Books: The Cinema in the Republic of China 1998 Yearbook

Bi-monthly journal Film Appreciation five issues:

- ❖ No. 91 Shakespeare and Film: Transformative Shakespeare
- ❖ No.92 English Literature and Film: Portraits of 16 authors
- ❖ No.93 American and Canadian Literature and Film I: Junk Classics

- ❖ No. 94 American and Canadian Literature and Film II: The Collage of Desire and Death
- ❖ No. 95 French Literature and Film: Sculpture, Passing Through the Mirror, Strolling in the Corridor

Lectures and Speeches:

- * 11 Panel discussions on the themes of monthly screening programs
- 10 Lectures on Chinese Cinema History by Dai Jianhua (Professor, Institute of comparative Literary and Culture, Peking University)

5. Budgetary matters, relations with government authorities

The government allocated special funds to the CTFA for film preservation and restoration. Because of this, our budget for film preservation has increased to NT\$ 48,028,000 (US\$ 1,455,394) in 1998. The government donors included: the Executive Yuan, the Cultural Affairs Council, The Department of Education, and the Government Information Office. The full support of these government branches enables CTFA fully realize its goal to preserve Taiwan's cinematic heritage.

CTFA co-organized the 1st annual Taipei International Film Festival sponsored by the Taipei City Government and the Taipei Culture Foundation, and the 1st biannual Taiwan International Documentary Festival sponsored by the Council of Cultural Affairs. There is over 100,000 attendance for Taipei International Film Festival, with the attendance of Mr. Yano, Director of Yamagata International Documentary Film Festival and Taiwan directors, Hou Hsiao-Hsien and Lee Ang, and other film celebrities.

6. International relations

Our director, Mr. Edmond Wong, attended the 1998 FIAF Congress held in Prague in April. In December, he was invited by the Foreign Affairs Department of France to visit 10 film institutes: France Centre National

de la Cinematographie, Cinematheque Francaise, Musee du Cinema, Cinematheque Gaumont, Bibliotheque du Film (BIFI), Bibliotheque Nationale de France Dept. de la Phonotheque et de L'Audiovisuel, Auditorium du Louvre, Musee d'Orsay, cinema program, Etablissement Cinematographique et Photographique des Armes and Forum des images, Videoteque de Paris. Most of them are FIAF members. The information of film preservation and the organization of these institutes is very helpful. The exchange of films between our archive and several French organizations is still undergoing.

A videotape called "New Taiwan Cinema" was sent to FIAF members under the suggestion of Director Wong. This tape was produced by the Government Information Office which includes interviews of film scholars and "Taiwan New Wave" directors.

CTFA also participated in the project of the Asian Films on the Internet Database (AFIDP), hosted by the Asia Pacific Media Center of the University Southern California. The AFIDP seeks to create better awareness and understanding of Asian cinema by providing comprehensive and immediate availability of relevant information about Asian films on the Internet, using the latest technology, and thereby contributing globally to deeper intercultural understanding. The AFIDP Initially plans to concentrate on the cinema cultures of Taiwan, mainland China, Hong Kong, India, Japan, and Korea for their project.

"Festival of Preservation," a package of 10 major restored films of our archive, was presented in the Anthology Film Archive of New York City in June.

The CTFA also has provided prints for the Hong Kong Film Festival, and Far East Film Festive, Udine, Italy.

In 1998, the CTFA celebrated its 20th anniversary. We hosted a celebration with a film flea market and an exhibition of a comprehensive report of our archive for 20 years. There were also film screenings of six titles of our restored films and films from our collection.

National Film Archive of Iran

(Filmkhaneh-ye Melli-e Iran)

Founded: 1949

Joined FIAF: 1949

Annual Activities Report to FIAF: 1998

In 1998, the National Film Archive of Iran was again faced with some financial difficulties, as in 1997. However, it was able to participate in the 1998 Fiaf Congress in Prague, continue its film showings uninterrupted (since it began in the 21st May, 1991), identify 500 negative film titles (which were buried into oblivion), provide adequate services (as requested), and update its computer cataloguing system, which compromise some of its activities, details of which are as follows:

I. Acquisitions

The NFAI acquired a total of 25 film titles and 100 video titles, in the following categories:

- 25 titles of Iranian new feature films were added to the archive's collection, all acquired through the "Legal Deposit Act" of 1993, of which the cultural copy right and cost of material of most of the prints had already been paid, but the delivery of which had been delayed by the producers.
- 100 feature-length fiction film titles, in the video form, were added to the archive's collection.

Other acquisitions:

- i) **Books:** 85 volumes of books were purchased and 9 volumes were donated; all in Farsi language.
- ii) **Periodicals:** Subscriptions were paid to 20 Iranian and 14 foreign titles; plus 9 subscriptions to Iranian periodicals and a number of foreign publications by the Fiaf members, were donated.
- iii) **Newspapers:** Subscriptions to 9 Iranian dailies, purchased.
- iv) **Posters:** 25 titles (total of 75) of Iranian feature-length fiction film productions, donated.
- v) **Film Stills:** 20 titles (total of 60) of Iranian feature-length fiction film productions, donated.
- vi) **Videocassettes:** 300 blank tapes, purchased.
- vii) **CD-ROMs:** 13 purchased (of which 12 are art-index) and 1 donated.

II. Preservation

Basic repair works _ including washing, viewing, repairing perforations, et al. _ were done on 263 film titles and 100 old film cans were replaced by new ones. Considerations are under way to purchase DancheK-System, from Dancan International Sales, for preservation purposes. We would appreciate to receive any advise from any archive which has already made use of this system.

5 titles of Iranian feature-length fiction film and 40 titles of Iranian documentaries were transferred both on U-matic and VHS tapes, for preservation and viewing purposes.

National Film Archive of Iran

(Filmkhaneh-ye Melli-e Iran)

2

Finally, as mentioned in the acquisition section, 25 titles of newly-released Iranian pictures were purchased for the preservation purposes.

III. Cataloguing

Identification of 500 negative prints of film titles (of which ninety percent were Iranian films made before the Revolution), was a major achievement for this department. Furthermore, work on computer cataloguing and reviewing films continued. However because of changing software programming system of the computer (converting to Windows N.T.), work was halted for nearly six months. On the whole 49 titles of Iranian 35m.m. films and 192 titles of foreign 35m.m. films were viewed, review sheets were prepared, and were catalogued by computer.

In addition, 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: 800.

ii) Number of research requests by telephone and mail: 600.

iii) Number of film titles viewed by researchers on movieola in the archive premises: 65.

iv) Number of video titles viewed by researchers on VCR in the archive premises: 150.

v) Number of library users: 4000.

vi) In addition, the NFAI provided the following services: videotaping 3 minutes of 23 film titles for the Islamic Republic Broadcasting, duplicated 3 minutes of 14 film titles for the use in Iranian film productions and made 2 video tapes of 2 film titles for Iranian film producers, as they requested. Although the NFAI did not provide any films for the international events, but the groundwork are under way to loan five films to Cinéma réel, festival international des films ethnographiques et scientifiques, in Centre Georges Pompidou, in 1999.

V) Publications

It is with great regret to announce that unlike the last decade, the NFAI did not publish any book in 1998.

VI. Cinémathèque

On January 6th. 1998, the third programme of the twenty sixth season, and on 29th December, 1998, the second programme of the thirtieth season, were screened.

The 26th season , of which two programmes were shown in 1997, was devoted to **War Films**, including titles such as: *The Heros of Telemark* (Anthony Mann, 1965); *The Eagle Has Landed* (John Sturges, 1976), and *Casualties of War* (Brian De Palma, 1989).

A selection of various films were shown in the 27th, 28th, 29th seasons, namely: *Roman*

National Film Archive of Iran

(Filmkhaneh-ye Melli-e Iran)

3

Holiday (William Wyler, 1953); *Welcome to Arrow Beach* (Lawrence Harvey, 1974); *Green Card* (Peter Wier, 1990); *The Wild One* (Laszlo Benedek, 1954); *Z* (Constantin Costa-Gavras, 1969); *It happened One Night* (Frank Capra, 1934); and *Les Espions* (Henri-Georges Clouzot, 1957).

Two programmes were devoted to Iranian films, in one of which, *A Simple Story* (1973), by the late Sohrab - Shahid Sales, was shown. But there was also a special screening in commemoration of his untimely death in Spring 1998, during which the *Still Life* (1975) was screened.

And finally the 30th season was devoted to a selection of 70m.m. films, of which two films were screened during its two programmes in 1998: *Gone With the Wind* (Victor Fleming, 1939) and *Ben Hur* (William Wyler, 1959).

The total number of audience for 1998 was approximately 46400 persons, the same as last year.

VII Budgetary Matters

Unfortunately, for the second consecutive year, the NFAI faced some financial difficulties, which made it impossible for it to accomplish its set goals.

VIII International Relations

Mr. Mohammad-Hassan Khoshnevis, the director of the NFAI, together with Mr. Fereydoun Khameneipour, its director of International Relations, attended the 1998 Fiaf Congress in Prague. Considering that the representatives of the NFAI did not participate in the FIAF Congresses for the last three Congresses, it was nice to see colleagues and exchange ideas with them. However, the NFAI did not take part in other international events.

Finally, the NFAI would like to emphasise that, as always, it always 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 REPUBLIQUE D'ALBANIE
Rue "Aleksander Moisiu" 76 , Tirana
Tel. 355 42 649 70 , 649 71

RAPPORT D'ACTIVITES 1998

I. ACQUISITIONS

Les Archives Centrales Nationales du Film ont enrichi leurs collections avec des films qui sont produit de 1992 à 1998 en total 27 titres {dépôt legal}, 6 films de longs métrages albanais en 144 bobines, 3 films documentaires en 35 bobines, 15 films d'animations en 42 bobines et 38 bobines de tournages archivales.

Pendant le 1998 ACNF en collaboration avec le laboratoire d'Albafilm Studio ont préparé 33 bobines de tournages archivales {films d'actualité} sur les événements particuliers de 1997 ainsi que 2 bobines sur Luis Lumier.

II. CONSERVATION

On a mis en fonction pour la première fois la machine de nettoyage du film. Nous avons entretenu {contrôler, nettoyer, aérer} plus de 6000 bobines de films.

En collaboration avec la Cineteca del Comune di Bologna-Italie, nous avons envoyé à Bologne 500 bobines de film produit avant la II ème Guerre Mondiale pour les restaurer et les mettre sur support acétat.

On a assuré par l'aide de l'Ambassade d'Allemagne à Tirana un appareil Téléciné Borch qui nous permetterant dans l'avenir de faire passé les matériaux de 35 mm en videocassettes.

Les archives ont 2 films AGFA GEVAHERTT négatif qui sont en dégradation et 7 films de longs métrages du fonds classique albanais qui sont en décollorisation et que pour nous est un problème très important.

Aux difficiles conditions d'Albanie et le manque de matériel et de la machine de contrôle du film est impossible de faire la restauration des films et de continuer le catalogage des actualités comme documentations historiques.

Les films sont:

1. Concert en 1936
2. L'école de langue maternelle
3. Dans notre famille
4. La liberté ou la mort {En deux épisodes }
5. Face à face
6. Les filles au ruban rouge

III. DOCUMENTATION , CATALOGAGE

On a commencé à mettre toutes les données dans le système Data Base.

Au prix de grands efforts nous sommes en train d'assurer un ordinateur plus convenable parce que le vieux a une capacité très petite.

IV. EXPLOITATION DU FILM

Pendant le 1998 on a réalisé plus de 320 rencontres de travail et plus de 7653 bobines de film exploités par des divers chercheurs de la cinématographie, des cinéastes, des étudiants, des spectacles etc.

Sont réalisés 14 émissions TV basées sur des matériaux archivaux (sur des divers personnalités de l'art, de la culture, de la science, du sport) etc. Deux grands spectacles sur les étoiles du sport albanais. On a mis aussi en disposition des matériaux archivaux pour trois œuvres dérivées par ex. le documentaire dédié à Dora D'Istria ou le documentaire "Super Ballcans" basé sur 900 m de film d'archives.

ANCF a équilibré le système des tarifs basé sur la loi. En même temps pour l'encouragement artistique, dans des conditions économiques très difficiles on sponsorise les débutants ou on met en usage le fonds pour les personnalités de l'art et de la culture.

V. EXPOSITIONS, RETROSPECTIVES

- Ekspo-Klik- 25-30 octobre 1998 (environ 4500 visiteurs).
- Retrospective -Du premier film de longs métrages 1958 à une minute de film expérimental représenté en collaboration avec l'Ambassade de Suisse à Tirana.
- Retrospective- Le film "Tana" et la comédienne Tinka Kurti
- Retrospective- La comédienne Tinka Kurti parmi les albanais de Suisse.
 - Spectacle du film d'actualités.L'Albanie historique 1914-1998
 - Hommage-Before the rain. Abdurrahman Shala.
 - Hommage-Luis Lumière
 - Hommage-D.W.Griffith
 - Retrospective-La cinématographie japonaise.
 - Spéciale -Le film "Il pleut à Santiago"
 - Retrospective-Charli Chaplin et Robert Weine. Pour la première fois la représentation d'un film muet accompagnée par une des plus grande pianiste albanaise

VI. RELATIONS AVEC LES AUTORITÉS

GOUVERNEMENTALES

BUDGET DONNÉ PAR LE GOUVERNEMENT

Les ANCF ont un budget de 6571000 leke.

Le gouvernement a accordé à ANCF pour les salaires des travailleurs 40% du valeur total du fond, pour les assurances sociales 11.4%, pour les autres dépenses commençant des services de base comme l'énergie électrique, l'eau, le téléphone ect et les dépenses pour la conservation du film 50.6%.

On doit souligné qu'une grande importance on a donné aux conditionnaires des salles de compression pour que dans les magasins du film n'aura pas d'agitation de la température certifié.

Les relations avec le Ministère de la Culture, Jeunesse et Sports ont été bonnes. Après la donation de la part de l'Ambassade d'Allemagne d'un appareil Téléciné (qui sert de faire passe le film 35mm sur video) le Ministère de la Culture nous a accordé un fonds complément pour la terminaison de la salle de videoprojecteur qui sera construite dans les Archives du Film et aidera puissamment la sauvegardage du film 35mm et créra la possibilité plus large de son exploitation en video cassettes.

VII. RELATIONS AVEC LES AUTRES MEMBRES DE LA FIAF

Le renvoi du film nitrat sur acétat à Bologne.

L'accord entre le Ministère de la Culture Italien pour prendre en défence l'héritage culturel cinématographique albanais.

Les Archives du film ont besoin de spécialiser leur équipe en collaboration avec les autres membres de la FIAF.

**NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN**

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ACTIVITIES REPORT for 1998
(covering fiscal 1997: April 1997 - March 1998)

1. Acquisitions of the year

A. FILMS

Films being the central focus of our acquisition policy, the NFC acquired as part of our regular activity a number of theatrical feature films from various film companies such as Nikkatsu, Shochiku, Toho, Daiei, and Toei. In addition, we obtained cultural and documentary films especially for "Glimpses of Nippon '98: A Japanese Documentary Tradition."

As part of a project launched in 1990 to place special emphasis on film acquisition from Asian countries, we also continued to strengthen our Chinese film collection.

A series of donations from individuals, institutions, and companies of more than 150 films, mostly used prints, was added to our collection. With these new acquisitions, we have about 19,000 titles in total in our film collection as of March 1998.

B. PRINTED MATERIALS

We had a major donation of about 35,000 glass-plates for still photographs of films produced by Toei. Thanks to Hanae Tsuji, wife of the late Kyohei Tsuji, a renowned film bibliographer, 380 items of film programs and catalogues issued by the cinemas in the Taisho era have been donated to the NFC. An increasing number of film-related materials has also been donated. The library continues to purchase new materials to its collection.

2. Progress and problems in the field of preservation

The NFC transferred 25 nitrate films donated by Yokosuka City Education and Research Institute this year onto safety prints. These prints all belong to the genre of either documentary, culture, or newsreels, but among them were two reels of *Hikyo Nekka*, a film long believed to be lost. For restoration and transfer of this print, total immersion wet-gate printing was adopted, demonstrating its superior efficacy in smoothing scratches out of the print surface.

Restoration efforts were continually made this year on prints acquired from Nihon-Eigashinsha, producing positive prints and safety duplicate negatives transferred from the rare original nitrate stocks the company holds. This is a good example of a collaborative restoration project when a production company cannot afford the restoration by itself.

3. Cataloguing, documentation, and research

A. CATALOGUING

We continue our preparation for introducing an extensive computer cataloguing program for cultural assets and art objects in national museums, part of a larger project initiated by the Agency for Cultural Affairs to develop a comprehensive information system. Parallel to this project, data from films catalogued manually before the introduction of computers is also being added to the existing cataloguing system.

B. DOCUMENTATION

ATHENEUM, the library information database which has been developed in tandem with the above-mentioned cataloguing system, will be in operation by the end of this year. Computer terminals providing OPAC (Online Public Access Catalog) are expected to be installed in the library next year.

4. Films Showing, exhibitions and publications

A. SPECIAL PROGRAMS

1. Rediscovering Our National Film Heritage (III): During the War Years (4/8~7/26, 1997)
2. In Memory of the Film Figures We Lost in 1995-1996 (9/9~10/25, 1997)
3. Silent Film Renaissance 1997 (11/4~11/15, 1997)
4. Films in the 1970s: A Profile -From the Foreign Film Collection of the National Film Center- 11/25, 1997~1/31, 1998
5. Glimpses of Nippon '98: A Japanese Documentary Tradition (2.10~3.28, 1998)

A total of 194 titles, both feature length and short subjects, were screened at Cinema 1 in the five programs listed above, with the total admission of 43,041 people, an overall capacity rate of 39% for Cinema 1.

All programs except for "Films in the 1970s" are series programs which started in or before 1996. In "Silent Film Renaissance 1997," we presented the digitally restored print of Frank Capra's *The Matinee Idol*, a fruitful collaboration of the Academy of Motion Picture and Science/Academy film Archive and Sony Pictures Entertainment. It was associated with the lecture by Michael Friend (for details, see Section C below). Robert Israel, who composed the original musical score for the restored print, performed live piano accompaniment with the screening.

B. CIRCULATION PROGRAM (domestic)

Fiscal 1997 marked the ninth year of our circulation program, "Promotion of the Viewing of Superior Japanese Films." This year we held screenings of our circulation prints at 76 venues, with the cooperation of local institutions and cultural facilities, and drew an audience of 49,448 people.

C. EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

In addition to the above-mentioned screening activities, the NFC organized annual lecture events and exhibitions.

"Soviet Film Posters in the Late Silent Era" held in our Exhibition Gallery at the NFC

building from November 4, 1997 to January 31, 1998, featured 63 Soviet silent film posters that are important part of our paper collections. They were selected from the over 100 conserved items whose restoration had just finished.

This year we organized, with great success, a lecture presentation entitled "Preserving the Cinema For the Next Millennium," by Michael Friend, Director of Academy Film Archive. He elaborated on historical, technological, and philosophical aspects of film preservation, with the demonstration of some footage from 35 mm test prints, as well as *The Matinee Idol*, which was the first digital restoration attempt of a live-action feature in its entirety using Sony's digital processing technology.

The lecture was followed by an open forum joined by archivists from Asian countries, Sul Gee-hwan from Korean Film Archive and Anna So-ha Chan from Hong Kong Film Archive, as well as discussions including the audience, where questions and answers were exchanged.

Last year, the NFC started a new program to promote the international exchange of film culture in an attempt to introduce recent qualified Japanese films to various international film festivals. With the help of film production companies, institutions and associations alike, we arranged to prepare 6 foreign language subtitled prints, presented for international film competitions.

D. RELATED PUBLICATIONS

We have two regular publications, free program information, *NFC Calendar* and the bimonthly *NFC Newsletter*. Five issues of the former and six of the latter were published this year. We also issued a list of exhibits for the poster exhibition and a brochure for the circulation program.

5. Budgetary Matters, relations with governmental authorities

A budget of roughly 500 million yen (approx. US\$ 3,600,000 with the conversion rate of \$1=140 yen), excluding salaries, computer related software development and maintenance cost, and extraordinary income generated by the provisional government budget, was executed in fiscal 1997. Our budget occupies 39% of the total budget of The National Museum of Modern Art, Tokyo, to which NFC belongs.

6. International Relations (FIAF and others)

The NFC lent our films to three film festivals abroad via FIAF connections: 18 films to "Le Cinema Japonais" in Paris, a large-scale event coorganized by Centre Georges Pompidou and the Japan Foundation; 2 to Internationale Stummfilmtage in Bonn and 2 to the Pusan International Film Festival. Noteworthy was the presentation of the restored print of Daisuke Ito's 1928 production, *Chuji Tabi-nikki/Diary of Chuji's Travels*, whose premiere screening abroad was great success and an opportunity for Europeans to see an example of our restoration work.

During their trip from April 19 to May 2, Hisashi Okajima (Curator of Film) and Yoshiro Irie (Assistant Curator) attended the 53rd annual FIAF Congress in Cartagena in Columbia (April 20~26, 1997), and then continued their trip to New York to visit The Celeste Bartos Film Preservation Center, the newly-built film conservation facilities of The Museum of Modern Art,

located in Hamlin, Pennsylvania (April 28).

Masatoshi Ohba, Chief Curator, visited the new headquarters' building of China Film Archive in Beijing from September 1 to September 8, and discussed and exchanged opinions about film preservation in both countries. He visited their vault in Xian as well, where various issues on film preservation techniques were discussed.

The NFC had the pleasure of receiving visits from a number of distinguished individuals, in addition to Michael Friend, Robert Israel, and Asian archivists who were invited for the international symposium and for our presentation of *The Matinee Idol*. Below is a list of other visitors:

- Mr. Jean-Paul Rappeneau (film director/France)
- Mr. Nikola Stojanovic (film director, and professor, Novi-Sado Art University/Yugoslavia)
- Mr. Amos Gitai (film director/Israel)
- Ms. Esti Zackheim (actress/Israel)
- Mr. Edmond Wong (Chinese Taipei Film Archive)
- Ms. Ron Havilio (film director/Israel)
- Ms. Jose Maria Prado (Director, Filmoteca Espanola,/Spain)
- Mr. Yuriy A. Bobrov (Deputy Director, Gosfilmofond of Russia/Russia)
- Mr. Valery I. Bossenko (Head of Science and Info., Gosfilmofond of Russia/Russia)
- Mr. Evengeli Miherov (film director/Bulgaria)
- Mr. Ivan Trujillo Bolio (Filmoteca de la UNAM/Mexico)
- Mr. B. Sommufu (film director/Mongolia)
- Mr. D. Buttoga (cinematographer/Mongolia)
- Mr. J. Solongo (General Director, Mongol Kino Corp./Mongolia)
- Mr. S. Jamts (Director, State Central Archives of Cinema, Photography and Sound Recording/Mongolia)

(According to the order of the visit, with given name first, and family name second.)

7. Miscellaneous

To help young filmmakers develop their expertise and learn superior Japanese filmmaking tradition, a new educational program started this year, based on the two reports concerning the promotion of cinematic art by the Agency for Cultural Affairs.

Coordinated by Teruyo Nogami as Program Organizer, who worked as script girl for many Kurosawa films, this year's program had "Art and Crafts of Japanese Cinema" as its main theme, featuring four areas of filmmaking: cinematography, art direction, editing, and sound recording. A three-day intensive course was given for each area respectively, consisting of four courses of the program. Distinguished experts from each field participated as lecturers, giving lectures and talks, and presenting 35 mm prints of their own works.

We'd like to announce that Etsuko Takano was appointed, by the request of the Minister of Education, as Honorable Director of the National Film Center, The National Museum of Modern Art, Tokyo, as of September 1.



Rapport d'activité 1998

Le programme de développement du Museo Nazionale del Cinema est poursuivi en 1998 avec une nouvelle structure institutionnelle et gestionnelle et une nouvelle Présidence. En particulier le projet d'aménagement pour le nouveau Musée à la Mole Antonelliana a été confié à l'architecte-scénographe François Confino. Etant finis les travaux de restructuration du bâtiment, le nouvel espace expositif du Musée pourra être inauguré à la fin du 1999.

1. Acquisitions de l'année

Le Museo Nazionale del Cinema a poursuivi son activité d'acquisitions pour enrichir systématiquement les archives des films, les collections du musée et les fonds bibliothécaires. Les archives film en particulier ont enrichi le patrimoine avec 800 copies 16 mm. et 80 films 35 mm. et plusieurs vidéos. L'Associazione Museo Nazionale del Cinema a aussi donné en dépôt une collection de 3000 trailers.

Le secteur collections de musée a continué la politique d'acquisition de matériels pour le nouvel espace expositif, en achetant 200 affiches et matériels publicitaires, plusieurs objets du set et dispositifs pour effets spéciaux du cinéma italien et américain, des caméras et des documents concernant le procès de production du film.

La Bibliothèque a acquis 695 livres, de nombreux répertoires internationaux en CD-Rom et 153 revues avec plus de 1000 numéros.

2. Préservation et restauration.

Le Département Film a poursuivi le travail de transfert des films nitrate en safety, de tirages de nouvelles copies des films conservés dans les archives, avec une attention

particulière au cinéma muet italien et turinois et au cinéma italien des Années Cinquante. En plus le Museo a transféré en 16 mm des films expérimentaux conservés en copies 8 mm détériorées.

Le Museo a aussi collaboré au projet Digital Film Center pour le transfert sur support numérique des films..

La Bibliothèque a restauré 20 volumes précieux du XVIII et XIX siècle. Une restauration conservatrice a aussi été réalisée sur les collections des revues de photographie et de cinéma des premières années du siècle.

3. Catalogage et documentation .

L'inventaire des archives film a été perfectionné et la documentation concernant l'histoire de la formation de la collection a été récupérée et ordonnée.

Le Museo a développé un projet pour la réalisation d'une banque des données informatique intégrée de toutes les collections . Le projet est articulé dans une mise à point de nouvelles fiches informatiques concernant les matériels photographiques et les appareils, un enrichissement des fiches concernant les affiches et une intégration des fiches mêmes avec des renseignements filmographiques. Le catalogage est en tout cas poursuivi avec l'élaboration de 2.000 fiches informatisées du matériel précinématographique (Fond Prolo), de 700 fiches informatisées des collections affiches et paquets publicitaires (en total 20.700), de 1.000 fiches informatisées des paquets de photographies du cinéma parlant et de 740 des paquets de photographie du cinéma muet étranger, et 750 fiches non informatisées d'appareils de photographie.

La Bibliothèque a développé l'analyse du matériel pour la réalisation du projet de catalogage informatique des 20.000 monographie du Museo, projet qui sera géré en collaboration avec le Secteur Biens et Systèmes Libraires de la Regione Piemonte. Dans la perspective de l'archivage numérique des fonds de la Bibliothèque est poursuivi le travail de recherche avec l'archivage en CD d'un volume du XVII siècle.

4. Programmation des films et publications.

Le Museo Nazionale del Cinema a organisé la programmation de trois salles.

Nombre des séances en 1998: 2.400 environ

Nombre des films projectés: 850 environ

Nombre des spectateurs: 110.000 environ

Plusieurs films ont été projetés en version originelle avec traduction simultanée ou sous-titrage électronique.

La programmation des salles consacrées à l'histoire du cinéma et au cinéma d'auteur a proposé des rétrospectives dédiées à plusieurs metteurs en scène comme Yasujiro Ozu et Robert Bresson, Ingmar Bergman et Claude Chabrol, Eric Rohmer et James Ivory, Luis Bunuel et Aki et Mika Kaurismaki, Stanley Kubrick et Abel Ferrara, ou des cycles à sujet comme *La fiamma del peccato*. Cinéma érotique des origines, Le Risorgimento dans le cinéma, La guerre 1914-19, Cinéma et racisme, La Contreculture USA, Films 1968, Le nouveau cinéma espagnol, Le cinéma latino-américain, Le cinéma d'Israël, Le cinéma de l'Afrique noire etc.

Les projections sont souvent enrichies par une documentation critique et des rencontres avec des metteurs en scène, des acteurs et des critiques.

A côté de la programmation le Museo a aussi développé une importante activité didactique dans les écoles de l'aire métropolitaine de Torino, en coordonnant projections de films et enseignement du cinéma aux différents niveaux scolaires.

Publications

Cabiria e il suo tempo, sous la direction de P: Bertetto et G: Rondolino, Museo Nazionale del Cinema/ Il Castoro, Milano, 1998, pp.400.

Il caso e la necessità. Il cinema di Robert Bresson, sous la direction de G. Spagnoletti et S. Toffetti, Museo Nazionale del Cinema/Adriaticocinema/Cinema Zero/Lindau, Torino, 1998, pp.226.

Ndemo in cine. Tullio Kezich tra pagina e set, sous la direction de S. Toffetti, Museo Nazionale del Cinema/Lindau, Torino, 1998, pp.178.

Finlandesi probabilmente. Il cinema di Aki et Mika Kaurismaki, sous la direction de S. Boni et C. Gianetto, Museo Nazionale del Cinema/Lindau, Torino, 1998, pp.160.

5.6. Budget, Relations internes et internationales.

Budget L. 3.500.000.000 environ (\$ 2.000.000).

Le Museo a d' étroits rapports institutionnels avec la Città di Torino, la Regione Piemonte et la Provincia di Torino et le Ministero per i Beni e le Attività Culturali. Il collabore

regolierement avec les cinémathèques FIAF italiennes et étrangères et les institutions culturelles de Torino.

En 1998 le Museo a développé des relations de coopération avec les institutions suivantes: Cinémathèque Française, Paris; Filmoteca Española, Madrid; Filmoteca de la Generalitat Valenciana, Valencia; I.C.A.A./Ministerio de Cultura, España; Centre National de la Cinématographie – Archives du film, Bois d'Arcy; Cinémathèque Suisse, Lausanne; Cinémathèque Royale, Bruxelles; Cinémathèque de Toulouse, Toulouse; B.F.I. – National Film and Television Archive, London; Stiftung Deutsche Kinemathek, Berlin; Filmmuseum, München; Stadtmuseum, München; Det Danske Filmmuseum, København; Lobster Film, Paris; Finnish Film Foundation, Helsinki; Finnish Broadcasting Company, Helsinki; Cinémathèque de la Danse, Paris; Ministère Français de la Coopération, Paris; U.G.C., Paris; Heure Exquise Distribution, Mons En Baroeul; Ministère des Affaires Etrangères, Paris; Cinémathèque Municipale de la Ville de Luxembourg; Cinéma Libre, Montréal; Gaumont, Paris; MK2 Production, Paris; Merchant Ivory Productions, London-New York; Bureau des festivals, Montréal;

Istituto Luce, Roma; Ambasciata di Francia, Roma; Biennale di Venezia; VideoArt Festival, Locarno; AIVAC Italia; Scuola Nazionale di Cinema - Cineteca Nazionale, Roma; Palazzo delle Esposizioni, Roma; Istituto Giapponese di Cultura - The Japan Foundation, Roma; Cineteca del Friuli, Gemona -Udine; Cineteca del Comune di Bologna; Fondazione Cineteca Italiana, Milano; Cineteca D. W. Griffith, Genova; AIACE, Roma; RAI, Roma; Ambasciata di Finlandia, Roma; AdriaticoCinema; Cinemazero, Pordenone; Ripley's Film, Bologna; Associazione Culturale La Fenice, Roma; Collettivo dell'Immagine, La Spezia; Festival "Visioni Italiane" di Bologna; Ambasciata di Israele, Roma; Centro Orientamento Educativo, Milano; ProMovie, Milano;

Università di Torino, Facoltà di Lettere e Filosofia, D.A.M.S., Goethe-Institut, Turin; Centre Culturel Français, Turin; Associazione Italia-Israele, Torino; Teatro Regio di Torino; Rai Torino; Mediateca del Cinema Indipendente Italiano, Torino; Città di Torino; Regione Piemonte; Camera di Commercio, Industria, Agricoltura e Artigianato di Torino; Lindau, Torino; Gruppo Abele, Torino; Valsusa Film Festival; Premio Grinzane Cavour, Torino; Mediateca del Cinema Indipendente Italiano, Torino; Associazione Culturale Luigi Pagliani, Torino; Centre d'Études Franco-Italiennes delle Università di Savoia e di Torino; Comitato Pro Architettura, Torino; ORSA - Organizzazione per la Ricerca in Scienze e Arti, Torino; Pervisione, Torino; Accademia Internazionale Arti e Media, Torino; SMA-Servizi Manifestazioni Automobilistiche, Torino; Cineteca Bruno Boschetto, Torino.

L'année 1998 a été la première année de pleine activité de la Cinémathèque de Toulouse dans ses nouveaux locaux ouverts au public (deux salles de projection, bibliothèque, hall d'exposition, bureaux administratifs). Le bilan est encourageant et prouve qu'un tel lieu répondait à une véritable attente ; il permet désormais d'organiser des manifestations plus ambitieuses et plus complètes. Les deux prochaines années devraient voir la construction d'un nouveau centre de conservation, aux abords immédiats de Toulouse. Il marquera l'achèvement des travaux entrepris grâce à l'aide de l'Etat, de la Ville de Toulouse, du Conseil Régional de Midi-Pyrénées et du Conseil Général de la Haute Garonne.

I. DEPARTEMENT DES COLLECTIONS

Le Département des collections : il a fonctionné avec cinq permanents mais il a aussi bénéficié de l'action régulière de certains membres bénévoles et de stagiaires.

A. Film

La collection (plus de 25 000 copies) s'est enrichie de 693 nouveaux dépôts ou nouvelles acquisitions en 1998 en court et long métrage.

Trois points méritent d'être relevés :

- l'augmentation de la part des longs métrages,
- le maintien des dépôts provenant des producteurs et distributeurs antérieurs (AMLF, Gaumont, Michel Gauchon, Unifrance...), l'arrivée de nouveaux (Polygram, Xavier Berthet...) et l'élargissement de Gaumont à Gaumont Buena Vista International.
- la constitution du fonds Jackie Raynal qui nous a confié son stock new-yorkais de films et de documents.

Le travail régulier d'enregistrement, d'inventaire et de vérification a été poursuivi mais toujours dans les mêmes limites de possibilités en temps de travail.

Le fait marquant de l'année a été la mise en place d'un réseau informatique. Cela permettra à partir de 1999 l'informatisation progressive d'un catalogage beaucoup plus précis.

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D'autre part une première tranche et de catalogage a été menée concernant les 1500 premiers longs métrages de nos collections. Cela a permis :

- de repérer des copies atteintes du syndrome du vinaigre (heureusement peu nombreuses) et de les isoler,
- de recueillir de nombreuses informations sur l'origine de cette partie la plus ancienne de notre patrimoine,
- de proposer aux Archives du Film du CNC une liste de films muets français sur support safety d'époque (triacétate) pouvant donner lieu en 1999 à un travail de sauvegarde et/ou de restauration.

Le programme de restauration mené en 1998 avec ces mêmes Archives du Film s'est poursuivi. On peut noter entre autres un film de Robert Wiene de 1926, *La duchesse des Folies Bergère (Die Königin vom Moulin Rouge)*.

Enfin, près de deux cents copies ont été prêtées - dans le cadre strict de nos contrats de sortie de film - à des institutions extérieures (cinémathèques, festivals, lieux culturels...).

B. Non-Film

Les secteurs des affiches, des photos, des vidéos, des doubles et des archives « papier » ont été réorganisés. Cela a entre autres permis la réalisation (non achevée) d'une bibliothèque de référence destinée aux permanents pour le travail de catalogage et de recherches en réponse à des demandes extérieures.

Grâce à certaines salles de cinéma, l'enrichissement en affiches et en photographies s'est poursuivi.

C. Centre de conservation

Le projet d'un nouveau Centre de Conservation a avancé. Un site à Balma (une commune jouxtant Toulouse), proposé par le Conseil général de la Haute-Garonne a été retenu après visite en octobre 98.

Un pré-programme de construction a été étudié avec le maître d'ouvrage.

II. PROJECTIONS ET MANIFESTATIONS

A. Programmation dans les locaux de la Cinémathèque de Toulouse

L'année 1998 a été riche en événements même si, pour des raisons de rigueur budgétaire, la totalité des projets n'ont pu être réalisés tels qu'ils avaient été envisagés. La Cinémathèque de Toulouse a présenté chaque mois en moyenne 66 séances, du mardi au dimanche, parfois le lundi. Elle a accueilli près de 47.000 spectateurs en 793 séances. Les temps forts de la programmation ont été les suivants :

janvier :

Marlène Dietrich, cinéma finlandais,
Frederick Wiseman

février :

Péplum, cinéma et justice,
hommage à la Cinémathèque française

mars :

Régine Crespin, Repérages,
Rencontres Cinémas d'Amérique Latine

avril :

Kon Ichikawa, José Luis Borau,
Nikita Mikhalkov,
Enfances méditerranéennes

mai :

Made in corpus,
Mai 68, 30 ans déjà

juin :

Bergman, Opéras russes,
football au cinéma

juillet - août :

Kinski - Herzog,
aventures lointaines

septembre :

Serge Gainsbourg, Tennessee Williams,
Daniel Sorano

octobre :

Cinespana, Bertolt Brecht,
Nouvelle vague, Jazz sur son 31

novembre :

Israël, René Clair, Lorca

décembre :

Cinéma portugais, Jackie Raynal,
Luigi Comencini

B. Le jeune public : Cinécole

La Cinémathèque de Toulouse s'est ouverte à près de 8.400 élèves des écoles primaires de Toulouse dans le cadre de l'opération Cinécole (en partenariat avec la Ville de Toulouse et l'Inspection d'Académie).

C. Les visites

Des visites guidées de la Cinémathèque ont été proposées au public en semaine. Près de 800 personnes ont ainsi pu découvrir les lieux ainsi qu'un programme d'actualités sur Toulouse de 1896 à 1930.

D. Séances privées et colloques

Par ailleurs, 5.170 personnes ont pu découvrir la Cinémathèque lors de séances privées ou de réunions organisées dans nos locaux. La Cinémathèque a ainsi eu le plaisir d'accueillir en ses murs

- le colloque du CLEMI, (documentaire)
- des sessions de l'ACREAMP, (salles de cinéma de la région)
- des avant-premières de films tourné en région Midi-Pyrénées,
- des conférences de presse de festivals en région Midi-Pyrénées,
- des soirées organisées pour nos partenaires médias (Le Monde, La Dépêche du Midi, Arte).

D. Autres projections et actions

- Champs et contre-champ 99 : Ce réseau a rassemblé 17 établissements d'enseignement agricole. Il a aussi commémoré les 150 ans de l'abolition de l'esclavage avec une tournée du film *L'intendant Sansho*. En mai, les 9èmes rencontres de Vic cinéma/milieu rural : *Jeunesses au cinéma*.
- Un été au ciné : une activité conduite par le C.N.C en direction des publics jeunes en difficulté.
- Participation au Festival de cinéma en plein air de Gindou ainsi qu'aux festivals d'Auch, Balma, Conques, Rieuepeyroux et Tarascon-sur-Ariège
- Séances en collaboration avec les scènes nationales de la région Midi-Pyrénées : Albi (cinéma et opéra), Foix (*La Grande Illusion*, cinéma portugais), Tarbes (autour de *Woyzeck*).
- Repérages « Autour du Fantôme de l'Opéra » en coproduction avec le CRAC de Valence (mars 98)
- Intervention de Jean Paul Gorce au colloque «Histoires, Mémoires et patrimoine(s) » organisé par le Centre Georges Pompidou (mai 98)
- Séances en collaboration avec l'Université de Bordeaux III (dont un ciné-concert *Point ne tueras* et DJ en décembre 98)
- Intervention de Pierre Cadars au colloque René Clair organisé par la Bibliothèque Nationale de France à Paris (nov 98)
- Présence au Congrès de la FIAF à Prague (avril 98)
- Présence au Festival de Bologne « Il cinema ritrovato » (juin 98)
- Présence au Festival national du Cinéma Marocain (nov 98)
- Présence au cinquantenaire de la Cinémathèque suisse (Lausanne novembre 98)

III. BIBLIOTHEQUE

La bibliothèque a reçu 1.680 lecteurs qui ont pu consulter ouvrages et revues de presse. Cela représente en moyenne 8 lecteurs par jour d'ouverture soit un taux d'utilisation de 50%.

On note une augmentation constante de la fréquentation de la bibliothèque. Les lecteurs sont en majorité étudiants (70%), professionnels ou futurs professionnels du cinéma (15%), enseignants et cinéphiles pour les 15% restants.

Les documentalistes ont continué leur travail en liaison avec la Bibliothèque du Film de Paris dans le cadre de la mise en réseau des principales bibliothèques spécialisées en cinéma.

La bibliothèque réalise pour chaque cycle de programmation un fascicule d'information et de bibliographie mis à disposition du public.

En 1998, la bibliothèque a acquis 400 ouvrages. La collection de périodiques a accru son champs d'activité pour s'ouvrir sur les fanzines et la presse parallèle et spécialisée. Il a été effectué un travail de complément d'acquisition des catalogues de festivals manquant jusqu'alors à nos collections. Il a été ouvert environ 500 dossiers de presse (films et personnalités).

IV. EXPOSITIONS

Organisées en lien avec la programmation, une quinzaine d'expositions se sont succédé en 1998 au rythme d'une à deux par mois. Elles ont été visitées par environ 6 000 personnes chaque mois.

Des matériaux cinématographiques mais aussi empruntés à d'autres arts...

Ces expositions ont permis de présenter majoritairement des affiches de films, des photos de tournage ou de plateau, des photogrammes, voire des éléments plus originaux de nos collections non-film : fresque-affiche de façade de cinéma, appareils de projections, matériel publicitaire, etc.

Au-delà de l'art cinématographique, la cinémathèque a aussi présenté des pièces d'autres disciplines : art plastiques (peintures, oeuvres d'art contemporain, installations), photographie (reportage et photo d'art), littérature (textes et documents), poésie (facs-similés), civilisation (objets de culture traditionnelle, instruments de musique).

La plupart des expositions ont été réalisées en partenariat avec d'autres institutions culturelles : institut Goethe (expos Marlène Dietrich, Kinski-Herzog et Brecht) et Cervantès (expo Lorca et photographies de la collection Luis Gasca), Centre Georges Pompidou (photographies de films japonais), cinémathèque finlandaise et cinémathèque française (affiches), L'Espace d'Art Moderne et Contemporain de Toulouse (Vito Acconci, Ange Leccia).

RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE 1998

Au cours de l'année 1998, l'archive de la Filmothèque Vaticane a atteint les 5450 titres, grâce aux nouvelles acquisitions de matériel sur support aimanté et acétate. Le matériel conservé est surtout de type religieux et illustre l'œuvre pastorale et évangélisatrice de l'Eglise dans le monde, son histoire et l'activité du Pape. Il y a aussi des titres relatifs à des matières scientifiques et d'actualité et, de plus, une collection de films commerciaux, intéressants pour leur importance artistique et thématique. Une partie de ce matériel est constitué de donations faites par des organisations catholiques et des copies de reprises filmées que les diverses entreprises ont eu l'autorisation d'effectuer dans la Cité du Vatican. La Filmothèque vaticane a aussi reçu de une personne privée des reprises avec des rare images du Pape Bénédict XV dans les Jardin du Vatican. C'est un document très important parce que notre archive n'avait pas d'images de ce Pape jusqu'à l'heure.

Cette année la Compagnie de Jésus a confié à la Filmothèque Vaticane la garde de une rare, importante et considérable collection de films, qui font partie de la collection nommée "Dépôt Joye -Bamberger", qui est de grand intérêt historique.

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 divers nations. Ce matériel complète une bibliothèque cinématographique qu'on essaye de rendre la plus exhaustive possible. N'oublions pas les encyclopédies, mises régulièrement à jour.

CONSERVATION

Les vidéocassettes cataloguées sont rangées sur des rayonnages métalliques, tandis que les films sont conservés en chambre froide dont les conditions adéquates de température, humidité et aération correspondent aux critères indiqués par la Commission de conservation de la FIAF (température 5° et relative humidité 30% pour les films en couleurs; température 16° et relative humidité 3% 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 le 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 300 bobines ont été passées en moviola, 70.000 mètres de films ont été lavés, en partie négative, et 100 boîte 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 pour réaliser des productions spécifiques.

La Filmothèque dispose de un Télécinéma hautement professionnel, avec capacité digitale, pour convertir le matériel sur pellicules en support aimanté. Cela facilite la réalisation de copies de travail en vidéocassettes du matériel le plus intéressant et le plus demandé.

CATALOGATION, DOCUMENTATION ET RECHERCHE

Selon les critères indiqués par la Commission de catalogation de la FIAF, la Filmothèque dispose d'un programme informatique de catalogation du matériel filmographique, facilitant ainsi le travail de recherche et publiant périodiquement un catalogue imprimé, avec toutes les mises à jour, pour disposer d'une édition la plus complète possible des titres conservés en archive.

La filmographie du cinéma religieux est un des travaux dont la Filmothèque s'occupe depuis longtemps. Le but en est de recueillir des données sur la production cinématographique mondiale, des origines à nos jours. Grâce aux collaborateurs du monde entier, nous avons reçu un grand nombre de fiches sur la cinématographie des différents pays contactés. Le programme informatique réalisé par l'UNITELM a permis d'insérer des données relatives à la filmographie d'Espagne, du Danemark, d'Allemagne, du Portugal, de Belgique, du Canada et une partie de la production italienne ainsi que des pays d'Afrique francophone. Le premier volume de ce travail, avec les résultats partiels de la recherche, va 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 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 importants 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

En collaboration avec l'Ente dello Spettacolo et le Festival du Cinéma Religieux "Tertio Millennio", la Filmothèque Vaticane et le Conseil Pontifical pour les Communications Sociales, avec le Conseil Pontifical pour la Culture, ont organisé la deuxième édition de un Congrès International sur le thème "Art, vie et représentation cinématographique. Sens esthétique, exigences spirituelles et instances culturelles", auquel il y a eu la présence de plusieurs représentants du monde de la culture et du cinéma.

GRAND JUBILE' DE L'AN 2000

Dans le cadre des activités mises en oeuvre en vue de la préparation du Jubilé, le Conseil Pontifical pour les Communications Sociales et la Filmothèque Vaticane ont été chargés de préparer la Journée Jubilaire du spectacle. Il y a donc un Comité, dont fait partie des spécialistes du monde du spectacle, religieux ou non, qui travaillent à une série de projets pour maintenir un dialogue continu de l'Eglise avec ce monde, avec une présence chrétienne dans différents secteurs et autres manifestations.

RELATIONS INTERNATIONALES

La Filmothèque vaticane est membre depuis des années de la FIAF (Fédération Internationale des Archives du Film) et reste en rapporte 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.

Le plans d'avenir de la Filmothèque prévoient la réalisation d'une banque de données sur le cinéma mondial, en collaboration avec les organisme cinématographiques catholiques d'autres pays.

FILMOTEKA NARODOWA IN WARSAW

Annual report 1998

In 1998, despite continuous financial problems, Filmoteka Narodowa fulfilled all its statutory duties. The biggest problem was the shrinking storage space for films. In 1998 Filmoteka Narodowa lost one of its temporary storage spaces in which over 2000 copies had been stored.

1. Acquisitions of the year

Due to the fact that the Polish law is in the ongoing process of adjustment to the European Union standards Filmoteka Narodowa has not yet been granted the right of legal deposit. Filmoteka Narodowa receives only single copies of feature length films which had been co-financed by the Ministry of Arts and Culture. Most of the received materials complement the titles already in our collection. The film collection has been enlarged by 125 copies of 35 mm films-including 17 films from the current Polish production-and 295 sets of materials for archival preservation.

The following items were added to the documentation and film collection:

- 110 titles of magazines (annual sets);
- 350 books and brochures
- 80 film scripts
- 660 film programs
- 180 posters
- 200 stills
- 60 transparencies
- 7 sets of archival materials.

All of the above were acquired through purchase, exchange with other archival institutions, or as donations.

2. Progress and problems in the field of preservation

Filmoteka Narodowa does not own a film laboratory and therefore all copying has to be contracted to outside laboratories dealing mainly with processing of production and cinema materials. Therefore for the purpose of most difficult copying of oldest silent films we try to locate laboratories abroad.

There remain some most difficult materials still to be copied from nitrate to acetate, including some very valuable sections of various films dating back to the beginning of cinema history. To cover the costs of these copies and the reconstruction of the most badly damaged materials Filmoteka

Narodowa has received a special grant in the amount of ca. USD 200,000 from the Ministry of Arts and Culture. The total of 34 070 meters of film were copied from nitrate to acetate.

The total of over 2 million meters of 35 mm film (negatives and positives) were manually preserved.

400,000 meters of 35 mm film have undergone preliminary examination.

Two teams were involved in the conservation process.

3. Cataloguing, documentation and research

All new film materials, books, magazines, posters and stills have been inventoried and entered into the computerised data base. 210 catalogue cards including such information as credits, film synopsis (based on screenings) and technical data have been entered in the catalogue of the researched films.

4. Film showings, exhibition and publications

Part of the collection has been shown regularly in the archival cinema "Iluzjon." The screenings were enriched by the most interesting titles of the current Polish cinema.

In 1998 there have been 963 screenings at "Iluzjon", with the audience of 61,000. The creative output of several dozen film directors and actors has been presented in monthly series. Several series have been organised in co-operation with foreign cultural institutions, e.g.:

- March - Hungarian Cinema of the 90's (with The Hungarian Cultural Institute);
- May - European Cinema of Violence (with Austrian Institute, Goethe Institute, Cervantes Institute);
- October - New Mexican Cinema (with the Mexican Embassy);
- November - New German Cinema (with Goethe Institute).

The most important film event at the "Iluzjon" was the Third Festival of European Union Cinema, which took place at the end of November and beginning of December.

Filmoteka Narodowa also co-organised a symposium devoted to Krzysztof Kieslowski's work, and a symposium on the pioneer of the Polish cinema Boleslaw Matuszewski. Both symposia were attended by participants from film archival institutions and scientific institutes from France, Italy and Russia.

Filmoteka Narodowa publishes a monthly programme of films shown at "Iluzjon". There have been 12 issues published containing detailed discussion of the films presented. An English language edition of theoretical work of Boleslaw Matuszewski has been prepared and will be forwarded to all FIAF archives in 1999.

5. Budgetary matters, relations with governmental authorities

As a state cultural institution Filmoteka Narodowa was financially supported in part by the Cinema Committee/Ministry of Arts and Culture (in total ca. USD 510,000), and was financed in part by own income generated from sales of services to TV stations, press, and publishing houses (in total ca. USD 400,000).

The total budget in 1998 amounted to ca. USD 911,000.

Copying and conservation expenses were ca. USD 200,00.

Payroll - ca. USD 239,000.

The number of employees in 1998 was 56.

6. International relations

Filmoteka Narodowa has maintained usual contacts with other members of FIAF by exchanging materials and documentation. The representatives of NFA participated in the FIAF Congress in Prague.

HUMAN STUDIES FILM ARCHIVES

1997 Annual FIAF Report

Acquisitions of the year

In 1998 HSFA acquired a variety of professional documentary and amateur films. In total, 20 new collections were acquired consisting of more than 360,000 feet of 16mm, 4,460 feet of 35mm nitrate, 10,000 feet of 35mm acetate, 200 feet of 8/S8mm motion picture film and 150 hours of video. In addition, HSFA acquired 20 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 production materials for the 1995 documentary, "Margaret Mead: An Observer Observed." Footage includes interviews with notable anthropologists which are historically important documents on the work of anthropologist Margaret Mead and the field of anthropology. HSFA also received various production materials for documentaries shot in Africa primarily during the fifties by John Brom, a Czechoslovakian filmmaker; for documentaries, as well as research footage, shot in the sixties and eighties of the archeological work of Clement and Joan Meighan in California, Mexico, Peru, Chile, Egypt and Sudan from the sixties and eighties; for ethnographic films of anthropologist Jerry Mintz and for an intended video documentary of the Festival of the Pacific Arts ca. 1980. Amateur materials of note include footage shot of India (ca. 1965), the Zuid-Grens expedition (1957) in Surinam, and the Tarahumara of northern Mexico (late 1950s).

Progress in the field of preservation

HSFA completed preservation of the travelogues of an unknown travel-lecturer, Bryson Jones, who resided in Kansas City. All but one of the films is incomplete due to extensive acetate and nitrate deterioration. HSFA preserved a ca. 1910 unidentified Selig-Polyscope and a severely deteriorating 16mm acetate amateur film shot of the 1957 Zuid-Grens expedition to Surinam. Video copies for reference purposes were made of 25 other films in order to secure the archival original in environmental storage.

College student Amelia Rishworth was hired during the summer to process a collection of 16mm copies of Movietone news travelogue short subjects. Volunteer Jennifer MacDonald completed organizing an extensive collection of still photographs and paper records and conducting a preliminary assessment of the 16mm outtakes of the documentary films of explorer Hassoldt Davis.

Human Studies Film Archives - 2

Cataloguing-documentation-research

Daisy Njoku, HSFA's media resource specialist, continued to complete paper cataloging records of new reference materials. Only a few of these were entered into the computer cataloging database due to lack of staff time. Summer college employee Clare van Merkensteijn conducted a preliminary copyright search at the Library of Congress for over 300 titles in the HSFA collections. Two summer interns processed three amateur film collections.

Budgetary matters

The HSFA's budget remained stable for fiscal year 1998 (10/1/97-9/30/98). 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.

The HSFA was given \$17,000 from the dissolution of the Laura Boulton Foundation to help support HSFA's media resource specialist position in 1999 and 2000.

Special events-miscellaneous

HSFA received an in-kind service grant of \$10,000 from the newly established National Film Preservation Foundation. The 1998 Laboratory-Archive Preservation Partnership grant is being used to preserve the 1924-25 film, "Explorations in the Amazon Basin," which documents the seventh A. Hamilton Rice expedition to northern Brazil. As a footnote, this film was one of the early works of Silvanos Santos, a well-known Brazilian cinematographer and filmmaker.

Barbara Johnson, former HSFA director, screened her video production, "We Know How to do These Things: Birth in a Newar Village," at the 1998 Royal Anthropological Institute film festival in England. 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.

John Homiak presented anthropologist Matthew Stirling's film of his 1926 expedition to New Guinea at "Eye of the Beholder," a documentary workshop sponsored by Nederlands Filmmuseum and anthropologist Melville Herskovits' 1931 films of Africa and Haiti at the Margaret Mead Film Festival at the American Museum of Natural History in New York City. He also presented a paper on the films of Father Bernard Hubbard, S.J. shot in Alaska for the 2nd Annual Federally Affiliated Collections Conference and addressed HSFA archival methods in a paper presented at the Wenner Gren Conference for Anthropological Records.

Finally, Ms. Wintle chaired a workshop on amateur film technology for the Association of Moving Image Archivists 1998 annual meeting and continues as co-chair of AMIA's "Inedits interest" group, which is dedicated to amateur film.

The Library of Congress
Washington, DC, USA

1998 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

We receive a near-new copy of all feature films and a small percentage of the television programs produced in the United States at the time of their copyright registration. In 1998 this represented about 15,000 reels of film and tape. We also receive about one year in arrears a new print or master material on the 25 titles selected each year for inclusion in the National Film Registry.

The major gift of the year was undoubtedly the Bob Hope collection which includes 17,000 reels of 35mm film. All his visits to U. S. troops abroad were recorded on film. We also repatriated 1,347 reels of American nitrate from the Deutsche Bundesarchiv-Filmarchiv. It included 152 fiction and 108 documentary films from the early sound era and 33 reels from the silent period. The American Film Institute (AFI) continues to acquire nitrate films from private collectors for inclusion in the AFI collection at the Library of Congress. Finally, in a different field, we purchased historian Gosta Werner's library of film books and magazines in languages other than English. Copies of nearly all hardback books and approximately 1,500 magazines in English are deposited with the Library for copyright.

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Our Motion Picture Conservation Center in Dayton, Ohio, continues to concentrate on the duplication of orphan nitrate titles and on copying paper prints onto 35mm film stock. In 1998, we worked on paper prints of Canadian interest, about the Spanish-American War, of Edison films and D. W. Griffith Biographs from 1908 and 1909. We completed the restoration of All Quiet on the Western Front and worked with Kevin Brownlow on the restoration of Wedding March, which was premiered in London in the presence of Fay Wray.

We closed our nitrate vaults in Suitland near Washington, DC, and moved all the film to Dayton, Ohio. Our plans for the new National Audio-Visual Conservation Center near Culpeper, Virginia, about one-and-one-half hour southwest of Washington, are proceeding well. An existing building formerly used by the Federal Reserve of Richmond to store currency was acquired with a \$10 million dollar grant from The David and Lucile Packard Foundation.

We have already moved over 100,000 reels of film from our store in Landover, Maryland, to the new premises and have produced a master plan covering modifications to the existing building

The Library of Congress 2

and the construction of 150 new nitrate vaults and a new film laboratory on the 42-acre site. We are now seeking additional funding from private donors and Congress to complete the work. We will be selecting a construction manager and an architect in the New Year.

CATALOGUING, DOCUMENTATION AND RESEARCH

We have just acquired the Windows version of the Merged Audio Visual Information System (MAVIS), an Oracle-based software application developed by the Australian National Film and Sound Archive and we have started to load it onto our computers. The Library has acquired and is preparing to integrate Voyager, an integrated library system, to replace our MUMS catalogue in 1999. We have not yet decided how or when we will integrate the Division's data with the new system.

FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

Although we still do not have funding to operate our Pickford Theater on a regular basis, we have this year been able to mount seasons associated with several Library exhibitions. These include Freud, Israel at Fifty, and Religion and the Founding of the American Republic. We have also, as an experiment, been screening films considered, but not so far selected, for inclusion in the National Film Registry to get public reactions which we can present to the National Film Preservation Board, the body which advises the Librarian on selections for the Registry.

Film was integrated in a major Library exhibition, the one devoted to Sigmund Freud. Each showcase contains a roll of film extracts relating to the ideas covered in that particular part of the exhibition.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The National Film Preservation Foundation created by the Library has proved a great success. It has raised over \$2 million in cash and in kind and has already made a significant number of grants in support of film preservation projects. The Division's budgetary allocation for film preservation remains static and is, therefore, actually losing value each year. However in 1998, we raised considerable private donations which helped supplement our federal funding. The salaries of ten of the staff at the Motion Picture Conservation Center are supported by grants from The David and Lucile Packard Foundation, Disney, Sony Pictures Entertainment, The Film Foundation, etc.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

As usual, we loaned a number of films to the Pordenone Silent Film Festival which was attended by David Francis and Madeline Matz. The Council of North American Film

The Library of Congress 3

Archives formally came into existence at a meeting in Taxco, Mexico, hosted by Ivan Trujillo. It will include members from Canada, Mexico, Puerto Rico, and Central America. We have almost completed the restoration of Where Are My Children? with the help of a private collector in Holland and the concurrence of the Nederlands Filmmuseum.

SPECIAL EVENTS AND OTHER ACHIEVEMENTS

The National Film Registry Tour, a recommendation like the National Film Preservation Foundation, of Redefining Film Preservation - A National Plan, the study on American film preservation prepared by the Library, formally ended in Brattleboro, Vermont, in October after visiting 30 states and Puerto Rico. We have just heard that a new sponsor might be prepared to fund visits to the remaining 20 states and the District of Columbia. Originally, it was our intention to present this public awareness event about the importance of film preservation in all 50 states.

We hosted the Domitor conference at the Library. The subject was "Sound and Early Cinema." It was the first film event held in the newly-restored, 450-seat Coolidge Auditorium and was a great success.

We have nearly completed all the preservation work for our next series of six videotapes of silent films in the public domain from the Library's collections. We hope to put 35mm copies of all the titles in the Museum of Modern Art Circulating Library so that they will be available for hire.

National Archives at College Park



8601 Adelphi Road College Park, Maryland 20740-6001

ANNUAL REPORT FOR FIAF: 1998

Introduction

In 1998 the National Archives and Records Administration (NARA) implemented a staff reorganization affecting the administration of audiovisual collections and introduced two major preservation initiatives relating to the extensive motion picture and videotape records in its care. In addition, NARA carried out its core archival program, which included accessioning or acquisitions, preservation, description, reference service, and weekly public screenings.

These activities reflected the work of four administrative units: the Special Media Archives Services Division, which has custody of the holdings or collections; the Customer Services Division, which manages the research rooms, the Dynamic Media Preservation Branch, which operates a full-service motion picture lab and the sound and video labs; and the programming department, which handles public screenings. Archiving motion pictures and videotape recordings in NARA could not succeed without the participation and cooperation of these offices.

As part of a government-wide effort to streamline or flatten the structure of federal agencies and with a goal of identifying priorities across traditional organizational lines, NARA incorporated the responsibilities of the former Motion Picture, Sound, and Video Branch into a new Special Media Archives Services Division. The infrastructure of this new division is comprised of a management group and a number of self-directed media-based teams.

Progress and problems in the field of preservation

In 1998 NARA increased its use of commercial labs and initiated two new multiyear contracts for film and video preservation. First, the Chace Corporation Laboratory, Burbank, California, received a contract to convert 1,000 reels of 35mm "push-pull" optical sound to conventional variable area sound. Utilized in the 1930s and 1940s, push-pull sound systems recorded dual optical tracks in opposite phase. Second, Vidipax Magnetic Media Restoration Company of New York received a contract to copy 229 obsolete 2-inch quadraplex videotapes to the D-2 digital format. In addition, 22,000 feet of Vietnam-related sound tracks were transferred from 1/4-inch synchronized audiotapes to 16mm magnetic fullcoat sound. Under a continuing contract authority for onsite work, 8,500,000 feet (about 15,000 reels) was inspected and repaired. This work includes such steps as creating initial documentation for each reel, attaching leader and trailer, repairing broken splices or sprocket holes, and cleaning as needed.

Also during the year NARA continued using ADS or acid-detection strips (small, chemically-treated tabs which change color to indicate levels of acidity) to identify about 1,500,000 feet of black-and-white acetate film with relatively high acid content. The films were then copied in NARA's lab onto polyester-base film. The motion picture lab also copied another 400,000 feet where intermediates were needed. Additionally, the video lab recorded 366 hours of videocassettes for use as reference copies of archival films. As a strategic solution to the problem of acetate deterioration, NARA plans

to place its black-and-white acetate film in cold storage; relocation will begin toward the end of 1999.

New acquisitions

Overall some 6700 film and video items were received, among them the floor proceedings of the U.S. Congress, daily news broadcasts from CBS News, and other audiovisual documentation showing the work of agencies throughout the federal government. Prominent among these accessions were NASA's original space flight films from the Mercury, Gemini, Apollo, and Skylab missions as well as related edited productions. Finally, the well known 8mm film shot by Abraham Zapruder showing the assassination of President John F. Kennedy was received among the records of the Assassination Records Review Board, which declared the out-of-camera original to be a federal record. The film had only been on deposit in NARA, placed there by the Zapruder family.

Cataloging, documentation, and research

In accordance with an agencywide policy, NARA continued to upload cataloging data to its publicly available and searchable database management system called NAIL. (National Archives Information Locator, www.nara.gov/nail.html) Currently NAIL contains approximately 100,000 entries for films and videotapes at various levels of description ranging from title and shelf entries to full cataloging. Scanning and converting older cataloging systems to a crossmedia database management system has been one of the more challenging aspects of making this information available on line since it raises questions about terminology and earlier descriptive practices, all of which are now being controlled through the use of NARA-created authority files that, to the extent practicable, are based on national and international cataloging standards.

Film showings

NARA continued its lively program of weekly screenings at Archives I and Archives II theaters, which have a total of 541 seats. The screenings were advertized in the NARA monthly calendar and were drawn from NARA's holdings, commercial sources, and FIAF archives in the United States, including the Library of Congress, MOMA, and UCLA. Most of the screenings had historical themes, combining nonfiction and fiction titles. Some examples of the films are: *The Statue of Liberty*, *Edison's Miracle of Light*, *I Am Become Death: They Made the Bomb*, *The Eagle Has Landed*, *Bound for Glory*, *Henry Ford and His Times*, *Intolerance*, *The Shakers: Hands to Work*, *Hearts to God*, *The City*, and *The Crowd*. More than 2000 people attended these screenings during the year.

FIAF and other international relations

NARA sent a delegate to the FIAF Congress in Prague, who reported on the current availability of searchable databases created by American public film archives and made accessible through the Internet. Also NARA joined several FIAF colleagues who participated in the Story of the Century II Conference in London and in the United Nations World Television Conference: The Future of the Audiovisual Memory, in New York. NARA provided research assistance to the Bundesarchiv, loans to UCLA Film and Television Archive and the Academy Archive, and collaborated with the Library of Congress and the Human Studies Film Archives on several projects.

Conclusion

By all reasonable measures 1998 was a very productive year for NARA's motion picture program. A great deal of preservation duplication was accomplished through the core archival program and by the allocation of new funds to purchase outside contract work on obsolete film sound and video formats. Several thousand descriptive entries were added to the NAIL database and made available at NARA's website for Internet access. The outlook for next year is just as encouraging, in particular, because NARA plans to acquire offsite cold storage vaults for its black-and-white acetate films. The storage conditions will effectively arrest or slow down the rate of deterioration or "vinegar syndrome" and create a much larger window of opportunity for subsequent preservation and restoration projects.

Report submitted by:

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THE FILM ARCHIVE

Nga Kaitiaki O Nga Taonga Whitiāhua The New Zealand Film Archive

INTRODUCTION

THE NEW ZEALAND FILM ARCHIVE started life a little over 15 years ago with the urgent task of saving the country's rapidly disappearing film and video history and with virtually no resources. In the years since 1981 it has grown spectacularly. In 1991-1992 the Archive had a staff of 14 and an annual budget of less than a million dollars. In 1997-1998 the staff had grown to 26 and for the first time, the operating budget exceeded two million dollars.

After a year of consolidation of the gains of the previous four years the pace of change and expansion of the Film Archive picked up again in 1997-1998. Most significantly there was a dramatic step forward in the area of television archiving with the conclusion of an agreement with NZ on Air for the Archive to build and house the National Television Collection - further cementing the status of the Archive as the guardian of the national moving image collection.

The generous bequest from the Rosier family of Wellington formed the basis of a successful fund-raising campaign that will lead to the doubling of film conservation levels over the next three years.

The number of visitors to the Film Centre continued to grow, as did the size and range of the Film Archive's audiences in other centres. The combination of exhibitions, schools and community group visits to the Film Centre, outreach screenings, film festivals, research support and industry access instituted with the opening of the Film Centre has been an unqualified success. It has established an enormous demand for access to New Zealand's moving image heritage around the country. It is a priority for the Archive over the next two years to meet the demand and overcome the reluctance of Government sources to support this work.

The Film Archive's remarkable expansion has caused a rapid revision of forward projections of its needs. Vaults expected to accommodate fresh acquisitions until at least 2005 are full and conservation and exhibition facilities are strained. The Trustees decided at the end of 1997-1998 to launch an assessment of accommodation options which is likely to lead to further growth and change and a further enhancement of the Archive's role as a leading heritage institution.

PROGRAMMES

The New Zealand Film Archive has set itself a threefold mission - to COLLECT, PROTECT and PROJECT New Zealand's moving image heritage. In each of these areas there were significant advances during 1997/1998. The Film Centre and a range of outreach activities continued to build public knowledge and use of the Archive, the collection grew substantially in both film and television holdings and new initiatives increased the Archive's conservation output. Notable achievements during 1997/1998 include:

COLLECT

- A total of more than 7,500 film and television items were added to the collection during the year;
- Agreement was reached with NZ on Air and TVNZ over the establishment of a National Television Collection housed at the Film Archive to collect historic and contemporary television programmes from all broadcasters and in all genres;
- Nearly 1,500 items were fully catalogued;
- Over 1,000 items were added to the documentation collection;
- The Manawatu-Taranaki Last Film Search was carried out in November 1997 and brought around 800 films into the collection;
- The Southland Search took place in April 1998 and secured more than 400 new deposits;
- Major non-LFS deposits were received from Radio Ngati Porou, Aotearoa Television Network, Atlab, Musuem of Transport, Technology and Social History, Gaylene Preston, Learning Media and the New Zealand Film Commission ;
- Last Film Search Co-ordinator Jane Paul was awarded a Winston Churchill Fellowship to undertake research into holdings of early New Zealand film in Europe and the US;
- 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;
- 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 1,750 - were preserved to film or video tape;
- The Archive's nitrate film holdings were wound through and their condition checked before reshelving in bunkers at the Shelly Bay airforce base;
- Many of the Archive's extensive collection of personal record films on small formats were transferred to video for access purposes;
- A survey of remaining vault storage capacity was carried out as part of a forecast of accommodation needs for the Archive;
- Substantially upgraded video dubbing and transfer facilities were established in the Film Centre and for the first time the Archive acquired the capability of recording, dubbing and viewing broadcast quality videotape;
- The Ministry of Foreign Affairs and Trade provided support for the preservation of a collection of films produced by the Melanesian Mission in the Solomon Islands during the 1940s and 1950s;
- The Archive raised more than \$80,000 in the first year of the Rosier Fund - its appeal for public support for conservation;
- The first films to be preserved under the Rosier Fund project were completed;
- Other significant titles preserved during 1997/1998 included *Under the Southern Cross*, *Daughter of Invercargill* and *the Dunedin Exhibition*;
- A significant quantity of early music video clips were transferred to modern video tape formats;
- The Archive continued to supply the New Zealand Film Commission with storage and handling of its working collection without charge;
- Further projects in the documentation collection were completed as part of a major collection development process;

PROJECT

- A VACCESS*remote* installation of the database and video collection was opened at the Govett-Brewster Art Gallery in New Plymouth;
- Film Centre exhibitions were mounted at MoTaT in Auckland and at Canterbury Museum;
- The Archive's Schools Programme exceeded targets for the first year of the Ministry of Education-funded screening programme;
- The Archive's marae screening programme, Te Hokinga Mai, continued with a visit to Te Arawa in June 1998;
- More than 40,000 people visited the Film Centre during 1997/98, an increase of 20% on the previous year's operations;
- The Research Library attracted a significant number of users, with over 1,000 projects logged in the library visitors' book;
- The Film Archive's regular newsletter was relaunched as *Newsreel* in a new format and with a wider mailing list;
- A new range of information cards were published for general and specialist users;
- Exhibitions during the year included *Now Showing* - nine contemporary artists look at the movies - *Hits & Myths* - New Zealand music video - *To the End of the World* - photographs by German film maker Wim Wenders - and *Hard Drive Heroes* - a close look at computer animation;
- A number of Film Centre exhibitions were requested by museums around the country and will travel over the next two years;
- Highly successful film seasons were presented in conjunction with the Wenders exhibition and with European embassies;
- The Archive and individual staff assisted the International Film Festivals and the Archive presented very successful screenings of *Under the Southern Cross* and contributed to Len Lye and Cecil Holmes surveys;
- Film Archive footage featured in a number of documentaries including the *New Zealand Wars* series and *Mouth Wide Open*;
- A programme of Maori films from the collection was presented in Sydney at the Festival of the Dreaming, part of the cultural activities associated with the 200 Olympic Games.

HRVATSKA KINOTEKA - CROATIAN CINEMATHEQUE
Hrvatski državni arhiv - Croatian State Archive
C R O A T I A
10 000 Z a g r e b
Marulićev trg 21

THE ANNUAL REPORT - SHORT EXPLANATION OF MAIN ACTIVITIES IN 1998.

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 preservation and restauration of film records. As a first step in preservation we have got film materials on nitrate film track produced in period 1903.-1954. We transferred complete nitrat films on safety film stock in the period of 1982.-1986.

Second problem was in preserving very valuable collection of films that were made by film amateurs (from 1927.-1938.) on 9,5mm and 8mm film track. All this film materials were transferred (blow up) on safety 35mm film track (in total 35.065 meters). Many of these materials after preservation for the first time were shown to the audience, film historians, critics and researchers.

In 1998. main aims in our Annual Programme were in protection, preservation and restauration of National Film Collection. Great number of films produced in fifties, sixties and seventies (feature films, animated films, documentary films) on colour film track are fading (decomposition of colour) and we make pressure on our Ministry of Culture to give us extra money for this purpose of preservation and restauration of most important films.

I. NEW ACQUISITION

In last seven years we had enormous acquisition of the new film records. In 1998. we received 1.562.353 meters, 238 feature films (foreign and national production) and 829 short films (national production: documentary, student films, propaganda films etc). In total Film Collection of Croatian Cinematheque keeps 21.630.500 meters.

Together with film records we also take over related materials concerning each film title, from film producers, authors, film workers and film critics (scripts and shooting books, posters, prospects and stills).

II. PRESERVATION ACTIVITIES ON PRESERVATION AND RESTAURATION OF NATIONAL FILM COLLECTION

1. Transferring of nitrate films on safety film track

In 1998., we have transfered on safety film track, two titles produced in period 1910.-1936. in total 880 meters. We have to point out that in period of 1983. untill 1896. we put all nitrate films on safety film, in total 328.200 meters.

2. New duble or internegatives of Croatian feature and short films

In examining complete film colection we have found that process of decomposition of colour started on films produced in period 1950. untill 1975. We made complete project of reaustaring by making new interpositives and internegatives of feature and short films in next 10 years.

In 1998. we have made new inter positives, internegatives, tone negatives and safety copies for: 9 feature films (1955.- 1988.), 40 documentary films (1953. - 1972), 49 animated films (1958.-1980). Concerning preservation and restauration of wellknown *Zagreb Film School of Animation*, animated films produced from 1954. do 1980., in 1996. we restaured 60 titles, in 1997. 51 title of animated films. All original materials were physically damaged beacuse of not keeping the standard of use original materials, not making adequate number of preview materials as well as materials for commercial exploitation. For each title we have to make new interpositive or internegative, ton negative and a new fine grain copy of the film. Using all accessible film copies and pre-print materials we reconstructed a great number of films where part of the films were missing.

3. Transferring of film titles on video in the purpose of preserving 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 telecine system therefore we shoot materials with video camera directly from editing table. In 1997. 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. In 1998. for the same reasons we have transferred ond video 230 titles of feature and documentary films (251.909 meters).

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 87 cards (in total 4.546 cards), central catalogue for foreign films with 244 cards (in total 5.854 cards).

We have 8 special specialized catalogues and they are filled up with 590 new cards (in total 21.117 cards). Collection of films scripts keep 3.384 titles. In 1998. we have got 39 scripts for feature films and 15 short films.

Collection of posters keeps 15.076 titles and 97.000 samples (287 titles of croatian films and 14.789 of foreign films). In 1998. we have got 76 new titles.

Collection of photos is enlarged with 2.293 photos on croatian films and 1.668 photos on foreign films, in total 99.083 photos.

In computer we have 8.497 records of collection of photos (627 records in 1997.) and 1.600 records of posters.

2. *Croatian Filmography*

In 1993. we started to work on Croatian Filmography and until today we put in computer 18.526 records. In 1998. we put 1.243 new records and at the same time we correct missing facts.

IV. RESEARCH

In 1997. dr.Vjekoslav Majcen finished his research on film collection of educational films in Croatia (1896. untill 1980), and in 1998. he has made his doctor thesis.

In 1997. Mato Kukuljica, M.A. has prepared complete section on Croatian Film (Cultural politics and Croatian 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. During 1998. discussions were organized in Council of Europe, Strasbourg and in Zagreb with experts on audiovisual media from Council of Europe.

In 1998. Mato Kukuljica, M.A. is working on his doctor thesis on Protection, Restauration, Reconstruction of Film Records and special part is research on Croatian Cinema and history of technical and technological problems.

For the special project of Editing Works on Croatian Film Heritage in 1998. we edited three monographies: on well-known film director Krešo Golik (1948.-1986), dr. Vjekoslav Majcen complete his research on Croatian Film Periodicals from the 1913.-1945. , and the last one was Croatian Film and Video Year Book

Together with Croatian Society of Film Critics and Croatian Film Club's Association, Croatian Cinematheque edited in 1998. four numbers (12, 13, 14 and 15) of a film periodical *Croatian Cinema Chronicle*. In collaboration with Croatian Film Club's Association four number of Bulletin were prepared and edited.

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 theater for screening film heritage and other film materials from the National Film Collection. 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 institut, French and Italian Cultural Centres, Ambassies of Czech Republic, Netherlands, Austria, Sweden, Poland, Hungary, Japan, Turkey, India, etc., we show retrospectives of famous authors and restrospectives of national cinematographies of a certain number of countries.

In 1998. we had 830 film projections. Number of films that were shown in this film theatre are 242 titles. In this theatre European films (premiers) are continuously shown 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. Every year we succeeded to incorporate in the Programme of this Festival special programmes on Croatian Film Heritage, concerning documentary and animated films.

Every week on Croatian Television there is a very popular tv-emission Keepers of Time, tv-emission is dealing with Croatian documentary films from 1945. untill today, and they use our film materials that were preserved and restored.

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 1998. complete salaries (brutto) for ten employees were 108.678 USD. Administrative costs were 15.392 USD. For Special Programme on Preservation and Restauration of National Film Collection, Ministry of Culture 1998. planned and realised financial support to this programme with 262.476,19 USD.

VII. INTERNATIONAL RELATIONS

We have very good contacts with Film Archives in Ljubljana and Skopje, Narodny filmovy Archiv Praha, Film Museum in Munchen and Frankfurt, Bundesarchiv in Berlin, Filmoteca Espanola in Madrid, Nederlands Filmmuseum. In 1998. we have send our publications to 90 members of FIAF and we have succesful exchange of different reviews and other materials.

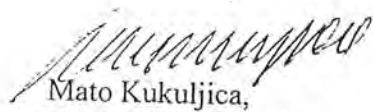
VIII. SPECIAL EVENTS

We take part in making draft of new legislation on archive records in which we introduced legal obligation of depositing original film materials in Croatian Cinematheque, one year after the producing the film. It was approved by our Parliement in September of 1997.

In 1998. 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 momement is to get adequate storage vaults for keeping colour materials.

We hope hat these information will give better view on our work and especially on our efforts on preservation and restauration of film materials, and our other activities.



Mato Kukuljica,
Head of Croatian Cinematheque

