

FILMOTECA DE LA GENERALITAT DE CATALUNYA
Barcelona

STATEMENT OF ACTIVITIES 1998

Retrieval of Patrimony

Between storage deposits, donations and the obligatory cession of material, the following material has entered our fund:

- 1866 35mm films
- 826 16mm films
- 1054 sub-standard films (9.5mm, 8mm and Super 8)

The obligatory cession of material which is required, by regulation, of all companies which have produced officially funded Catalan films, contributed:

1. feature films - 11
2. short films - 5
3. image interpositives and sound negative - 3

7 videos dubbed into Catalan and 2 feature films in 35mm were also received, from the Direcció General de Política Lingüística.

Cataloguing, documentation and research

Last year the process of computerising the Filmoteca's archive was finalised, using the computer program DAC (Documentació Assistida de Col·leccions).

Collaboration agreements with several Catalan universities (the Universities of Barcelona, the University of Gerona, Tarragona's Rovira i Virgili University and the University of Lerida) contributed 2332 titles to the catalogue, amounting to 6,335 reels (between documentaries, feature films and commercials) distributed in the following way:

- University of Gerona	306 titles	500 reels
- University of Barcelona (Dr. Palmira Gonzalez' team)	366 titles	832 reels
- University Rovira i Virgili	750 titles	3,248 reels
- University of Barcelona (Dr. Miquel Porter's team)	400 titles	755 reels
- University of Lerida	500 titles	1000 reels

Through the commissioning of an external team, Dr. Miquel Porter and his collaborators, a catalogue was made of the nitrate-based, fiction films pertaining to the Filmoteca's archive. This task, now completed, will be printed in the future in a first volume of what will be the publication of the collection of the Filmoteca's fund.

Public attention and access to professionals and researchers

These services were provided in the following ways:

- 13 requests from students or researchers which involved 9 hours research and 49 hours viewing (50 films and 88 video tapes).
- 63 requests from professionals which involved 39 hours research and 242 hours viewing (156 films and 634 video tapes).
- 22 loans. We shipped 77 VHS video tapes, 1 Betacam tape, 4 16mm films and 11 35mm films.

Film restoration

- Restoration of the short film "L'eventail magique". Pathé. (Probably a Chomón film).
- Restoration of the documentary "Costa Brava".
- Restoration of the film "Sortida del Poble Nou".
- Restoration of the feature film "Ma. Aurèlia Capmany parla d'un lloc entre els morts".
- Incorporation (restoration) of a unique fragment of the film "La Passatgera" (Itala Films. 1917) by Giovanni Pastrone, with photography and trick shots by Segundo de Chomón).
- Safety dupe negatives/couperotypes of 9,450 metres of 35 mm film.

Programming

Two distinctive factors marked the programming content of 1998: the presence of the complete works of great classics and the editorial back-up of the programme by the publication of eleven supplements.

The great film-makers whose complete works were presented were Serguei M. Eisenstein (along with a commemoration of the centenary of his birth), Ingmar Bergman, Yasujiro Ozu and Robert Bresson. Other classics were present with broad showcase cycles: the similarly centenary René Clair, Leo McCarey, Kenji Mizoguchi and Henry Hathaway. Other cycles along the same lines, though more conjunctive, were those of Totò, Pepòn Coromina, George Gershwin, Samuel Fuller, Jacques Becker, Poetic realism, The ladies of crime, The kings of comedy, France vue par.... and The summer of the Oscars.

Modern and contemporary cinema made an appearance with the retrospectives of Marguerite Duras, a key figure in modern cinema, and Frederick Wiseman, pioneer of creative documentalism, as well as national and local film showcases: The rebirth of Brazilian cinema, Chinese cinema of the 90's, Berlin to Barcelona.

The theatre, which had a special protagonism the previous year, was present through the cycles Bertolt Brecht, Marisa Paredes and From the stage to the set.

University activities also continued, such as the historical revision framed in the Aula de cinema (or Film Classroom), reinforced by academic activities organised with the Critics' Association.

Some sessions had particular importance: the closing of the campaign "Ajuda'ns a salvar les imatges de Catalunya" (Help us save the images of Catalonia); the exhumation of a pioneer in African exploration in "La veritable història del pacient anglès" (The true story of the English patient); the presentation of the books "Antologia crítica del cine español" (A

critical anthology of Spanish cinema) and of the memoirs of Sven Nykvist, Bergman's photographer.

As an exponent of the relationship with other areas, a number of cycles were related to an exhibition ("Escolta, Espanya", Andy Warhol), a congress (Occident i el nihilisme), a conference (Docs a Barcelona), special days (Dia d'Andalusia, Dia internacional de la SIDA, 50 anys de Drets Humans), and with a musical (Guys & Dolls).

Neither were periodical events overlooked: VI Mostra de films de dones; IV Mostra gai, XIII Premis Goya.

Monographic programmes were printed for the following cycles: Serguei M. Eisenstein, Frederick Wiseman, Al voltant de Marguerite Duras, Ingmar Bergman, Homenatge a Totò, La veritable història del pacient anglès, Ajuda'ns a salvar les imatges de Catalunya, Kenji Mizoguchi, Yasujiro Ozu, Robert Bresson and René Clair.

The regional circuit continued to programme quarterly cycles, which were dedicated to El món de l'actor, El cinema d'Amèrica Llatina and Rússia, before and after.

The library of the Filmoteca and the Delmiro de Caralt Fund.

1998 was a year of consolidating the unification of the main part of the funds of the two film libraries that have become what is now called the Biblioteca de la Filmoteca and Delmiro de Caralt Fund. This has allowed the public opening hours to be extended to 35 per week.

The library increased its stock by 1,422 new books, 368 video tapes, 195 subscriptions to periodical publications, 12,000 press cuttings and some 500 graphic documents.

The archive material of a dubbing studio called "ParloFilms" which existed until 1992 was recuperated, composing the dialogues-scripts of films and television series with the names of the dubbing actors, editing sheets, pause marks, etc. This fund is pending processing.

10,239 readers visited the library and consulted 16,820 documents. The borrowing service was used by 3,220 people to whom 4,875 books were loaned.

During the year the two funds were unified in one computerised catalogue and preparations are underway to transfer the data base to the new VTLIS programme which will allow for the consultation of the fund via Internet.

Barcelona, March 1999.

**RAPPORT ANNUEL D'ACTIVITE DE L'ETABLISSEMENT
CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES
-1998-**

1 ACQUISITION:

Les films conservés à l'ECPA sont pour l'essentiel issus de sa production interne. Une autre source d'image est constituée par les versements des régiments dissous suite à la réorganisation des Armées Françaises. Ceux-ci versent à l'ECPA les images qu'ils ont eux même réalisées soit en opération soit à l'entraînement. Ces images sont intéressantes dans la mesure ou elles témoignent de la vie au quotidien de ces unités. Elles constituent donc des témoignages qui pourront être utiles dans le futur.

	1997	1998
Nombre de produits finis (nb de titres)	282	210
Nombre de rushes (nb de cassettes)	1295	960
Versement des unités dissoutes (nb de cassettes)		900

2 PRESERVATION

2/1 FILMS

La diminution des budgets a entraîné en 1998 une baisse de 70% du volume de films sauvegardés par rapport à 1997.

Le problème des transferts télécinéma est en attente d'une solution technique permettant d'assurer une sauvegarde et une exploitation des sources sur supports vidéo.

	1997	1998
Métrage films contrôlés	272 000m	290 000m
Métrage films sauvegardés	50 265m	15 325m
Transfert télécinéma	non évalué	0

2/2 VIDEO

La restauration de masters anciens a progressé par rapport à 1997. L'année 1998 a vu débiter le chantier de tri des rushes. Ce chantier a pour objectif la réduction du volume des images de tournage stockées au Département des Archives en effectuant une sélection sur des critères techniques et documentaires. Les premiers résultats obtenus en 1998 valident les procédures élaborées par le conservateur.

	1997	1998
heures d'images restaurées	63 h	71:35 h
nombre de cassettes contrôlées	120	884
heures de bandes résumées (sélection des rushes)		14:45

3 CATALOGAGE, DOCUMENTATION RECHERCHE

3/1 Récolement:

Ce chantier important, commencé en 1997, comporte deux phases:

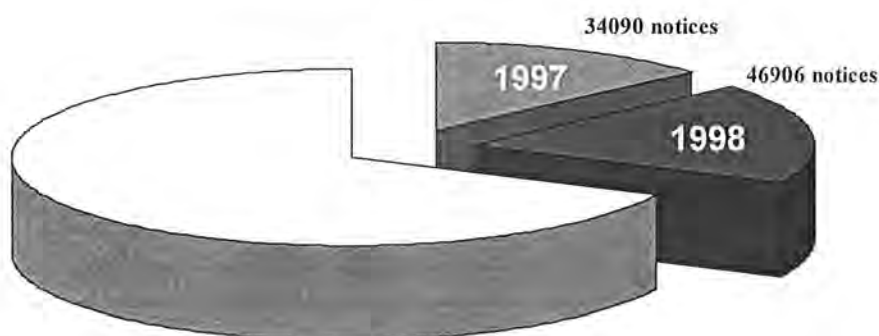
- Le récolement physique:

cette opération qui consiste à rapprocher les éléments existants sur étagère avec les données informatiques avait débutée en 1997 et permis de traiter 60% des locaux de stockage.

- Le dépouillement et la saisie informatique des résultats obtenus dans la première phase ont commencé en février 1998 et se sont poursuivis à un rythme adapté aux moyens disponibles. **A ce jour 11 200 éléments sur 80 000, soit 14% des fonds, sont récolés intégralement.**

3/2 Documentation:

L'augmentation du volume de notices réalisées est due essentiellement à la saisie informatique des éléments issus du récolement physique effectué en 1997.



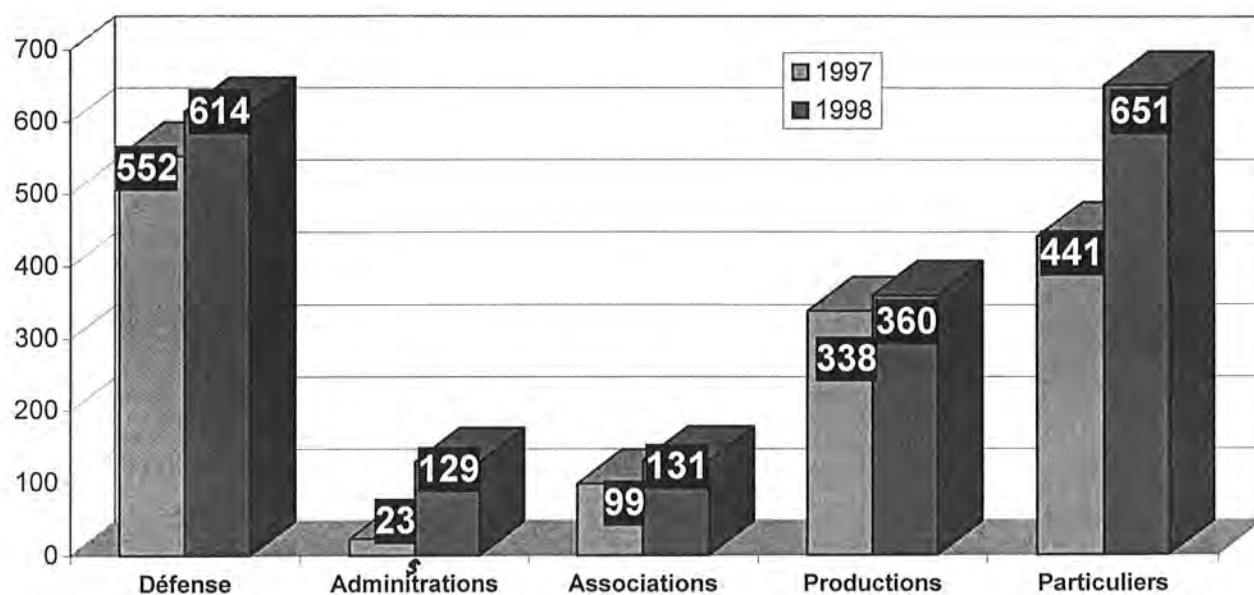
les bases de données documentaires "WESTHEQUE" contiennent à ce jour
250 773 notices indexées représentant 550 000 clichés et 3600 heures d'images animées

3/2/1 Recherches PHOTO et FILM

Le volume des demandes de recherches a augmenté de 30% par rapport à 1997

nombre de demandes	1997	1998
TOTAL	1453	1885

Répartition par grandes catégories des demandes de consultation d'images

**4 FORMATION**

4/1 Au profit du Département des Archives Audiovisuelles.

En 1998, 3 personnels militaires et 5 cadres civils ont bénéficié d'une formation dans les domaines de la conservation et des techniques de documentation..

4/2 Dispensée par le DAA.

- En 1998 le DAA a reçu 3 stagiaires, 2 pour une durée de 3 mois et 1 pour une période de 6 mois. Comme en 1997, ces stages ont été d'un apport intéressant pour le DAA puisqu'il a permis de maintenir ou d'accroître le potentiel des équipes d'archivage et de documentation.

-Un conservateur a dispensé 5 conférences dans le cadre d'un cycle de formation organisé par la Direction des Archives de l'INA.

-Intervention du DAA dans le programme européen de formation sur les archives audiovisuelles ARCHIMEDIA

5 RELATIONS EXTERIEURES

- Conférence du directeur de l'ECPA au Centre d'Etudes et d'Histoire de la Défense sur le thème de la guerre d'Indochine à travers des films français et vietnamiens.
- Participation du directeur accompagné du chef du département des archives et d'un conservateur au congrès annuel de la FIA.
- Intervention d'un conservateur à une conférence organisée par l'Institut néerlandais à Paris sur le thème de la 1ère guerre mondiale.
- Participation du directeur et d'un conservateur à une émission « carte blanche à l'ECPA » sur la chaîne thématique « Histoire ».
- Sollicitation de divers organismes souhaitant créer ou organiser leurs archives audiovisuelles:
 - SNECMA
 - CNRS
 - Projet ARSHIV (services historiques de la défense)
 - Mairie du CREUSOT
 - Comité Marocain d'Histoire Militaire
 - Cinémathèque de Bretagne

6 PROJETS

L'ECPA devrait disposer en l'an 2000 d'une multimédiathèque, bâtiment de 600m² dont la construction est en cours d'achèvement. Cette structure permettra d'augmenter la capacité d'accueil des chercheurs, qui pourront consulter les collections photographiques (4 millions de photo) mais aussi visionner les collections filmiques de l'ECPA. Les techniques les plus modernes (images numérisées, recherche informatisée, internet) seront mis à la disposition des visiteurs qui se présenteront sur le site ou qui, à terme, désireront accéder à nos sources iconographiques depuis leur lieu de travail ou leur domicile.

FIAF 1998 Activities Report
NATIONAL CENTER FOR FILM AND VIDEO PRESERVATION
AMERICAN FILM INSTITUTE

Los Angeles and Washington, DC

1. Acquisitions of the Year

One hundred and ninety films were acquired by the NCFVP for inclusion in the AFI Collection during 1998, ninety three on nitrate stock. Highlights include a virtually unknown Three Stooges kinescope of the group's first television show in 1950, lost World War II animated films and the private collection of actor Lew Ayres donated by his widow. The Ayres collection includes prints and outtakes of *ALTARS OF THE WORLD*, a documentary on world religions made by Ayres in the 1950s (it won the Golden Globe award for Best Documentary); home movies featuring Ayres and his second wife Ginger Rogers; and 16mm prints of his features including *HEARTS OF BONDAGE* which Ayres directed for Republic in 1936. The cartoons were made during WW2 for the United States Navy by animators from the Warner Bros. and Walter Lantz studios and feature the character of Mr. Hook. Three of these four films were lost. Another notable acquisition were nitrate prints discovered in a Massachusetts garage which included *THE BLACK BOOK* (1929), Pathe's last serial directed by Spencer Gordon Bennett and Thomas L. Storey; *THE FIGHTING TERROR* (1929), a western starring Bob Custer; *THE DIAMOND TRAIL* (1920,) a Nick Carter film; and a mixed group of news and educational films.

NCFVP repatriated nitrate prints of films it had acquired to three different FIAF archives during 1998. Thirteen 1930s Finnish films, including three lost features, were transferred to the Finnish Film Archive in January. Two early British films, *A SMART CAPTURE* (1907, Hepworth) and *THE PARIS HOUND* (a 1922 Bonzo cartoon), were transferred to the National Film and Television Archive in London. A tinted nitrate print of the 1913 French film *LES MISERABLES* was repatriated to the French Cinematheque. Over 300 hours of broadcast quality videos of early American TV shows were transferred to the television section of the UCLA Film and Television Archives.

2. Progress and Problems in the Field of Preservation

AFI raised the funds to complete its Film Preservation Challenge Grant program in which every three dollars raised is matched by a fourth from the National Endowment for the Arts. The third round will be held in May 1999 when \$375,000 will be given to American film archives. In the past most of the

funding has gone to FIAF archives MOMA, UCLA and Eastman House. Information on films preserved through the Challenge initiative is on the AFI website.

NCFVP received a \$55,000 grant from the Film Foundation to restore and exhibit three pre-code movies from its collection. The films selected were *Ten Cents a Dance*, *The Wisser Sex* and *The Age of Consent*. They will be shown in Washington and Los Angeles and made widely available.

NCFVP is using \$45,000 of its 1997 Challenge funds to preserve 22 endangered AFI Collection titles. These films from 1907-1926 were released by Edison, Vitagraph, Lubin, Kalem, IMP, Selig and Mutual. They include THE ORANGE GROWER'S DAUGHTER (Kalem, 1909), LE ROI DES MENDIGOTS/THE KING OF THE BEGGARS (Eclair, 1910), A GAME OF HEARTS (Imp, 1910), WHEN THE CAT'S AWAY (Imp, 1911), FIRES OF FATE (Imp, 1911), THE YOUNG MILLIONAIRE (Kalem, 1912) and THE YOUNG MILLIONAIRE (Kalem, 1912).

Laboratory work began in mid-1998 and preservation was completed on a number of these films:), THE ORIGINS OF BEETHOVEN'S MOONLIGHT SONATA (Edison, 1909); a two-reel western directed by Thomas Ince called A SHADOW OF THE PAST (Broncho, 1913); MADGE OF THE MOUNTAINS (Vitagraph, 1911); three episodes from the lost serial THE MYSTERIES OF MYRA (Wharton, 1916), and TEE TIME (Century, 1921). a comedy starring Percy Pembroke and Billy Armstrong. The first two tinted films were processed for the AFI by Imagine Ritrovata in Bologna, Italy.

Other American archives also continued work on the \$325,000 worth of Challenge preservation projects funded by AFI in 1997.

3. Cataloging, Documentation and Research.

Patricia Hanson and her staff of eleven completed five years of work on the AFI CATALOG OF FEATURE FILMS 1941-1950. It is the biggest catalog yet with 4,316 entries and will be published through the University of California Press in April in three volumes. The primary source of filmographic documentation was the actual film and 93% of the films were viewed. Credits and plot information for the others were derived from studio, copyright and censorship records, reviews and news items. AFI has now published fifteen volumes of catalogs cover six decades from 1893 to 1970.

Catalog staff started work on the next catalog, the AFI CATALOG OF FEATURE FILMS 1951-1960. The National Endowment for the Humanities awarded the Catalog \$395,000 to fund research through December 1998. In July, a proposal was submitted for continuation of funding through June 2000.

AFI signed a contract with the Chadwyck-Healey company to produce a CD-ROM and an on-line Internet version of all the AFI Catalogs. It will include

information on 40,000 American films and will be available in 1999. Chadwyck-Healey is the British company that created the British Film Institute CD-ROM.

National Moving Image Database director Henry Mattoon solved some long-standing problems regarding putting the NAMID database on the Internet and completed a series of successful trial runs. NAMID is expected to be a free searchable Internet site by the end of 1999 with 280,000 records available. At present research must be done by Mattoon himself answering phone, e-mail and letter requests

NAMID is involved in several national projects including a Library of Congress thesaurus for moving image genre terms; revision of the *Archival Moving Image Materials: A Cataloging Manual (AMIM)*; and cataloging practices of NAMID participants for AMIA's *Compendium of Cataloging Practice*. Mattoon co-chairs a Cataloging Task Force for AMIA's Committee on National Preservation Plans.

4. Film Showings

AFI NCFVP presented a program of films it had recently restored at the Los Angeles Film Festival in October and at the National Film Theater in Washington. They included the first OUR GANG/ LITTLE RASCALS movie discovered on 8.5mm and blown up to 16mm with the help of a Dutch laboratory, a Hal Roach Lonesome Luke comedy from 1915 and the 1909 Edison color movie THE ORIGINS OF BEETHOVEN'S MOONLIGHT SONATA. Ken Wlaschin introduced the program in Los Angeles, Zoran Sinobad introduced it in Washington.

NCFVP also presented its restored print of the OUR GANG/ LITTLE RASCALS movie at the AMIA Conference in Miami in December.

AFI's 100 YEARS 100 MOVIES survey and the TV program based on it has sparked wide interest in the theatrical exhibition of restored older American movies. Columbia presented new prints of its films on the list in major cinemas in Los Angeles and New York. Other studios plan to follow.

AFI's National Film Theater continued to present regular monthly programs of films from around the world of all periods plus notable film festival devoted to European and Latin American movies. AFI's Film Festival in Los Angeles presented 60 films from around the world opening with the American premiere of Roberto Begnini's Italian film *Life Is Beautiful*.

5. Budgetary Matters & Relations with Governmental Authorities

Drastic NEA budget cuts affected all arts organizations in America during 1998 but especially AFI and NCFVP. AFI's government grant was reduced from \$2 million to \$40,000 and this reduction took full effect in 1998. AFI was forced to take measures to increase revenue and reduce expenses. No

programs were cut but staff was reduced and some activities reduced. AFI's National Film Theater in Washington reduced the size of its staff and the number of programs. Two staff were lost from the NCFVP including administrative director Gregory Lukow. NCFVP Vice Chairman Ken Wlaschin took over his duties.

Montgomery County in Maryland agreed to spend \$8 million to restore a 1930s Art Deco cinema in Silver Spring for the AFI. The county will also subsidize costs when the cinema opens in the year 2000. The county is especially interested in exhibiting restored older and restored classic films and this will be a regular programming.

6. International Relations (FIAF and Others)

Greg Lukow and Zoran Sinobad represented the National Center at the 1998 FIAF Congress in Prague in April.

Ken Wlaschin represented the Center at the RioCine Festival in July giving a seminar on film preservation and presenting the restored print of the 1912 RICHARD III.

Zoran Sinobad and Pat Hanson represented NCFVP as the Pordenone Silent Film Festival in Italy October.

Ken Wlaschin met with British Film Institute Director in November 1998 during the London Film Festival to discuss collaborative projects with the AFI and NCFVP. He also met with FIAF Secretary Roger Smither to discuss NCFVP relations with FIAF.

7. Special Events and Other Achievements

AFI NCFVP presented its 1912 restored print of *Richard III* at the Rome Opera House in November with Ennio Morricone conducting his new score for the film. The music has been released on CD by Sony Classical and the film will be released on video with this music. Morricone will again conduct the music at a presentation of the film in Belgium in June 2000. Ken Wlaschin attended.

Rapport d'activités, année 1998

1. Activités régulières aux centres Michelet et Censier

La cinémathèque universitaire qui associe l'UFR Cinéma et Audiovisuel de l'université de Paris 3 et l'UFR d'Art et archéologie de Paris 1, poursuit ses programmations régulières aux centres Michelet et Censier.

Elle permet ainsi aux étudiants de ces deux UFR, de voir une quinzaine de longs métrages par semaine (10 à Censier, 5 à Michelet).

Certaines programmations de l'université de Paris 3 ont lieu cette année depuis novembre 1998 au centre culturel La Clef car il est de plus en plus difficile de programmer des projections 35mm dans l'amphithéâtre du centre Censier (2 à 3 séances par semaines à La Clef)

Les cycles présentent des programmations thématiques et historiques: classiques du cinéma (Erich von Stroheim, Fritz Lang, Ingmar Bergman, cinéma burlesque américain, nouvelle vague, péplum), séances autour de l'édition d'un livre (programmation *Du réalisme au cinéma* pour le livre de Barthelemy Amengual).

2. Séances exceptionnelles

Certains cinéastes ou personnalités sont venus à la cinémathèque universitaire (notamment à Michelet) à la rencontre des étudiants: John Berry avec *Menaces dans la nuit*, Mario Brenta avec *Maicol* (inédit), puis Suzanne Schiffman et Jacques Rivette pour présenter *Rouge gorge* et l'oeuvre de Pierre Zucca.

Les avant-premières organisées sont éclectiques: *L'Illusionniste* de Jos Stelling, *Junk Mail* de Pål Sletaune, *Terminale* en présence du réalisateur Francis Girod, *The Shooting fish* de Stefan Schwartz, *On va nulle part et c'est très bien* en présence du réalisateur Jean-Claude Jean, *Don Juan* de Jacques Weber, *Petits désordres amoureux* en présence du réalisateur Olivier Peray et de l'acteur Bruno Putzulu, *Une minute de silence* d'Emilio Siri, *Les bruits de la ville* en présence de la réalisatrice Sophie Courtet, *L'Impitoyable lune de miel* de Bill Plimpton, *Un soir après la guerre* de Rithy Panh.

Depuis octobre 98, nous avons débuté au centre Michelet un cycle de soirées dont le principe est d'inviter l'équipe d'une revue de cinéma à rencontrer les étudiants et à présenter un film de son choix: séance *Cahiers du cinéma* avec *The Hole* de Hou Hsiao Hsien, Repérages en collaboration avec le Musée d'Orsay et avec un programme Fatty/Keaton en copies restaurées, *La Lettre du cinéma* avec *Vincent mit l'âne dans un pré* de Pierre Zucca, *Positif* avec *L'Ennui* de Cédric Kahn.

Madeleine Malthête Méliès a présenté une séance de films de Georges Méliès accompagnée au piano. Il y a aussi eu une semaine de cinéma polonais à l'occasion du Doctorat Honoris Causa de Jerzy Kawalerowicz (mars 1998). Enfin, nous avons proposé trois séances de films expérimentaux avec Braquage, association d'aide à la création et à la diffusion du cinéma expérimental.

3. Rapport avec la Fédération des Cinémathèques et Archives du film de France

Programmation d'une semaine René Clair au centre Censier à l'occasion de la sortie du numéro spécial de *1895*, revue de l'AFRHC.

4. Rapport avec Archimédia

Michel Marie a participé à la journée de formation à la recherche historique en décembre 1998 à la CST.

5. Emplois

Affectation d'un jeune objecteur pour l'assistanat à la programmation, à l'information et au fonctionnement.

6. Nouveaux dépôts

Films de l'Atalante, Films du Jeudi, société ICAV, second dépôt du CNDP et quelques films 16mm acquis auprès de collectionneurs.

Rapport rédigé en mars 1999.

Activities Report 1998

Cinematket - Svenska Filminstitutet

Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 18,500. More than 800 viewing prints, 35 and 16 mm, were deposited by their owners. Original negatives to Swedish productions have been deposited to 29 features and 195 shorts. Master positives or duplicate negatives to nearly 200 titles.

Progress in the field of preservation

The restoration of nitrate film, i.e. films produced prior 1953, continued during the year. All found Swedish feature films, some of them found this year, have been transferred to safety stock. We specially thank *Gosfilmofond* who found *Värmlänningarna*, the only Swedish production with Anna Q. Nilsson. Still remains over 400 shorts to be copied.

The tests and experiments to be able to save the safety colour material have continued. Seven colour films have been fully restored during the year. Tests have been made with the very expensive and difficult digital method. We hope that *Eldfågeln* (The Firebird, 1952 by Hasse Ekman with Tito Gobbi and Maurice Béjart) will be finished in the year 1999.

Restored films (master positive and viewing prints)

Features

Black & white

Kärleken segrar (Georg af Klercker 1916)
Ingmarssonerna (Victor Sjöström 1919)
Värmlänningarna (Erik A. Petschler 1921)
När Bengt och Anders bytte hustru (Thure Alfe 1925) Fragment
33.333 (John Lindlöf 1936) Fragment
Flickan är ett fynd (Ernst Eklund 1946) Fragment
91:an Karlsson (Hugo Bolander 1946)
Hin och smålänningen (Ivar Johansson 1949)
Vägen till Klockrike (Gunnar Skoglund 1953)

Colour

Flickan i frack (Arne Mattsson 1955)
En djungelsaga (Arne Sucksdorff 1958)
Jazzgossen (Hasse Ekman 1958)
Dunderklumpen (Per Åhlin 1974)
Hallo Baby (Johan Bergenstråhle 1976)
Mina drömmars stad (Ingvar Skogsberg 1976)
Fårödokument 1979 (Ingmar Bergman 1979)

Shorts

Det går som en dans ... (Gunnar Olsson 1943)
Direktörn är upptagen (Per Gunvall 1945)
Eksjö, med närliggande orter (1923)
F. statsministern härads höfving Karl Staaff's likbegängelse (1915)
Fosterlandet blir vad du gör det till. En filmberättelse om landsbygdens folk (Lawe Friman 1942)
Hur Andersson kom på grön kvist (Ragnar Westfelt 1934)
Högalid - en film om en Söderförsamling (Håkan Bergström 1950)
En minnesdag i Göteborgs sjöfartshistoria (1922)
Nionde småländska hembygdsfästen i Hultsfred den 6 juli 1924 (1924)
Nordanfärd (Arne Klingborg 1937)
Pelles nya kläder (Helge Haage & Verner Jobs 1945)
Per Albins mening till deltagande i årets val (1944)
PUB i City (Gunnar Skoglund 1957)
Steg för steg ... (Thure Alfe 1939)
Säkerhetens mönsterstad (Svenolow Olsson 1952)
Sätters sköna dal (1945)
Tecknat direkt på filmen (Rune Pettersson 1947-)
Tredje statsmakten Hur en modern tidning tillkommer år 1922 (1922)
Vad bygden behöver (Håkan Bergström 1954)
Vi ska ha barn (Egil Holmsen 1948)
Visby (1921)
Åttonde småländska hembygdsfästen i Hultsfred (1923)

An inventory trying to lokate all original negatives to Swedish feature film produced 1953 up to 1999 has been made. Problems to lokate coproductions, political pamflets and pornography still remains.

Cataloguing - Documentation - Research

The cataloguing of the archive's holdings in the database has continued. All films have now been catalogued as far as the material to each film concerns. Still remains a lot of work to fully catalogue the cast and credit details. All acquisitions of the year have been fully catalogued.

The CD-rom: Den svenska långfilmen. Filmografi de första hundra åren (The Swedish feature films. Filmography the first 100 years) published 1997

was updated with films produced 1998. The CD-rom (for PC and Mac on the same disc) includes all material from the 8 published volumes of Svensk Filmografi and also films from the period 1990-1997. On the CD-rom you can also find posters to most of the films, 1,000 stills, 80 film clips and biographies on 350 personalities.

The book collection amounts to 43,000 volumes. Hours of service: Monday to Thursday 11.00 - 19.30, Friday 11.00 - 16.00. In the library several databases are available for the general public, i. e. TINlib, the local library system, LIBRIS, the central database in Sweden for university and research libraries, the International Film Archive CD-ROM and many others. The library is provided with Internet access. Newspaper clippings 53.300 film titles, 16.000 personalities and general subjects classified by the FIAF scheme. The stills collection contains over 1,500,000 stills, including 33,500 film titles, a large collection of portraits and a minor selection on subjects.

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A collection of films from 1897, shot in Sweden, by the Lumière photographer Promio was given to the archive by *Archives du film du centre national de la cinématographie, Bois d'Arcy*.

Rolf Lindfors
curator film archive



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1998

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 6 Iranian feature length films (among them *THE CYCLIST* by Mohsen Makhmalbaf), *AFFENGEIL* by Rosa von Praunheim, *TRAITÉ DE BAVE ET D'ÉTERNITÉ* by Jean Isidore Isou, 10 films by Günter Zehetner and 8 films by Dieter Brehm, both Austrian independent filmmakers, as well as *TIME FLIES* by Robert Breer and films by Albert Sackl (*NACH PIECE TOUCHÉE*), Joseph Cornell (*ANGEL*) and Morgan Fisher (*STANDARD GAUGE*).

II. PRESERVATION

Due to grave financial difficulties and an extraordinary effort to reduce our debts we were the first time in 35 years not able to proceed with our preservation work adequately. Nevertheless, a number of 16 mm negatives and positives has been done (among others, works by Karl Kels, Bruce Baillie, Paul Sharits and Owen Land).

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The work on our films, stills and book holdings continues. The visitors of our library are very intensively using the possibility to get computerised information on our holdings of books from our STAR database. Other sources are various CD-ROMs.

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60 programs in 30 weeks (enlarged)

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Österreichisches Filmmuseum received a special grant by the City of Vienna and by the government to reduce its debts. While the City of Vienna has promised to pay half of our debts, the government indicated to pay the other half. By autumn we had received only a sixth of the whole sum paid by the government. This certainly is a progress since the authorities had left us on our own with our debts for 10 years.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

We are very glad to report that the relations with other FIAF-members were as good as ever. We would like to express our sincerest thanks to the National Film and Television Archive, London, Filmmuseum/Münchner Stadtmuseum, Munich, Cinémathèque Française, Paris, Cinémathèque de Toulouse, Toulouse, Gosfilmofond of Russia, Moscow, Cinémathèque Suisse, Lausanne, Cineteca del Comune di Bologna, Bologna, Cinémathèque Royale, Brussels for their help and cooperation.

The contacts between Filmarchiv Austria and Österreichisches Filmmuseum have been intensified in order to establish a closer cooperation in the future.

COLLECTIONS

Films	10.635
Newsreels and shorts	10.331
Stills	approx. 338.500
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Books	12.100
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Screenings	332
Members	10.000

This report covers the time from January to December 1998.

A C A D E M Y F I L M A R C H I V E
Academy Film Archive Annual Report - 1998

1998 was another year of increasing activity for the Academy Film Archive. We added one permanent full-time and several part-time temporary positions to the staff. The Archive is in the course of several long-term infrastructure projects. We have completed the first stage of retrofitting our film storage for proper temperature and humidity control. Shelving for the entire vault has been built, and we have almost completely filled this space, and are looking for additional vault space. Temperature controlled vault space for our nitrate holding was acquired and organized. We are now utilizing our new database, and completely transferred all the cataloguing records from our previous database (approximately 16,000 items). We have added about 6,000 new items in the new database. In 1998, the Archive also acquired new equipment for film and video viewing and editing which will be used by our preservation and cataloguing staff.

Collections: The Archive received prints of all of the Academy Award nominees for the year. Also received were the nomination submissions in the technical categories--visual effects, sound, sound effects editing and makeup.

The documentary collection received 297 items this year, including the work of Oscar winning filmmakers Robert Snyder and Charles Guggenheim. Snyder deposited the pre-print materials for many of his films produced over the last 40 years. Jill Godmillow provided pre-print materials from her film *Roy Cohn/Jack Smith*. Other documentary acquisitions include the works of Mel Stuart and Howard Dratch. We continued to receive all videotape materials acquired by the International Documentary Association during the year, including the winners of their annual awards.

The Archive collected a number of features from several prominent directors. These includes films from John Frankenheimer, Allan Arkush, Richard Pearce, Curtis Hanson, Paul Mazursky, Sidney Poitier, and Tim Hunter. Jim Jarmusch deposited all the original elements from his films with the Archive. The families of other filmmakers contributed films as well, including those of Cornel Wilde Jr., Dalton Trumbo, Edgar G. Ulmer, and well-known title designer Saul Bass. The family of pioneering special effects legend Linwood Dunn provided many tests and special effects reels. Some very interested home movies came to the Archive as well. One group of films included footage taken in India and Burma during World War II, much of it Kodachrome. Another collection included Kodachrome footage of Ginger Rogers relaxing at her Hollywood Hills home; and several reels featuring director George Stevens hunting in central California, and in the Army in WWII London. [Mention Bradley collection?]

Preservation: The Academy Film Archive continued to show *The Matinee Idol* and as a demonstration of digital restoration techniques. The Academy Film Archive also staged *The Reel Thing*, a preservation demonstration and seminar, at AMIA this year. This show featured a demonstration of the re-engineered Technicolor dye transfer process and a number of digital restoration projects. The Academy Film Archive has been working to create a channel of communication between the GAMMA Group and the preservation activities of AMIA. This year, these groups exchanged representatives (at their respective meetings in Bologna and Bethesda), and we look forward to further

development of this liaison. On-going research into digital restoration continues with experiments on several 35mm films.

Preservation work on the films of Robert Drew began, with the completion of work on *Crisis* and *Primary*. These films were screened at an event in conjunction with the third annual International Documentary Congress, at the Museum of Tolerance in Los Angeles. This year, we completed work on *In The Heat of the Night*, and *Oliver*, which both received gala "re-premieres" at the Academy's Samuel Goldwyn Theater. Five [?] more *Academy Award Shows* were preserved in 1998, and we collected all of the elements from this year's *Show*. The Archive continued restoration on the works of Warren Sonbert, with *Amphetamine*, *A Woman's Touch*, *Hall of Mirrors*, and *Where Did Our Love Go*. Preservation elements and new prints were created for *Amadeus* from the original negative. Again this year, the Archive coordinated the acquisition of film prints for the Cameraimage Festival in Poland, which celebrated the work of Laszlo Kovacs.

We serviced a broad spectrum of scholars, researchers, producers and film makers of all types in our study center, and hosted many FIAF colleagues and foreign visitors.



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Activities Report 1998

Cinemateket - Svenska Filminstitutet

Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 18,500. More than 800 viewing prints, 35 and 16 mm, were deposited by their owners. Original negatives to Swedish productions have been deposited to 29 features and 195 shorts. Master positives or duplicate negatives to nearly 200 titles.

Progress in the field of preservation

The restoration of nitrate film, i.e. films produced prior 1953, continued during the year. All found Swedish feature films, some of them found this year, have been transferred to safety stock. We specially thank *Gosfilmofond* who found *Värmlänningarna*, the only Swedish production with Anna Q. Nilsson. Still remains over 400 shorts to be copied.

The tests and experiments to be able to save the safety colour material have continued. Seven colour films have been fully restored during the year. Tests have been made with the very expensive and difficult digital method. We hope that *Eldfågeln* (The Firebird, 1952 by Hasse Ekman with Tito Gobbi and Maurice Béjart) will be finished in the year 1999.

Restored films (master positive and viewing prints)

Features

Black & white

Kärleken segrar (Georg af Klercker 1916)
Ingmarssonerna (Victor Sjöström 1919)
Värmlänningarna (Erik A. Petschler 1921)
När Bengt och Anders bytte hustru (Thure Alfe 1925) Fragment
33.333 (John Lindlöf 1936) Fragment
Flickan är ett fynd (Ernst Eklund 1946) Fragment
91:an Karlsson (Hugo Bolander 1946)
Hin och smålänningen (Ivar Johansson 1949)
Vägen till Klockrike (Gunnar Skoglund 1953)

Colour

Flickan i frack (Arne Mattsson 1955)
En djungelsaga (Arne Sucksdorff 1958)
Jazzgossen (Hasse Ekman 1958)
Dunderklumpen (Per Åhlin 1974)
Hallo Baby (Johan Bergenstråhle 1976)
Mina drömmars stad (Ingvar Skogsberg 1976)
Fårödokument 1979 (Ingmar Bergman 1979)

Shorts

Det går som en dans ... (Gunnar Olsson 1943)
Direktörn är upptagen (Per Gunvall 1945)
Eksjö, med närliggande orter (1923)
F. statsministern häradshövding Karl Staaff's likbegängelse (1915)
Fosterlandet blir vad du gör det till. En filmberättelse om landsbygdens folk (Lawe Friman 1942)
Hur Andersson kom på grön kvist (Ragnar Westfelt 1934)
Högalid - en film om en Söderförsamling (Håkan Bergström 1950)
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Nordanfärd (Arne Klingborg 1937)
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An inventory trying to lokate all original negatives to Swedish feature film produced 1953 up to 1999 has been made. Problems to lokate coproductions, political pamflets and pornography still remains.

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The cataloguing of the archive's holdings in the database has continued. All films have now been catalogued as far as the material to each film concerns. Still remains a lot of work to fully catalogue the cast and credit details. Al acquisitions of the year have been fully catalogued.

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