

**fiaf**

**London Congress 2000**

**Annual Reports 1999**

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**London Congress 2000**

THE  
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ARCHIV

**Annual Reports 1999**

**FIAF ANNUAL REPORT 1999**  
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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  
CENTRO GALEGO DE ARTES DA IMAXE  
FILMMUSEUM  
TAINIOTHIKI TIS ELLADOS  
FILMOTECA DE LA GENERALITAT DE CATALUNYA  
FUNDACION CINEMATECA DEL CARIBE  
JUGOSLOVENSKA KINOTEKA  
PACIFIC FILM ARCHIVE  
BUNDESARCHIV-FILMARCHIV  
STIFTUNG DEUTSCHE KINEMATHEK  
ACADEMY FILM ARCHIVE  
FUNDACION PATRIMONIO FILMICO COLOMBIANO  
ARCHIVES DU FILM / CNC  
CINETECA DEL COMUNE DI BOLOGNA  
SLOVAK FILM INSTITUTE  
ROYAL BELGIAN FILM ARCHIVE  
ARHIVA NACIONALA DE FILME  
MAGYAR FILMINTEZET/FILMARCHIVUM  
FUNDACION CINEMATECA ARGENTINA  
NATIONAL FILM ARCHIVE  
NATIONAL FILM AND SOUND ARCHIVE  
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  
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  
A Coruña  
Amsterdam  
Athinaï  
Barcelona  
Barranquilla  
Beograd  
Berkeley  
Berlin  
Berlin  
Beverly Hills  
Bogota  
Bois d'Arcy  
Bologna  
Bratislava  
Brussels  
Bucuresti  
Budapest  
Buenos Aires  
Cairo  
Canberra  
Dhakab  
Dublin  
Frankfurt  
Frankfurt  
Gemona  
Glasgow  
Habana  
Hanoi  
Helsinki  
Hong Kong  
Istanbul  
Jerusalem  
Jerusalem  
Kobenhavn  
La Paz  
Lausanne  
Lima  
Lisboa  
Ljubljana

SLOVENSKA KINOTEKA	Ljubljana
NATIONAL FILM AND TELEVISION ARCHIVE / BFI COLLECTIONS	London
FILM AND VIDEO ARCHIVE IMPERIAL WAR MUSEUM	London
UCLA FILM AND TELEVISION ARCHIVE	Los Angeles
CINEMATHEQUE MUNICIPALE DE LUXEMBOURG	Luxembourg
CENTRE NATIONAL DE L'AUDIOVISUEL	Luxembourg
FILMOTECA ESPAÑOLA	Madrid
NORTH WEST FILM ARCHIVE	Manchester
CINETECA NACIONAL	México
FILMOTECA DE LA UNAM	México
FONDAZIONE CINETECA ITALIANA	Milanobbb
THE NATIONAL LIBRARY, RANA SOUND AND IMAGE ARCHIVE	Mo
ARCHIVO NACIONAL DE LA IMAGEN-SODRE	Montevideo
LA CINEMATHEQUE QUEBECOISE	Montréal
GOSFILMOFOND OF RUSSIA	Moskva
MÜNCHNER STADMUSEUM - FILMMUSEUM	München
ANTHOLOGY FILM ARCHIVES	New York
DEPARTMENT OF FILM AND VIDEO / MUSEUM OF MODERN ART	New York
NORSK FILMINSTITUTT	Oslo
CINEMATHEQUE AFRICAINE / FESPACO	Ouagadougou
CINEMATHEQUE UNIVERSITAIRE	Paris
CINEMATHEQUE DE CORSE - LA CORSE ET LE CINEMA	Porto Vecchio
NARODNI FILMOVY ARCHIV	Prahav
NATIONAL FILM ARCHIVE OF INDIA	Pune
NATIONAL FILM ARCHIVE OF D.P.R.K.	Pyongyang
CINEMATHEQUE MAROCAINE	Rabat
CINEMATECA DO MUSEU DE ARTE MODERNA	Rio de Janeiro
GEORGE EASTMAN HOUSE / MOTION PICTURE DEPT.	Rochester
FONDAZIONE SCUOLA NAZIONALE DI CINEMA / CINETECA	Roma
ARCHIVO DE IMAGENES EN MOVIMIENTO/ ARCHIVO GENERAL DE	San Juan
PUERTO RICO	
EUSKADIKO FILMOTEGIA FILMOTECA VASCA	San Sebastian
CINEMATECA BRASILEIRA	Sao Paulo
KOREAN FILM ARCHIVE	Seoul
KINOTEKA NA MAKEDONIJA	Skopje
BULGARSKA NACIONALNA FILMOTECA	Sofia
CINEMATEKET - SVENSKAbbbb FILMINSTITUTET	Stockholm
CHINESE TAIPEI FILM ARCHIVE	Taipei
NATIONAL FILM ARCHIVE OF IRAN	Tehran
ARKIVI SHTETEROR QËNDROR I FILMIT I R. SE SHQIPERISE	Tirana
NATIONAL FILM CENTER / ARCHIVE / NMOMA	Tokyo
MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA	Torino
CINEMATHEQUE ONTARIO	Toronto
CINEMATHEQUE DE TOULOUSE	Toulouse
INSTITUTO VALENCIANO DE CINEMATOGRAFIA RICARDO MUNOZ	Valencia
SUAY	
FILMOTECA VATICANA	Vaticano
FILMOTECA NARODOWA	Warszawa

MOTION PICTURE, BROADCASTING AND RECORDED SOUND  
DIVISION / LIBRARY OF CONGRESS  
HUMAN STUDIES FILM ARCHIVES  
THE NEW ZEALAND FILM ARCHIVE  
HRVATSKI DRZAVNI ARHIV / HRVATSKA KINOTEKA

Washington

Washington

Wellington

Zagreb

## Wales Film and Television Archive Activities Report 1999

### Acquisitions

In 1999 some 791 reels were accessioned in 60 acquisitions.

They include

- a large collection of BBC film on the coal miners' strike of 1984
- around 100 reels of film from acclaimed Welsh director Karl Francis
- a large amount of material from Gwent-based director Stephen Weeks (including trailer for **Gawain and the Green Knight**)
- the Cardiff City Council collection, including a print of the Empire Swimming Pool, Cardiff, which was demolished last year to make way for the Millennium Rugby Stadium
- the papers of Jack Howells - a wonderful addition to the film collection received last year. Howells was a Welsh film and documentary maker who won an Oscar for the best short documentary in 1963 for **Dylan Thomas**.
- a large collection of amateur/professional film material from the widow of collector and amateur filmmaker P.J.Smith, along with 118 books (some very rare, e.g. Hepworth, Charles Francis Jenkins, Alfred E. Smith), journals and ephemera
- part 1 of the long lost quarrying film **Men Against Death** (C.H.Dand, 1933) - the first sound film entirely shot and located in Wales - was discovered in a London film laboratory

### Preservation

Nitrate Preserved: 3500' (35mm only)

Safety Preserved: 2000' (16mm)

Adequate funding for preservation continues to be an area of concern and increasing the current level of remains an Archive priority.

Several important reels of nitrate were preserved during this period. An unusual and interesting example is **Energy**, two 1000' reels depicting the activities of a private coal mining company (Cory Bros.) in South Wales and including some early mining scenes. There are intertitles in English and Spanish. Other nitrate film preserved includes a procession through the north Wales town of Blaenau Ffestiniog to celebrate the opening of a new hospital in 1927, a short film showing net fishing for salmon across the estuary at Cardigan in west Wales, and a Mitchell and Kenyon film of a procession through Rhyl, north Wales in 1910.

As the year ended a remarkable find enabled the WFTVA to preserve 500' of nitrate material which represents part of a 1933 nitrate sound production long believed lost - **Men Against Death**, dir. C.H.Dand (see also Acquisition, above). Reel 1 of this 15 minute film was found in the nitrate vault of the London laboratory Film & Photo, and WFTVA immediately funded its preservation and appealed for information in the hope that the remaining footage may come to light.

An important item of safety preservation undertaken this year was that of the 1949 production **Fruitful Year**. This is the English version of the Welsh language film **Noson Lawen**, which was filmed - quite unusually for the time - back to back to carry the two languages. Produced to promote the National Savings Scheme this film shows some early footage of Osian Ellis,

one of Wales's most prestigious harpists, performing with other cultural figures during an evening of communal celebration of the harvest.

Work continued on the **Life Story of David Lloyd George (1918)** project with the creation of 16mm print stretched to run at 24 f.p.s., incorporating a comopt sound track recorded by the musician Neil Brand. A Betacam transfer from the new 35mm print, also 'married' to the stereo music tracks, is now under way.

Work began on a project to produce a 35mm, 60-second promotion of the WFTVA's aims based on Mitchell & Kenyon footage of a 1906 international football match between Wales and Ireland played at Wrexham, north east Wales. The project involved stretch printing to 24 f.p.s., the incorporation of a main title (original missing) and an awareness-raising 'message', and the addition of a music sound track all within a format ratio which enabled mainstream cinemas to include the promotion as part of their programming for Wales Cinema Day (31 January 2000).

### Cataloguing, documentation and research

The number of items catalogued this year was low as, with the departure and non-replacement of the Acquisitions Officer and the Access Officer, the cataloguer, like other staff, took on some of the Acquisitions and Access work.

However, a number of interesting films from a collection deposited by Associated British Ports were catalogued, including **Swansea Docks in the War Years** and **Great Western Ports** (showing South Wales ports c.1929).

Also catalogued were:

- several hospital films, adding to a fairly substantial number of films concerned with health care, e.g. **The Opening of the Prince of Wales Hospital at Cardiff (Wales) Feb. 20th 1918** which shows little of the opening but much of soldier amputees exercising with their newly acquired artificial limbs.
- **Aberystwyth and Bangor - "Rag"**, **Lloyd George and the Prince of Wales**, a reel received from the Imperial War Museum which includes local footage filmed by the Aberystwyth cinema proprietor, Arthur Cheetham, in 1923 (showing a university "Rag" procession, for which people dressed up in 'Tutankhamen' costumes and Ku Klux Klan outfits) and several Topical Budget newsreels, showing Lloyd George and the Prince of Wales in Aberystwyth and the latter also in Bangor. The filmmaker's grandson visited the Archive to view some of the material and was able to identify certain people connected with the cinema.
- several films made by Welsh documentarist, Jack Howells, including his powerful evocation (using poetry and still images) of the First World War - **Let Us Sleep Now - a souvenir of the Great War 1914-1918**.
- a number of films from the Welsh Arts Council collection e.g. **La Cathedrale Engloutie - the cathedral under the sea**, an exploration of a series of paintings and collages created by the artist Ceri Richards, inspired by Debussy's musical treatment of the Celtic myth of a church submerged beneath the waves; **Only this Valley - Dolwyddelan, North Wales**

**August 1972** - in which a tenant farmer, faces the prospect of his land being drowned to provide a reservoir for an hydro-electric scheme.

### **Exhibition and publication**

There were several screenings of the 1918 biopic **The Life Story of David Lloyd George**. These included a third screening at the National Film Theatre in London with a live piano accompaniment by Neil Brand, a repeat screening at Chapter Arts Centre in Cardiff and screenings at cinemas in Builth Wells and Cardigan. The most adventurous and spectacular performance of this film during 1999 was an outdoor screening on a First World War battlefield during the Saar-lor-lux Film and Video Festival in June.

The Archive was proud to honour Jack Howells (1913-1990), Wales's only Oscar-winning director, at a special event in the International Film Festival of Wales in November. An enthusiastic audience, including some of Jack's former colleagues at HTV, enjoyed some of his best films, including **Return to Rhymney**, **Let Us Sleep Now**, and of **Dylan Thomas**, which won Jack the Oscar in 1963. The Oscar was kindly lent for display, and an exhibition of memorabilia from the Archive's collection of Jack Howells papers provided fascinating clues to his working methods and relationships, highlighting his links with Richard Burton, Donald Alexander etc.

The WFTVA programme of community film shows continued to be popular, particularly so with a new departure at the Llangollen International Eisteddfod in North Wales where the archive installed an 'all-day' cinema running a non-stop programme of moving images from the area dating from the late 1930's to the 1970's. This succeeded in generating fresh acquisitions in addition to proving highly successful with local people who were able to identify several individuals and events.

One of the Society of Archivists' training modules for its Diploma in Audio-visual Archives Administration included the unit *Video Recordings as a Physical Format*, written specifically for the module by WFTVA's Preservation Officer.

Two further editions of *Archiffilm*, the Archive's newsletter, were published and distributed.

### **Budgetary matters, relations with governmental authorities**

Core activity was adversely affected by the departure and non-replacement early in the year of the Acquisitions Officer ( who was on temporary contract) and the Access Officer (departed in 1998, also on temporary contract). This meant that aspects of acquisition and access work had to be taken on by the Cataloguer, Administrator, Preservation Officer and Research Officer. The situation was exacerbated by the fact that resources did not permit the provision of senior-level cover for the Director's maternity leave.

Planned partnership negotiations with the National Library of Wales got off to a slow start. However, these talks are now progressing, exploring possibilities for a partnership which could strengthen the provision for moving-image archiving in Wales through increased strategic planning and the attraction of new sources of funding.



### **International relations**

Staff visited overseas festivals and seminars: the Research Officer attended Il Cinema Ritrovato festival, Bologna, in June, and was accompanied the Preservation Officer to the Giornate del Cinema Muto in Sacile in October. The Research Officer presented a screening of **The Life Story of David Lloyd George** at the Saar-lor-lux Film and Video Festival (see Exhibition, above), and together with the Preservation Officer gave a talk (on the subject of **The Life Story...**) to a seminar at the festival.

### **Other**

WFTVA continued to participate in the meetings and activities of the UK Film Archives Forum, which decided this year to publish a document to articulate formally the aims and objectives of its members. Plans were made to launch and use this document (entitled *Moving History*) to draw the attention of government Ministers and other policy planners in the areas of national culture and heritage, to the urgent need for more strategic planning and increased, more stable funding provision for moving image archiving in the UK.

## CENTRO GALEGO DE ARTES DA IMAXE 1999 ANNUAL REPORT

### ACQUISITIONS

#### Films

In 1999 we increased our film holdings with 13 titles. Two of them through voluntary deposit and the rest of them through statutory deposit as a result of the subsidies given by the Government of Galice to productions in Galician language. We can state that this year the balance of the film acquisitions was poor in comparison with previous years.

#### Videos

We increased our video holdings with 152 VHS tapes (Spanish and foreign features) through voluntary deposit.

#### Non film materials

*Posters:* One of the most important acquisitions of this year was a collection of posters, a voluntary deposit. It includes more than 6,000 stills of Spanish and foreign films from 1950 to 2000. This deposit is not included in the report because it is being catalogued.

*Projection equipments:* We acquired the following material through voluntary deposit:

- Chrono Erneman II (35 mm) series number 5334.
- Projector Pathé Cinema (35 mm) series number 30593 used by the pioneer of the Galician film shooting Isaac Fraga at his beginnings.
- Reducer booster Balay for film projectors.
- Projector Debie 16 ARC (16 mm) with chrono lantern and base, series number D5511.

### PRESERVATION

In 1998 we recovered 4 titles:

- **Nuestras fiestas de allá** (Spain, 1926)
- **Galicia y Buenos Aires** (Spain, 1931)
- **Beneficencia Gallega en la Tropical** (Cuba, 1954)

We are studying, in collaboration with Filmoteca Española, the possibilities of restoring: **La tragedia de Xirobio** (Spain, 1930) and **Bandera negra** (Spain, 1956).

## CATALOGUING, DOCUMENTATION AND RESEARCH

During 1999 we began the recataloguing of the film holdings to know their content accurately. As well we are cataloguing the new deposit of stills and posters which are approximately 6,000.

With regard to documentation one of the most important facts is the creation of a web page. At [www.cgai.org](http://www.cgai.org) we can find lots of services for film researchers and users on the whole: data bases on cinema and video made in Galice, the holdings of the library and so on, as well as information on the activities organized by the C.G.A.I. (showing programme, exhibitions, courses, publication of books), legislation of the audiovisual in Galice and many other services related to the audiovisual world.

## SCREENINGS, EXHIBITIONS, PUBLICATIONS

The 1999 screening programme followed the same criteria that in previous years, also with a similar structure: five showings a week, except on holiday (summer, Christmas...). There were held fifteen programmes with 204 screenings and 10349 spectators. The average of attention was similar to previous years (51), which means that the rate of occupation was 50%.

Due to the fact that the C.G.A.I. holds competences in the field of photography, all the exhibitions organized in 1999 or the ones roving, were related to this field ('Ruth Matilda Anderson', 'Schmidt de las Heras', 'Vari Caramés') and every one with the publication of its catalogue.

In 1999 the C.G.A.I. published a research, long-awaited, at least in Galice: the biography of the Galician film maker Antonio Román, by Pepe Coira, first director of the C.G.A.I. This book is the example of our new policy of publications whose aim is to focus on reference books about the Galician cinema or about Galician people who have worked, mainly, for the Spanish and Latin-American cinema. The C.G.A.I. also coedited the book about Manuel Mur Oti, coordinated by José Luis Castro de Paz and Julio Pérez Perucha, edited by the Festival Internacional de Cine de Ourense. Our participation in the publication of complementary catalogues of the

screenings took one more step with the coedition, in collaboration with the Festival Internacional de Cine de Gijón and the Filmoteca de la Generalitat Valenciana, of the book 'Emociones de contrabando. El cine de Aki Kaurismaki', coordinated by Carlos F. Heredero.

## **BUDGETING**

There was nothing outstanding in 1999. The C.G.A.I. kept a similar level of expenses of previous years although these tend to increase (mainly due to publications, recoverings or exhibitions). It is difficult to quantify the budget accurately since the C.G.A.I. shares a common expenditure account (on the subject of audiovisual) with the superior body to which it belongs, the General Direction of Social and Audiovisual Communication. From our management and administration department the amount spent was 390,000 euros.

## **INTERNATIONAL RELATIONS**

In 1999 the most important event for the C.G.A.I. was the admission as an Associate member into the FIAF, so this is our first annual report. Our admission took place at the Annual Congress held in Madrid, which, for the first time, attended several members of our staff.

## **SPECIAL EVENTS**

In 1999 it was published in Galicia the so long-awaited Audiovisual Law, with which the emerging audiovisual Galician industry will be promoted and the sector will be provided with a new legal setting. Here it is included the C.G.A.I. Even though its effects will come little by little, we hope they will be of great benefit to the film recoverings.

At the beginning of 1999 José Luis Cabo Villaverde was appointed new director of the C.G.A.I. As well, new personnel posts in the archive and recovering departments were filled. All this (the Audiovisual Law, the new appointments, the new personnel, but also the admission into the FIAF) helped, during this year, to consolidate and define the aims of the C.G.A.I.

## Annual Report 1999

The year 1999 will in the history of the Filmmuseum be one of the most turbulent ones. The reason formed the plans for the establishment of a Centre for Culture of the Image (Beeldcultuur). This should be founded on the basis of a permanent, co-operative in one building of the Filmmuseum with the Nederlands Photo Institute, the Photoarchive, the National Photorestoration Atelier and the Institute of New Media V2\_ Organization for unstable media. The secretary of State of the Ministry of Culture reacted very positive to these plans. The cities of Amsterdam and Rotterdam where asked to work out plans for such an Institute on their grounds.

In May '99, the Advisory body of Culture decided, after having studied the plans of the two cities positively for the town of Rotterdam. The Secretary of State, Mr. R. van der Ploeg, took up the advice and gave explicit the opportunity to the town of Rotterdam to work out the plans of the Centre for Culture of the Image in the building Las Palmas on the Kop van Zuid.

Even though the Executive Committee of the Filmmuseum (Foundation) had certain objections, it agreed to work together constructively at the 'Rotterdam plan'. In September of the same year the result, a notification Las Palmas – THE PLAN became public. Mr R. van der Ploeg then asked the consultancy 'Twynstra Gudde' to work out a contra-expertise on the Las Palmas plan that was presented in November 1999. On the bases of the conclusions of this last expert's report, the executive committee of the Filmmuseum decided on November 30<sup>e</sup> to give up THE PLAN of Las Palmas. The risks for the Filmmuseum to take, regarding its bases, activities and finances were too big explained the Executive Committee. Following this decision on December 15th the new Cultural Plan of the institute for the period 2001-2004 was presented to the Secretary of State. After a colloquia between the Ministry of Culture OCenW and the Executive Committee in January of this year, the plan of the eventual moving of the Filmmuseum to Rotterdam was definitely cancelled.

Because of all these developments one should almost forget that 1999 for the Filmmuseum represented top year; artistically and also measured by the until now unknown numbers of spectators/visitors. Never as many as 60.000 spectators this year have found the Vondel-parkpaviljoen to participate at the presentations of film. The summerprogramme on the subject of Catherine Deneuve was successful and represented often a full house. The Information-centre/library also received a gratifying number of over 6.000 visitors. The numbers of visitors of the Filmmuseum-distribution films programmed externally, our archive films as well as the newly purchased films mounted to a record of 230.000. The classical series CINEMA 2000 of 26 films moving during 26 weeks to 26 art houses represented artistically and publicly a great success.

## ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

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106 71 ATHÈNES

## ANNUAL REPORT 1999

## 1. ACQUISITIONS OF THE YEAR

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

- \* 28 posters of greek and foreign films
- \* 48 film stills and 180 photos
- \* 150 films and 41 videocassettes
- \* 8 books and 45 periodicals
- \* 1 old editing "basket"
- \* 1 old small film developer 35mm

## 2. PROGRESS IN THE FIELD OF PRESERVATION

## A. PRESERVATION

The Preservation Department of the Greek Film Archive continues to operate in its own vaults at Agia Paraskevi. The Greek Film Archive provided this department with one new machine: "ULTRACLEAN 2000" (the latest solvent based motion picture film cleaning machine) for the better function and service not only for its own collections but also for the collections of the Greek Film Centre and many individuals.

## B. RESTORATION

During 1999 we restored 8 films which deal with the activities of the Prime Minister Ioannis Metaxas (period 1935-1940) with very important historical and political informations.

## 3. CATALOGUING - DOCUMENTATION - RESEARCH

## A. CATALOGUING

The cataloguing of the greek film production is being enriched every year with new database. For the better function of the cataloguing department the Greek Film Archive purchased 2 PC equipments, scanner, etc and soon we will install a new database programme.

## B. PUBLIC ACCESS - RESEARCH

During 1999 the GFA continued to serve all kind of researches who had turned to us asking for assistance, providing them with any possible help needed.

Our 3 sectors:

- the Library,
- the Videotheque and
- the editing table

which offered sufficient services to every interested person.

## 4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

## A. FILM SHOWINGS

## I. PUBLIC SCREENINGS

Due to the problem of our screening room, we continued our screenings at cinema PALLAS with the following Retrospectives: Alfred Hitchcock, Orson Welles, Robert Flaherty, Akira Kurosawa, Alan Pakula and Stanley Kubrick, as well as three special tributes: "Contest Generations", "A farewell to the century of Cinema" and "A smiling farewell to the century of cinema" with classic films and classic comedies respectively.

## II. EDUCATION PROGRAMMES

Our education programmes are formed in two parts: (a) one for the students of the cinema schools and the Universities (Dept. of Media and Mass Communications) with films included in their curricula and (b) other for the students of High schools with conducted tours and speeches together with special screenings about the birth of cinema.

## B. EXHIBITIONS

- a) The Greek film Archive continued the big exhibition of "Greek Cinema Posters" together with the screenings of "Restored Films" (by our Archive) at big cities in Greece, which is organised in cooperation with the Ministry of Culture and the Net of Municipal Cinemas.
- b) A special screening at Chania (Crete) of the restored silent film "Daphni and Chloe" with live music(piano).
- c) Special screenings with films provided by our Archive took place, such as in the French Institute of Athens, the Goethe Institute of Athens, the Labour Centre of Thessaloniki, the "Panorama of European Cinema" held by daily newspaper Eleftherotypia and many municipalities, villages, institutes, etc.
- d) As it is established every year, the GFA contributed in many retrospectives of Greek Cinema abroad in cooperation with the Ministry of Foreign Affairs, the Ministry of Culture, Embassies, International Festivals, etc. aiming to make well-known the greek cinema abroad.
- e) As every year, in the scope of the International Film Festival of Thessaloniki and the Museum of Cinema of Thessaloniki we collaborated for a big Retrospective concerning the whole greek production (the best films) as farewell to the leaving century.

## C. PUBLICATIONS

- a) We published programmes-brochures for all the films and retrospectives presented in our showings.
- b) We collaborated for the edition of the album for "Tassos Zografos", well known painter, whose works are at the Greek National Museum, the Musée d'art naïf de l'île de France, Paris, at Vore Museum as well as in many private collections. He is also famous as set and costume designer for the greek stage and the greek cinema.

## 5. INTERNATIONAL RELATIONS

On the occasion of "Flaherty Retrospective" our colleague, mme. Eva Orbanz, from Stiftung Deutsche Kinemathek was invited to present her book about "Louisiana Story".

## 6. MISCELLANEOUS

The Greek Film Archive, thanks to the financial help of the Greek Government purchased the 50% of an old and historical cinema and now is negotiating the purchase of the remaining 50%. This building will be the future "home" of the Cinematheque.

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

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106 71 ATHÉNES

Prot.No.  
15/00

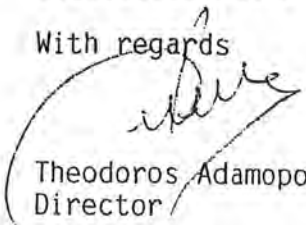
Athens, February 14<sup>th</sup>, 2000

To: FIAF SECRETARIAT  
Att. Mr. Christian Dimitriu  
Senior Administrator  
Rue Defacqz 1  
B-1000 Bruxelles

Dear colleague

We are sending you, as requested, the annual report and the statistical data for the year 1999 of the Greek Film Archive.

With regards

  
Theodoros Adamopoulos  
Director



**FILMOTECA DE LA GENERALITAT DE CATALUNYA**  
Barcelona

**INFORME DE ACTIVIDADES 1999**

**Recuperación patrimonial**

Mediante sesenta y dos depósitos y donaciones hemos incrementado los fondos con el siguiente material:

- 1.000 bobinas en formato 35mm
  - 600 bobinas en formato 16mm
  - 500 bobinas en formato subestándar (9,5mm. 8mm y super 8)
- todavía pendientes de catalogación.

Las entregas obligatorias que por ley deben realizar las empresas productoras de cine catalanas a nuestra Filmoteca si han disfrutado de algún tipo de ayuda oficial, han representado un incremento de:

- 28 VHS
- 13 largometrajes
- 8 cortometrajes
- 20 Betacam SP
- 3 interpositivos de imagen y negativo de sonido

**Catalogación, documentación, investigación**

- Continuamos con la introducción de datos del material catalogado al programa informático DAC: en la actualidad tenemos introducidos 26.671 documentos.
- Los convenios de colaboración con las siguientes universidades:
  - Universidad de Girona
  - Universidad de Barcelona
  - Universidad Rovira i Virgili de Tarragona
  - Universidad Autónoma de Barcelona

han aportado la catalogación de 2.249 títulos que se corresponden a 4.235 bobinas (entre documentales, ficción y publicidad)

- Se encarga la confección de un catálogo de los films en nitrato y temática documental existentes en los fondos de la Filmoteca al Dr. Miquel Porter Moix.

**Atención al público: acceso a los profesionales y investigadores y préstamos de películas a instituciones**

Se concreta en:

- 83 peticiones de profesionales que han supuesto 68 horas de consulta y 230 horas de visionado: 220 películas en moviola y 1.031 vídeos.

- 21 peticiones de estudiantes o investigadores que han supuesto 37 horas de consulta y 79 horas de visionado: 50 películas en moviola y 138 vídeos.
- 30 peticiones de préstamo de films que han supuesto el movimiento de 154 latas y 10 vídeos.

### Conservación y restauraciones cinematográficas

- Contratipos de 7 films de Segundo de Chomón y de 17 films de F. Bordas años 1920-30
- contratipos de seguridad de preservación y tiraje de copia positiva estándar de los siguientes nitratos:  
*Berga se engalana, Fabricació de Ciment Asland a Castellar de N'Hug, Fabricació de Ciment Asland a Montcada i Reixach, La familia Vila, La Montaña Santa y el Parsifal, A través de la ciudad.*
- Tiraje de copia para exhibición a partir de negativo original:  
*Documento Secreto.*

### Programación

Las dos grandes manifestaciones del año han sido las retrospectivas completas de Akira Kurosawa y Alfred Hitchcock.

Otros directores revisados en profundidad han sido Georg Wilhelm Pabst - mediante una recopilación de copias rigurosamente restauradas por la Stiftung Deutsche Kinemathek-, George Cukor, Robert Aldrich, Jean Vigo, Werner Herzog, Ritwick Ghatak y Gérard Blain.

Destacamos del conjunto el repaso a la filmografía de Segundo de Chomón -pionero español que trabajó en Barcelona, París y Torino - del que nuestra Filmoteca está llevando a cabo la recopilación de su obra.

La programación ha versado sobre los directores de fotografía catalanes, los músicos y actores (centenario Humphrey Bogart y otros recordatorios), ciclos temáticos (las culturas indias en el western, Alemania oriental en la actualidad, la espiritualidad en el occidente medieval, Primavera del diseño, el cine y su sombra) y las filmografías nacionales (con protagonismo de las nórdicas, -Islandia, Suecia, Finlandia-, presencia de América latina y el joven cine francés, atención al Quebec enmarcado en un festival cultural en Barcelona, una mirada suiza y la participación en el proyecto colectivo Fora de camp, que incidía en la recuperación de la memoria del audiovisual catalán.

Un caso especial ha sido el ciclo de homenaje a la distribuidora y productora catalana Lauren Films en la conmemoración de su 20 aniversario.

Los ciclos periódicos se han sucedido con el éxito habitual: *Aula de Cine* sesión semanal durante todo el periodo lectivo dedicada a los estudiantes universitarios, *Muestra de cine Gai, Muestra de cine de Mujeres y Premios Goya.*

La actividad de programación no se ha limitado a Barcelona, llevándose a cabo ciclos trimestrales en otras comarcas de Cataluña: *Cine italiano contemporaneo*, *Robert Aldrich y la independencia* y *Cine del Quebec de los años 90*.

### **Biblioteca de la Filmoteca y Fondos Delmiro de Caralt**

El año 1999 ha sido el de consolidación del catálogo informatizado VTLS, del que utilizamos los módulos de catalogación y consulta, mientras que todavía están en proceso de instalación los módulos de préstamo y control de publicaciones periódicas. Estos datos pueden consultarse mediante intranet desde cualquiera de las bibliotecas especializadas de la Generalitat de Catalunya, estando previsto el rasvase de datos a internet para mediados del 2000.

La biblioteca ha incrementado sus fondos en 1.333 libros, 192 vídeos (5.153 en total), 12.000 recortes de prensa y unos 500 documentos gráficos. En cuanto a suscripciones a publicaciones periódicas el número ha sido de 89 de pago más 76 que entran como obsequio; Este último dato ha decrecido respecto al año pasado debido a la eliminación de duplicaciones en las suscripciones que se llevaban a término desde la biblioteca de la Filmoteca y la antigua biblioteca Delmiro de Caralt.

El número de usuarios ha sido de 11.443, los cuales consultaron 50.511 documentos. El servicio de préstamo fue usado por 3.508 personas y el número de libros prestados fue de 5.571.

En cuanto a donaciones, a destacar el material de archivo del crítico de cine Casimiro Torreiro consistente en unos 2.500 documentos entre press-boooks, fotos, catálogos de festivales, etc. de los años 60-90.

Se ha adquirido el fondo de la extinta "Germandat del Cinema", mutualidad del colectivo profesional cinematográfico con sede en Barcelona; el fondo consiste básicamente en 13 anuarios, 9 libros y 60 publicaciones periódicas (que corresponden a 10 títulos diferentes por año) procedentes de diferentes países y de entre los años 1920 a 1940.

**CINEMATECA DEL CARIBE****REPORTE ANUAL 1999****1. Adquisiciones del año**

Para completar la dotación del Centro de Documentación de la Cinemateca del Caribe, fueron invertidos US \$70.800 en la dotación de nueva tecnología para la limpieza y copiado de videos en todos los formatos, y la adquisición de un telecine para transferir películas de 16 mm a video. Para la prestación de este servicio a la comunidad, se adecuó físicamente y técnicamente el centro de documentación.

La Cinemateca del Caribe adquirió equipos para proyecciones al aire libre, para desarrollar un proyecto de divulgación del cine en las poblaciones vecinas a Barranquilla y barrios de escasos recursos, incluye esta dotación.

Unidad de reproducción DVD multi estándar  
Multi Proyector con ganancia de luz  
parlantes amplificadores  
unidad de amplificación.

La colección de video aumento en 116 nuevas películas y 34 libros.

**2. Avances en la preservación.**

Gracias al convenio realizado con el canal regional Telecaribe, la Cinemateca del Caribe sigue realizando una labor de recuperación y preservación del patrimonio audiovisual del Caribe colombiano. Para la realización de este objetivo, se aumentó a ocho el número de personas encargadas de las actividades siguientes:

1. Limpieza, diagnóstico, organización e identificación de 8755 casetes en formatos de VHS y Betamax.
2. Catalogación, visualización y sistematización de 4.337 casetes. Catalogación preliminar para inventario y numeración.
3. Conservación de este material en las condiciones técnicas adecuadas, la cual comprende el control de la temperatura, humedad relativa y el rebobinado de las cintas.

### 3. Avances en la catalogación.

Continuando con el proceso de catalogación de la biblioteca, se catalogaron 192 libros y 182 carteles de películas. Se está trabajando en la elaboración de la base de datos de publicaciones periódicas y los videos que pertenecen a la colección privada de la Cinemateca. La base de datos se está elaborando con el software winisis.

### 4. Exhibiciones

Resultados globales de la programación regular de la sala de cine en 1999.

Total de espectadores	31.182
Número total de funciones	1,083
Promedio de funciones / mes	90
Nº. Total de títulos exhibidos	106

### 5. Eventos.

El Arte de la Luz, fue el tema y título del IV Salón del Autor Audiovisual, evento institucional de la Fundación Cinemateca del Caribe que se realizó del 24 al 28 de noviembre de 1999.

Los directores de fotografía invitados fueron: Manuel Teran, de Francia, Gabriel Beristain, de México, Harlan Bosmajian y Frank Prinzi de Estados Unidos. En representación de Colombia estuvieron: Francisco Gaviria, Rodrigo Lalinde, Sergio García, Fernando Riaño, Carlos Sánchez y Carlos Pinto.

El Salón alternó las proyecciones de películas y videos, con el desarrollo de una agenda académica abierta al público, cuyo temas diarios fueron los siguientes:

- Pintando con luz.
- Claro y oscuro: ser fotógrafo de cine en Colombia
- ¿La amenaza del fantasma? Las técnicas digitales.
- Los dueños de la luz

La Cinemateca del Caribe realiza otras actividades de educación y de capacitación como son los siguientes talleres:

- Apreciación cinematográfica.
- Historia del cine
- Dirección de fotografía.

Estos talleres fueron dirigidos a estudiantes y profesores de una universidad publica de Barranquilla.

### 6. Presupuesto.

Las siguientes cifras corresponden a la aprobación de proyectos con los cuales la Cinemateca del Caribe obtuvo gran parte de sus recursos en el año de 1999.

<b>GOBERNACIÓN DEL ATLÁNTICO.</b>	<b>MONTO</b>
• Dotación Centro de Documentación	US\$ 140.000.00
• Construcción y dotación Centro de Documentación.	
<b>ALCALDIA DE BARRANQUILLA.</b>	<b>US\$ 30.000.00</b>
• Programa de " Fomento del Cine en Colegios del Distrito" de escasos recursos	
<b>MINISTERIO DE CULTURA.</b>	<b>US\$ 30.000.00</b>
• IV Salón del Autor Audiovisual.	
• Sala concertada	
<b>FONDO MIXTO DEL ATLÁNTICO.</b>	<b>US\$4.000.00</b>
• Investigación para la localización y búsqueda de materiales audiovisuales de Costa Norte de Colombia con miras a la publicación de un libro.	
<b>UNIVERSIDAD DEL ATLÁNTICO.</b>	<b>US\$ 16.000.00.</b>
Se realizó un programa de promoción del cine como arte en esta universidad publica durante todo el año. Entre las tareas se incluyo un cine - club talleres de producción de cine y televisión ( fotografía), y en, teoría del cine.	

### 7. Proyecto de construcción de la sede propia.

En continuación del proceso de construcción de la sede propia, se tiene el prediseño de la obra y se han concretado con la Vicepresidencia de la República los recursos necesarios para la construcción total del edificio y las bodegas de conservación. Se estima que la obra estará terminada en el primer semestre del 2.002

BEOGRAD

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ANNUAL REPORT 1999

The year 1999 for Jugoslovenska Kinoteka was marked by two crucial events: one was the NATO aviation bombing of Yugoslavia, especially Serbia and Belgrade and the other was the celebration of the 50<sup>th</sup> anniversary of our Film Archive – as Jugoslovenska Kinoteka was founded in the year 1949.

1) Without discussing the political background and the reasons of the military intervention and bombing of Yugoslavia by the NATO forces (March – June 1999), in this Annual Report we will only point out a few facts that had some impact on the situation and activities of Jugoslovenska Kinoteka.

The Film Archive of Jugoslovenska Kinoteka during the NATO bombing suffered some direct damages. The main building of the Film Archive, located on the edge of the city of Belgrade, suffered only small damages (some broken windows) as an effect of relatively close bomb explosions. But one of our very important depots, a concrete bunker that we shared with the City Archive of Belgrade, about 20

kilometers out of the city, was (by mistake or not?) one of the targets. A heavy NATO bomb exploded – luckily – right at the entrance of the bunker: so it was not a direct hit, but the explosion caused many serious damages to the depot where film negatives of national and foreign films are stored, a total of about 100,000 reels. Shelves and boxes fell down, but the more serious problem was that the concrete construction cracked and a couple of hours later water penetrated the depot (as it was raining). We have sent the video-film of this damage to several world film archives. With an extreme effort we have managed to remove this material to other depots, we saved and dried sunken reels, but we are still not able to assess the real dimensions of the damage.

In such a difficult situation, during the war and NATO bombing, for Jugoslovenska Kinoteka was of extreme value the understanding and moral, even material support of many foreign film archives. A majority of our colleagues round the world understood that by the NATO bombing was put in peril not only our national, but also an important part of world film and cultural heritage. We were especially encouraged by the support from the Secretariat of FIAF, as well as from the Madrid FIAF Congress, as both approved and forwarded to UNESCO our appeal pointing out that a part of world film heritage is at peril.

Besides these real damages, Jugoslovenska Kinoteka has many other problems in functioning, as consequences of both NATO bombing and the political and economic sanctions against Yugoslavia. The main problems are: the shortage of electric power, the shortage of gas and fuel for heating and climatisation systems, shortage in parts for technical equipment and – the most serious – the difficult economic situation of the country and the shortage of financial support, not only by the state, but by other (private) sponsors, too. And we are certain that our activities in future will be for many years marked by the problems that we had in 1999.



2) By the end of the year 1998 we were planning to organize a big **Celebration of the 50<sup>th</sup> Anniversary of Jugoslovenska Kinoteka**. This celebration was scheduled for the Day of Jugoslovenska Kinoteka – June 6<sup>th</sup> (the day when, in 1896, the first Lumiere moving picture was screened in Belgrade) and we were thinking of screening during a whole month a selection of best films from our and other archives collections. We wanted to celebrate this important date with foreign guests and representatives of FIAF. But on the day of June 6<sup>th</sup> we were still in war conditions – so we were forced to abandon the plan. In December we celebrated our 50<sup>th</sup> anniversary in a modest way, screening some valuable nitrate films (A Nitrate Film Festival) from our and world cinema past and awarding special Jugoslovenska Kinoteka diplomas and medals to veterans of Yugoslav cinema and veteran film archivists.

3) **New acquisitions.** In the course of 1999 there were 1,100 new acquisitions, both foreign and national. For national production we have a good solution of legal deposit and many of actual Yugoslav private film producers are cooperating with Jugoslovenska Kinoteka. Despite the war conditions, some of the cultural services of foreign embassies presented us with a large number of documentary films. So, our film collection is still growing, causing at the same time storage problems, as our old facilities are too small for our large collection.

4) **The preservation.** The preservation is the main problem that we have had for years, and now, in actual situation, we have only minimal possibilities to transfer many nitrates on the safe material. On the one hand we have very serious financial problems, on the other, Yugoslav Film Laboratory has been closed for a couple of years ago, so all the laboratory work could be done only abroad and we have a very small amount of hard currency for this purpose.

5) **Cataloguing.** Computer catalogisation of our national film production, especially feature films, is completed and now we are working on the cataloguing of both our documentary film collection and foreign feature films.

6) **The Museum of Jugoslovenska Kinoteka.** The main activity of the Museum of Jugoslovenska Kinoteka is presenting films in the Movie Theater with 180 seats. This is a very popular cinema in the city, frequented by audiences of all ages – young that would like to learn about the film art and older people liking to see again films that they love. The films are basically from our Archive, but when presenting special retrospectives and programs of foreign films, we provide the prints from abroad. In 1999 the Museum presented 850 features, Yugoslav and foreign. During the NATO bombing the Museum had only a five-day break, and after that screened the films regularly (with free entrance), so our Museum was the most frequented Cinema Theater in the city.

Besides the regular program the Museum is organizing special events. So we presented retrospectives of French and Israeli films (right before the bombing), then later we presented programs of films from Mexico, Iran, Spain, Czech Republic, Russia etc. At the same time in the hall of the Cinema Theatre special exhibits are organized. Jugoslovenska Kinoteka also presents important films in many cities of Serbia.

7) **The Library of Jugoslovenska Kinoteka** is the largest specialized film library in the country, with a collection of over 20,000 books on cinema from all parts of the world. The main problem last year was the acquisition of new books, as the financial possibilities are limited and, as a consequence of economic sanctions, our contacts with foreign editors are reduced to a minimum.

8) **Publishing activities.** In the year 1999 Jugoslovenska Kinoteka continued to publish books on cinema and film art, mainly in cooperation with other publishing houses. In 1999 we published 2 books. As a specific edition Jugoslovenska Kinoteka publishes and distributes its Monthly Bulletin with the Museum programs and some articles connected with it.

9) **The International Relations** of Jugoslovenska Kinoteka in 1999 were satisfactory, not only in connection with the NATO bombing and our Appeal to UNESCO, as we had pointed out before. We keep the contacts with many world film archives, many of them from western countries, in spite of the official international isolation, as it is clear that our contact goal is the preservation of the world film heritage and a cultural exchange. We must underline that the majority of world film archives are showing a maximum of understanding for our position and are ready to help us within their possibilities.

10) **Financial situation and budgetary matters** are our main problem, and the source of all other problems that we face. An important source of financing of Jugoslovenska Kinoteka is a specially allotted subvention of the Ministry of Culture of the Republic of Serbia. The subvention is primarily used for the preservation of our film collection. But as a consequence of the difficult economic situation in the country, this Government subvention cannot cover our needs. The other source of financing are the incomes of our own activities (screening, collaboration with the film productions and Television etc) and donations from other institutions, firms and individuals. But all our incomes, for the moment, are too small in comparison with our needs.

11) **The new premises of Jugoslovenska Kinoteka.** We are still waiting to move into the new building that was allotted to Jugoslovenska Kinoteka by the

Community of Belgrade five years ago. The building is a historical monument, former City Hall of Belgrade, constructed by mid 19<sup>th</sup> century, but the adaptation of the building is very expensive and had stopped just in the mid of works because of the shortage of money. The continuation of works is, of course, connected to the general economic situation in the country.

### CONCLUSION

In spite of many objective obstacles, as consequences of the events in Yugoslavia during the 1999 year (and earlier, too), Jugoslovenska Kinoteka has managed to keep the continuity of its activities in an almost normal way, thanks to extreme efforts of all the staff. We are taking care and preserving the valuable film heritage and other documents stored in our Film Archive and we are preparing for the future. We hope that the main problems of 1999 will be solved in the 2000's. We are aware that it will be a complicated and slow process, but we understand our responsibility toward the future generations. And, to complete this task, we expect in the future, as it was before, the understanding and help of the international film archives family, organized in the FIAF.

Pacific Film Archive  
1999 Activities Report

## ACQUISITIONS

The Pacific Film Archive acquired 353 films and 99 videos in 1999. Especially notable were a new print of Ousmane Sembene's *MANDABI*, which was an anonymous gift in memory of Albert Johnson; *LA RONDE* by Max Ophuls; and Luis Bunuel's *MEXICAN BUS RIDE*. In addition, PFA acquired 44 children's films: 26 were purchased at less than rental expense and 18 were donated by a school in Minnesota. At a time when many companies have ceased to distribute children's films, these prints will enable PFA to continue its children's film programs. Another important gift consisted of over 150 trailers and five features including Jacques Tourneur's *CAT PEOPLE*, Walerian Borowczyk's *THE STORY OF SIN*, and Peter Bogdanovich's *THEY ALL LAUGHED*.

Significant additions to PFA's avant garde and independent holdings were *BONTOC EULOGY* by Marlon Fuentes; ten titles by Bruce Conner; originals and negatives for eleven titles by Lawrence Jordan; and a group of Sidney Peterson's originals, outtakes and prints (93 items).

## PRESERVATION

Continuing its emphasis on saving American independent and avant-garde films, PFA preserved Robert Nelson's *BLEU SHUT* (1970, 16mm, color, sound, 33 min.); Chick Strand's *FAKE FRUIT* (1986, 16mm, color, sound, 22 min.); and Scott Bartlett's *OFFON* (1968, 16mm, color, sound, 9 min.).

Preservation elements were made for video tapes by the National Center for Experiments in Television 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 cast credits. In 1999, 590 records were upgraded to minimal level, and 200 films and videos were catalogued to inventory level. We also made significant advances in providing access to information on our holdings via the Internet. Private and state grant funding allowed us to prepare records describing the bulk of our collection for loading on the international bibliographic database OCLC, as well as on UC Berkeley's *GLADIS* catalog and *MELVYL*, the University of California's systemwide online catalog. The film catalog and the book catalog are also available on-line at public terminals located in the PFA Library.

During 1999, the PFA Library acquired 512 books, 1,411 periodical issues, 1,704 stills, and 135 posters. An additional 2,500 clippings files of reviews, press kits, interviews,

and other documentation were compiled. 1,138 reference requests were answered by phone, mail or email, and 608 researchers used the library in person. 279 researchers viewed films or videos in the study center during 1999.

The PFA continues to progress on "Cinefiles", PFA's Film Document Imaging project. The database currently holds nearly 45,000 digital page images of 27,000 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. Materials describing films by over 100 major international directors have been fully processed to date, as well as files describing Soviet silent films from PFA's collection, and ones for film titles beginning with "A". Brief authority records for over 27,000 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 SCREENINGS

In 1999, PFA presented 393 public exhibition programs, consisting of 822 film and video titles, with a total attendance of 36,410. This does not include the special monthly programs for public school classes K-12 which screened another 116 film and video titles.

This was an unusual year for PFA in that our theater was closed for two and a half months while we constructed a new temporary theater off-site and moved all the projection equipment from our former theater. This of course accounts for the decreased number of programs and works shown, as well as lower attendance, compared to previous years. In addition, due to the seismic problems of our building, we were not permitted, prior to completion of the new theater (from January through June 1999), to have any of the usual programs that we regularly present in cooperation with the film courses taught at our University, causing yet another reduction in the number of programs, number of films shown and attendance. But as of September 11, 1999, we were up and running in our new theater even though it was still very much a construction site. With the completion of the new theater we were able to resume most of our usual programming, including film and video series for University students and faculty, but we did lose one night of exhibition per week since the theater must be shared with other University units for their public lectures. Thus instead of operating seven evenings a week, we program only six evenings a week plus weekend matinees. The new theater meets most of our exhibition requirements but does not permit the screening of nitrate prints. The physical separation of the theater from the building which houses our offices, library and study center, shipping and receiving area has created hardships for the staff and certainly impacted the work assignments.

Highlights of the 1999 exhibition season were as follows:

PFA curators created the original series *Experimentos Tropicais: Recent Video from Brazil*; *The Fabled Puppet of Cinema*; *A Lunatic Cry: Ideas and Passions of Yasuzo Masumura*; *Some of These Stories Are True: Real and Fake Documentaries*; *Keisuke Kinoshita: a memorial series*; and *Irish Eyes: The Cinema*, which was coordinated with a major exhibition of Irish painting in our museum.

PFA also presented and collaborated in the touring series *Grotesque Realism: A Tribute to Estonian Animation*; *Brazil: Cinema Novo and Beyond*; *Crossing Waves: Documenting Taiwan in the 1990s*; *Anime: An Historical Survey of Japanese Animated Films*; *The Lodz Film School of Poland: 50 Years*; *Music on the Nile: Fifty Years of Egyptian Musical Films*; *The Films of Jacques Becker and Claude Chabrol*; *Max Ophuls: Moving Pictures*; *Studio Ghibli: The Magic of Miyazaki, Takahata, and Kondo*; *A Delicate Balance: The Comedy of Jiri Menzel*; and *New and Classic works of Iranian Cinema*.

Highlighting both classics of film history and the preservation and restoration work of archives, PFA presented: *A Selection of French Avant-Garde Films from the Cinémathèque Française*; selected silent and sound films of German Director G.W. Pabst with prints from Munich Filmmuseum and British Film Institute; Louis Feuillade's complete serial *BARRABAS* from Gaumont Archives; Jacques Becker's *FALBALAS* from Cinémathèque Française; *Shades of the Master: the films of Benjamin Christensen* with prints from the Danish Film Archive.

A new series of *Readings on Cinema* with guest authors and selected films was initiated: Phillip Lopate with *Totally, Tenderly, Tragically: Essays and Criticism from a Lifelong Love Affair with the Movies*; Harun Farocki and Kaja Silverman with *Speaking About Godard*; B. Ruby Rich with *Chick Flicks*; Stuart Klawans with *Film Follies*; Steve Fagin with *Talkin' with Your Mouth Full*; and Matthew Kennedy with *Marie Dressler: A Biography*.

PFA continued its ongoing collaboration with major local film festivals: the San Francisco International Film Festival and the San Francisco International Asian-American Film Festival, as well as hosting selections from the annual New York Margaret Mead Film Festival and the Judah L. Magnes Museum Jewish Video Competition Awards Screening. Other collaborative programs with local and national colleagues included: *Big As Life: An American History of 8mm Films* (with MOMA and SF Cinémathèque); *For the Love of It: Amateur Movie Clubs of the Bay Area*; and *Berkeley History on Film* (with Berkeley Historical Society).

PFA invited the following scholars and filmmakers to present lectures: Douglas Davis: *Art of the Third Kind (or, Beyond the Future in Media, Gender, and Society)*; Doug Hall on video and new media; Luke Gibbons, David Thomson and Vivienne Dick on Irish Cinema; Linda Williams on *Avant-Garde Cinema and Pornography*; Steve Anker on *A History of Small Gauge Films*; Audie Bock on Kinoshita. Among the avant-garde film and video artists who made personal appearances with their works and held discussions with the audience were Peggy Ahwesh, James Benning, Martha Colburn,

Nathanael Dorsky, Harun Farocki, Louis Hock, Jesse Lerner, Emiko Omori, Lourdes Portillo, Scott Rankin, Abraham Ravett, Tony Sinden, and Julie Zando.

In addition PFA instituted annual filmmaker residencies which permit an extended visit from one to two weeks of a film artist, screenings of their work to the public, seminars with University students, and cross-disciplinary participation in the University academic curriculum. In 1999, the two artists in residence were Dutch documentarist Johan Van Der Keuken, and American avant-garde filmmaker Ken Jacobs.

A major event for PFA was the visit and appearance of Masahiro Shinoda with his wife, the celebrated actress Shima Iwashita, for the screening of a new print of his early work PUNISHMENT ISLAND.

PFA intensified its focus on more actively engaging the student community of Berkeley through the inclusion of their own films and videos in the exhibition program; this has been accomplished by mentoring and instructing selected students from the University in curatorship and exhibition planning, using the works of their peers. In addition, PFA instituted annual workshops for high school teachers and their students on visual literacy, recognizing that the future of our mission depends on the engagement and education of an even younger generation. A partnership with students of Berkeley High School was also established as a pilot program for involving teenagers in film studies and programming, which led to their own highly successful high school student film festival presented at PFA this year.

## BUDGETARY MATTERS

As last year's report indicated, the major budgetary issue has been the construction and completion of the new temporary exhibition space, now known as the PFA Theater in an off-site building. The cost of construction and outfitting amounted to more than \$300,000. This necessitated borrowing funds from our parent organization, the University, and now we must pay back the loan over the next few years.

So fund raising has taken on a new urgency, not only for the ongoing operating costs but these new obligations. And facing us is still the major fund raising campaign to rebuild our museum and archive. This project will take several years to realize, both the fund raising and design and actual construction.

Many necessary salaried positions are still funded by annual grants, and of course exhibition and preservation, cataloguing and collection management are also primarily supported by grants.



## Activities in 1999

### 1. Acquisitions of the year

During the last year the Bundesarchiv-Filmarchiv enlarged its holdings by approx. 38.040 reels of feature films and documentaries.

Among the acquired films should be mentioned in particular: early german amateur films from the first three decades.

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.

### 2. Progress and problems in the field of preservation

1028 reels of nitrate film have been transferred into safety stock.

4.236 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

1.081 researchers visited the Bundesarchiv-Filmarchiv viewing 7.569 reels/742 cassettes (video) at our own facilities and used 6.860 documents related to film.

### 4. Film showings , exhibitions and publications

During the "42. Internationales Leipziger Festival für Dokumentar- und Animationsfilm" (42nd International Documentary and Animation Festival Leipzig 1999) the Bundesarchiv-Filmarchiv organized and presented the retrospective "KinderFilme. Versuche einer Grenzziehung" Deutscher Dokumentarfilm für große und kleine Kinder aus neun Jahrzehnten. (Films for Children. Trying to draw the line" Nine decades of german Documentary film for big and small kids.), as usual accompanied by a booklet with the same title.

A repetition of this retrospective was shown in Kyoto, Japan.

The retrospective „Von Oberammergau bis Hollywood. 100 Jahre Jesus im Film“ („From Oberammergau to Hollywood - 100 years Jesus in film“) took place with the help of Bundesarchiv-Filmarchiv.

Exhibitions were arranged in cooperation with the following institutions:

- Museum für Verkehr und Technik, Berlin: Geschichte der Filmtechnik (history of film technique)
- Stiftung Deutsche Kinemathek, Berlin: permanent exhibition

- Topographie des Terrors, Berlin: permanent exhibition on German history (1933-45)
- Haus der Geschichte, Bonn: „50 Jahre Bundesrepublik“ (50 years Federal Republic of Germany)

The BA-FA cooperated in a working group of „Cinematography of the Holocaust“. Various film projections were made with the Goethe-Institute all over the world. The Bundesarchiv-Filmarchiv arranged and prepared the 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 „Deutsche Trickfilme (1909 - 1945)“ Bestandsnachweis, Band 72 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 (FIAP and others)

Mr Karl Griep participated in the 55th FIAP congress in Madrid in April where he was elected for the EC.

He also took part in the FIAP EC conference held in Toulouse in November.

Mr Helmut Regel took part in the „Giornate del Cinema muto“ in Pordenone, Italy.

Mrs Barbara Schütz and Mr Helmut Regel took part in the Festival „Il Cinema ritrovato“ in Bologna.

Dr Wolfgang Gogolin took part in a further education organized by the Haus der Kulturen der Welt in Paris, initiated by the French Ministry of education and the arts.

Mr Harald Brandes took part in a seminar in Tbilisi (Georgia) in October, concerning restoration/preservation of audiovisual archival material. He also spent one week in Sana'a (Yemen) where as a project of the BA an audiovisual archive will be built. Likewise he took part in the FIAP congress in Madrid.

#### 7) Miscellaneous

Instruction for trainees (outside) during the whole year as well as training vacancies for film and video lab assistants (inside).

**FIAF Report 1999**  
**Stiftung Deutsche Kinemathek**

**1. Acquisitions**

A total of 752 film titles were acquired, of which 35 can be used for SDK distribution. 8 films were recopied from nitrate film onto safety film, 1 film was restored. We also received about 1,000 VHS cassettes of international production feature films for viewing in our house.

CCC-Filmproduktion materials constitute the majority of the films received in 1999. The source materials for all productions since 1948 have been deposited with us.

19 collections (estates etc.), 4,500 photographs/stills, 606 posters, including 24 German and Austrian premiere posters and set designs were added to the documentation collection.

The film library, which for over thirty years had been attached to the German Film and Television Academy Berlin, and which was taken over by the Kinemathek in January 1999, acquired a total of 1,395 books.

**2. Progress in the Field of Preservation**

Technical inspection of film material continued. 2,787 metres of nitrate film material, 949,931 metres of 35mm film and 197,755 metres of 16mm safety film were inspected, repaired where necessary, and technical reports prepared. The technical inspection showed that a total of 150 titles needed to be withdrawn: 120 because they were worn distribution copies, 15 titles on nitrate film that had deteriorated, and 15 titles that had deteriorated with the so-called "vinegar syndrome" due to improper storage.

A total of 8,469 metres of 35mm and 385 metres of 16mm were copied.

For non-commercial distribution, a total of 34,396 metres/35mm and 10,402 metres/16mm were regenerated. In addition, the film archive acquired 1,800 metal cans for storage.

A restorer was engaged for the collection of technological devices, who is also responsible for taking care of and adding to the collection.

**3. Cataloguing - Documentation - Research**

**3.1 Films**

2,514 titles were added to the Kinemathek collection and catalogued. The numbering system was changed for a total of 3,142 titles, which were electronically recorded.

Owing to the planned move of the Kinemathek to the Film House at Potsdamer Platz, distribution was suspended from October. 906 films were lent out to film clubs, communal cinemas, universities, and fiaf archives. In addition, 177 visitors viewed a total of 435 films on 153 days on the SDK premises.

The film department received a total of 701 written enquiries on its stocks.

### 3.2 Film-Related Collections

Around 31,389 film titles and personal items were added to the ADP inventory data, which now contains some 50,000 records of archival material – estates/collections, written material, photographs, posters held by the Kinemathek.

Processing of the Marlene Dietrich Collection Berlin was brought to an end. The electronic data were completed and edited. They include a total of 28,866 records on the documents in the Collection: photographs, textiles, sound recordings, three dimensional objects, graphic objects, written material. The final report was sent to the Deutsche Forschungsgemeinschaft, which supported the project financially.

The project for establishing a data pool of pre-1945 German-language posters was completed. A total of about 2,500 posters with about 2,200 records were documented.

Owing to preparations for moving the Kinemathek to Potsdamer Platz, archiving work by the documentation department was intensified, and the archive was closed to the public from March 1, 1999.

Work in the library, as in all other departments, was dominated by preparations for the move. A project with supplementary staff has been underway for over two years now for the retrospective cataloguing of the entire stocks with the library system ALLEGRO C. The exceptional working conditions necessitated severe restrictions on public access. From April onwards the library was open only once a week, and from October it was completely closed. Besides retrospective cataloguing, 894 media units were accessioned, and about 130 periodical subscriptions and 120 individual issues processed. The press archive accessioned about 24,000 articles.

## 4. Film Showings - Exhibitions - Publications

### 4.1 Film Showings

On the occasion of the 49<sup>th</sup> Berlin International Film Festival, the Kinemathek showed a retrospective on Otto Preminger. Not only Preminger's work as a director was presented. films were also shown in which Preminger the actor appears. Following the Berlinale, the retrospective was taken over by the Filmarchiv Austria and shown in Vienna. The Berlinale Homage was devoted to the actress Shirley MacLaine, who came to Berlin as the guest of the Festival and the Kinemathek.

In the context of the "Berliner Filmbegegnungen" series ("Berlin Film Encounters"), a symposium and retrospective were organised on the subject "Tumult of Emotions. Melos International". The panels included not only film historians and journalists but also producers and filmmakers, among them Yolanda Zimmermann from Paris.

### 4.2 Exhibitions

The Ufa Film Posters exhibition was shown at the Academy of Motion Picture Arts and Sciences, Los Angeles, and at the Austrian National Library, Vienna. The Goethe Institute Munich is preparing a repro exhibition that will be on loan in 2000.

Besides this SDK exhibition, prepared in collaboration with the Austrian National Library, exhibits were provided for 20 other exhibitions.

### 4.3 Publications

On the occasion of the Berlinale retrospective and homage, books on Otto Preminger and Shirley MacLaine were published. New issues of the journals "FilmExil", "FilmGeschichte", "FilmHeft", and – in cooperation with CineGraph/Hamburg – "FilmMaterialien" appeared. Also in collaboration with CineGraph, the screenplay of "Emil und die Detektiven" by Billie Wilder was published in the series "FilmText".

#### **5. Budgetary Matters, Relations with Governmental Authorities**

The sponsoring state and federal governments increased funding for the planning, preparatory and organisational work on the Kinemathek's new film museum. Supplementary project financing was also provided for the initial fitting out and equipment of the Film House by the Federal Government Commissioner for Cultural Affairs and the Media.

As from January 1, the library of the German Film and Television Academy, its staff and complete inventory were taken over and integrated into the Kinemathek as a new department. The necessary additional funding was forthcoming.

As from December 31, the film depot, a commercial division for storing external films of commercial distributors and producers was dissolved.

#### **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 attended the FIAF Congress in Madrid. She also attended the meetings of ACCE/ACE and the board meeting of ACE.

#### **7. Special Events - Miscellaneous**

With the library, the Kinemathek acquired a new department in January, and began preparations for a future "Exhibitions/Film Museum" department.

Construction work on the Film House continued, and internal finishing work began. By the end of the year the completion of all floors was imminent.

On June 1 1999, the future Film Museum was presented to invited guests and the press.

April 18 2000  
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Hans Helmut Prinzler

## ACADEMY FILM ARCHIVE ANNUAL REPORT JULY 1999

In the last fiscal year, there were several changes and adjustments made in the area of personnel. Lisa Liang left the Archive and Josef Lindner was hired in the capacity of archivist. Brendan Constantine left the position of Administrative Assistant, to be replaced by Jim Reiter. Velko Milosevich became a permanent employee, as did Brooks Rawlings. The Archive has engaged the part-time services of cataloguers Lisa Wasserman and Luisa Ribeiro, who have been working exclusively on the cataloging backlog. Throughout the year, the Archive retained the services of many temporary workers on task-specific assignments in collection processing at the 2622 vault location. At the end of the year, Randy Vandergrift was engaged to work on the preparation of material for the Samuel Goldwyn documentary.

In the first quarter of the fiscal year, substantial time and effort was devoted to addressing issues of documentation and process in the area of archival expenses. The administrative assistant identified and systematically cleared most of the outstanding accounts receivable, and several new practices were implemented to preclude the problems of the past. This year, continuing strong growth in areas of archival services, licensing and preservation work has dramatically increased the accounting work-load. The Archive has implemented follow-up procedures for outstanding payments, return of tape masters and submission of documentation copies.

Continuing problems with the Paradox database have slowed all of these efforts, and in the last quarter of the year, Jim, Vionette and Valerie began to transition to Quickbooks software.

### Acquisitions

The Archive benefitted once again from the generosity of its many supporters. The International Documentary Association enriched the Archive with an large collection of documentaries stemming from its awards process. Giancarlo Esposito donated *Come On, Cowboy* and several other films by Tod Toddy, an editor and filmmaker who worked in the 1940s on African-American films. Academy Award

nominee Terence Malick donated prints of *Badlands*, *Days of Heaven*. Digital Domain donated a 35mm print of *Tightrope*, one of the first films to feature "synthespians" (digitally synthesized actors).

Gifts were received from Steven R. Abrams, Jeff Allen, J.T. Allen, Stuart Boone, MacDonald Carey, Howard Cohen, Bob Dickson, Ken Fujiwara, Beryl Gelfond, Irvin Glovin, Jeff Gold, Angelo Guglielmo, Kate Guinsberg, Jere Guldin, Randa Haines, Steve Harellick, G. Ray Hawkins, Jeff Joseph, Steve Lang, Joanne Lawson, Christopher Lee, Brian Legrady, Paul Mazursky, Craig McCall, Lawrence A. Mirisch, Steve Neuman, Lou Nicastro, Alex Omalev, Sidney Poitier, Nick Redman, Edward Rittenhouse, Richard Sale, Andy Sidaris, Joan Keller Stern, David Strohmeier, Tom Thurman, James A. Tucci, Tim Zinnemann, Chapman College, Crest Labs, EuroArts Entertainment, FPC, Filmagraphics, Films Transit, MGM/UA, Modus Operandi, Turner Classic Movies, TV Ontario, UCLA Film and Television Archive Van Ness Films, Wales Film & Television Archive, and What About Me? Entertainment,

The Archive also received important deposit collections. The original negatives of the films of Jim Jarmusch are now under the care of the Archive. The family of Saul Bass placed his film at the Archive, and the family of Linwood Dunn did the same with Lin's collection. Robert Drew made a significant addition to his collection at the Archive. Directors Curtis Hansen, Curtis Harrington and Carl Franklin brought in films. A number of pioneers of computer generated images, including Michael Noll and Gary Demos contributed to the Academy's collection of historical technical achievements. And many others placed film and video materials in the care of the Archive, including John Astin, Tom Bate, Ariane Ulmer Cipes, Pablo Ferro, Carl Franklin and Jesse Beaton, Curtis Harrington, Curtis Hanson, Jack Hill, Jonathan Kaplan, Richard Pearce, Gene Rossow, Rani Singh, Mel Stuart, Brian Tabor, Christopher Trumbo, Aaron Weisblatt, Brian Witten, Vilmos Zsigmond, 12 Gauge Productions, Black Snake, Inc., Café Sisters Productions, Center for Traditional Music, Foundation for Open Company, Guggenheim Productions, The Jewish Home, Locus Solus Productions, Masters and Masterworks, Mystery Train Productions, and the Satyajit Ray Society.

As a result of the Academy Awards nominations process, the Archive acquired prints of all of the nominated films. In addition, last year's Visual Effects and Sound Effects submission reels entered the Archive's collection. The master recordings of the *71st Annual Academy Awards Show* have been vaulted, and the Academy Awards related portion of the collection was augmented by several boxes of videotapes of press material from the Communications Office relating to the 70th Academy Awards, and a box of materials from the Executive Administrator's Office of various Oscar-related materials.

## Collection Processing

Documentation of several older uninventoried Archive collections (Student Films, Academy Award material) and long term deposits (Turner-MGM/UA, Blackhawk) was begun. The Japan American Museum was re-inventoried so that the original JANM inventory numbers are now part of the record. Initial inventory of the Trumbo collection was completed, and the material was integrated into the vault. Several documentary collections (Masters and Masterworks, Gene Russow, Gary Conklin) were also received and are being processed. Two very large and significant collections were acquired: the Saul Bass and Linwood Dunn collections. These collections represent a processing challenge in so far as they are primarily pre-edited elements, and thus are very labor-intensive, and also require a much higher level of technical and historical knowledge on the part of those processing the materials. Fortunately, the Bass Collection is relatively well organized and documented. Very little attention has been devoted to these collections thus far.

The initial phase of processing was completed for the Robert Drew Collection. All of the collection elements have been transferred to archival containers and relabelled. Documentation has been created for all of the reels and is awaiting data entry. Later in the year, a large complement of Drew material was added to the collection, and that material has also been processed.

## Cataloging and Documentation

Argus is performing nominally as a cataloging facility, although the system has many limitations. The system is effective only for data entry and limited searches. System crashes, partial data loss and other periodic dysfunctions are regular occurrences. Functions relating to reports, bar coding and film traffic have not yet been implemented. It is doubtful that the current system can meet the specifications it was supposed to fulfil, or ever meet the needs of the Archive. Our catalogers, Luisa Ribeiro and Lisa Wasserman have made consistent progress in data entry, and as a result of their work, it should at least be possible to migrate accurate records to a new system in the future. The total number of records in the Argus database at last count (6/15/99) stands at 25,891.

## Special Projects

As in the last several years, the Archive participated in the production of the Annual Academy Awards Show. Transfers were made for Meg Staahl and Elan Productions in order to produce the EPK for the Show; research and master material was transferred from film and videotape for pre-show and show segments, including



the necrology segments composed by Scott McIsaac at Skyfire Productions and Doug Stewart at DMS Production Services. Clips of Debbie Allen production numbers were transferred for a promotion on KALA. Clips from numerous past shows were transferred for the Pepsi-sponsored theatrical commercial for this year's *Show*, made by CBO. In addition to providing research access and production materials to the *Show* itself, the Archive has also provided a substantial contribution in the areas of research, footage acquisition, clearances, and technical support.

1999 is the centenary year of Alfred Hitchcock, and the archive received hundreds of requests for use of the material. It was necessary to reorganize and add substantial documentation to this collection in order to meet the needs of users ranging from Universal Studios to the Venice Film Festival. All of the materials in the Hitchcock Collection were meticulously re-examined, and the new data generated by this process was entered into the main database (Argus) as well as in the donor file; errors in the original records were corrected, and the actual Archive holdings were reconciled with the original gift list. Lynne Kirste retitled, recanned, relabeled, and relocated all of the Hitchcock materials as necessary. A large part of the collection was transferred to Digital Betacam for access. These technical processes not only required a very extensive work of identification, but also syncing of separate picture and track and massive amounts of color timing to compensate for completely faded film elements. Ellen Harrington programmed Hitchcock evenings in New York at MoMA, and at the Academy, and the Archive prepared the physical materials for these shows. Leslie Unger also required materials for public relations and promotion. Many productions licensed footage from the collection, a number of historians and other researchers viewed parts of the collection, and important Hitchcock programs were mounted in Madrid, New York, Bologna, Paris, and Locarno using Academy material; upcoming shows are scheduled for London and Venice.

Substantial parts of the William Wyler Collection donated by Catherine Wyler, consisting of interviews with Wyler and those he knew and worked with (such as John Huston, Bette Davis, Lillian Hellman) were transferred to interpositive and then Digital Betacam for use by Samuel Goldwyn Jr. The sound elements were also converted to modern digital format for access and preservation. Like the Hitchcock materials, these materials required extensive and meticulous laboratory work, which was handled primarily by Fritz Herzog and Randy Vandergrift (who was hired specifically to perform this work).

SIGGRAPH required access to a variety of Archive resources for a major documentary film on the history of computer-generated images. The Archive made high-definition transfers of five John Whitney films from its holdings, as well as making duplicates of other parts of the collection for the production. This resulted in the acquisition of some important significant material on the early history of CGI, and has led to a closer relationship with SIGGRAPH.

## External Access

In the last year, the Archive has been overwhelmed with requests for access to the collection. In addition to the work in support of the Academy Awards Show, the Archive also manufactured BetaSP duplicates of twenty Academy Awards Shows for the Museum of Television and Radio, and the copyright deposit copies of last year's *Show*. The Archive serviced over thirty out-of-house requests for material extracted from the *Shows*, and at least as many requests for other footage in the collection (not including the very extensive requests for Hitchcock material).

The licenses for footage provided grossed roughly \$100,000 in the last year. However, such services, which require research, viewing assistance, documentation and handling, as well as technical work, now represent a substantial imposition on the physical and human resources of the Archive, and are impacting the ability to carry out regular curatorial programs and tasks.

The Archive extended cooperative support to several non-profit institutions. For example, research support, footage and storage was provided for the American Cinematheque's "Forever Hollywood" project, and liaison and storage services were provided to Indiana University in support of their acquisition of the David Bradley collection.

Use of the Archive's film collection continues to grow. In addition to the films provided for the Academy's own staff and standard screenings and special events, the Archive loaned films many institutions, including the American Cinematheque, the Berlin Film Festival, the BFI, La Biennale di Firenze, Cahiers du cinema, Camerimage, Cinema Ritrovato, Cinematheque Francaise, Danish Film Archive, George Eastman House, Golden Horse Film Festival, Guggenheim Museum, Los Angeles County Museum of Art, the Locarno International Film Festival, the London Film Festival, the Museum of Modern Art, the Norwegian Film Archive, the Pacific Film Archive, the Rome Film Festival, SIGGRAPH, the Stanford Theater Foundation, Stiftung Deutsche Kinemathek and the UCLA Film and Television Archive,

Loans and other access services were also provided to approximately 100 donors and depositors, and to Sony, Time Warner, Disney, Paramount, Cappa Productions, American Zoetrope and GRB Entertainment.

## Preservation

In fiscal 1999, the Archive, in addition to its regular preservation budget, received grants for preservation from Sony Pictures Entertainment and from the Film Foundation.

In the last years, the Archive has been privileged to work on several Academy Award-winning Best Pictures. Prints of *Oliver!* and *In the Heat of the Night* were screened at the Samuel Goldwyn Theater last year, completing a long cycle of preservation work. The reprinting of *Amadeus*, another Best Picture, was also supervised by the Archive during the year. The Archive devoted major resources to a collaborative effort to restore John Ford's *How Green Was My Valley*, another Best Picture winner. This work was a joint effort with the UCLA Film and Television Archive. Twentieth Century-Fox provided some of the material used in the restoration, which was ultimately drawn from three nitrate sources and a safety element. The Archive's Michael Pogorzelski was primarily responsible for the restoration of the picture, while UCLA's Robert Gitt worked on the sound. The results will be shown in the AMC restoration program tribute to John Ford; the Academy will screen the restored print in October.

The Archive is in the first stages of canvassing the FIAF archives to find elements on our next "Best Picture restoration, *All The King's Men*. In addition to Sony/Columbia materials, three viable elements have turned up at the BFI's National Film, Television and Video Archive in London. We are currently inspecting the Sony elements arranging for shipment of the NFTVA elements to the Archive. Two other Oscar-nominated films are well along in the restoration cycle: *Dylan Thomas*, a winner in the documentary category at the *35th Annual Academy Awards Show*, which is being preserved in conjunction with the Wales Film Archive, and *The Olympics in Mexico*, a nominee at the *42nd Annual Academy Awards Show*, which is being restored with funding from the International Olympics Committee.

The Archive collaborated with the Pickford Foundation and the George Eastman House to restore the complete version of the 1918 Mary Pickford Feature, *The Hoodlum*. We hope to collaborate with the Pickford Foundation to preserve more Pickford titles in the future. Primary preservation work on the 1927 Columbia film *The Blood Ship* was completed in the last fiscal year. *The Blood Ship*, which stars Hobart Bosworth, was Columbia's first block-buster success. Another Fox film, Raoul Walsh's early sound feature, *In Old Arizona* -- winner of five Academy Awards -- is nearing completion. In the coming year, we hope to have access to the materials on the Filmoteca Portuguesa on John Ford's 1928 feature *Four Sons*.

Two of the projects completed in this last year are unusual from a technical point of view. The conversion of the Miklos Rosza home movies, containing images of Rosza's family and professional friends in Mitteleuropa in the twenties, was converted from the 9.5mm "Baby Pathe" format to 16mm. This work was done in a collaborative arrangement with the National Archives of Canada. The even more eccentric Kammatograph project involved the conversion of twelve very short "films" from 1897 (from the collection of the George Eastman House), recorded in photographic emulsion on large glass disks, to 35mm motion picture film. This work

was a collaboration between Sony and the Archive, and it involved use of a Sony high-definition digital video camera to capture these images, the post-production services of the Sony High Definition Center to reformat them, and the electron beam recorder to render the digitized images back to film.

Preservation is a dynamic and ongoing process, and this certainly includes the work to collect, conserve, document and restore the *Annual Academy Awards Shows*. This year, we collected and duplicated the master materials from the 71st Annual Academy Awards Show. The process was complicated by serious technical failures in the production process, including sub-standard sound work and the failure of the Academy's recording unit to capture the first ten seconds of the *Show* on the Academy's master tape. Thus, it fell to the Archive to "restore" the *71st Annual Academy Awards Show* before this month's Emmy nominations. A new color duplicate negative blow-up was made for the *24th Annual Academy Awards Show* from the original 16mm Kodachrome reversal master. The missing material from the *46th Annual Academy Awards Show* was discovered on 2" tape and transferred; the Archive now has a complete version of this show on D2, Digital Betacam and Umatic formats. In addition, the *57th Annual Academy Awards Show* was transferred to D2 and Digital Betacam from a set of 1" tapes provided by ABC, and protection duplicates or access copies were made for approximately twenty *Shows*.

In the course of the fiscal year, we continued work on the preservation of major documentaries in the collection. Perhaps the most difficult of these projects was the restoration of two Robert Drew films, *Primary* (1960) and *Crisis: Behind A Presidential Commitment* (1963). In the war films collection, restoration of *Fighting Lady* was completed, and restoration of *Fight for the Skies* was begun. With the completion of *Always for Pleasure* and *Dry Wood*, preservation was begun on two more Les Blank films, *Werner Herzog Eats His Shoe*; *Garlic is as Good as Ten Mothers*.

The continuing effort to protect the films of Satyajit Ray continued this year. The Archive is now working actively on *Seemabaddha* (a feature negative in moderately good condition) and *Monihara* (the middle story of *Teen Kanya*, in very bad shape). The Ray Society has also sent pre-print for *Paresh Pathar*, *Abhijan*, and *Kanchenjunga* and a number of shorts, and three more features are scheduled to arrive shortly. During the year, the Archive supervised the sub-titling of a print of *Kanchenjunga* and retimed and reprinted *Charulata* for a show at the Stanford Theater.

In the course of our nitrate inspection, the Archive turned up a delightful fragment which we have identified as *African-American Baseball Players, c. 1942 - 1945*. Through discussions with the director of the Negro Leagues Baseball Museum and with a librarian at the Baseball Hall of Fame Library/Archive, it was determined that this footage was unique. They helped the Archive identify some of

the players. The nitrate fragment was transferred to safety film and to videotape, and the Archive made copies available to these institutions. The Archive secured access to two other elements that are part of this year's projected preservation work. The first is a negative of the film *Native Son*, which features the author Richard Wright in the role of the protagonist. We also acquired a 35mm nitrate print of the Ted Toddy feature *Come On, Cowboy*, along with a number of other rare copies of African American productions in 16mm (some of which may constitute preservation material).

Films from the Elfriede Fischinger Collection (Oskar Fischinger's *Allegretto* - a unique version of the film quite different from the final version of the film, and *Motion Painting #1*) and from the John and James Whitney Collection (*Hot House*, *Celery Stalks at Midnight* and *Film Exercise # 4*) were also preserved. These films demonstrate the liaison and continuity in the development of the abstract musical between Europe and the United States in the 1940s.

As noted in last year's report, the Archive is engaged in a multi-year program to preserve a number of Columbia films, including *The Lady From Shanghai*, *The Reckless Moment*, *Underworld U.S.A.*, *Lilith*, and *A Matter of Life and Death (Stairway to Heaven)*.

The long cycle of preservation and restoration of the films of Warren Sonbert was successfully completed. And the Archive continues to loan materials to studio preservation programs. Disney's work on *Spellbound* was largely based on Academy materials, and Time Warner has consistently been accessing the collection. Paramount used the Academy's prints of *The Godfather* and *Chinatown* in some of its recent work.

### Archival Activities

The Archive provided restored films for a number of significant public events this year. In addition to the screening of *In the Heat of the Night* at AMPAS, the film was screened at important archives and important festivals, including the Rome and London Film Festivals. *Oliver!* was also screened at the Academy and made available to other venues, and the restorations of *Primary* and *Crisis* were part of an evening co-sponsored with the IDA at the Museum of Tolerance which included documentary film-makers Robert Drew, Albert Maysles, D. A. Pennebaker and Ricky Leacock. The long discussion between these documentarians was filmed and the resulting material is now stored at the Academy. The restored print of *The Hoodlum* was shown in the Goldwyn Theater last May, and will show in London this Fall. Material for the Academy's tributes to Alfred Hitchcock at MoMA and the Goldwyn Theater were provided by the Archive. Other Hitchcock materials were part of major Hitchcock events in Madrid and Bologna, and projected events in Locarno, London, Paris and Venice will feature presentations from the Archive's Alfred Hitchcock Collection. As

in years past, the Archive assisted Camerimage, the Polish festival of cinematography, with its tribute to Academy member Vilmos Zsigmund.

In November, Michael Friend and Michael Pogorzelski worked with Grover Crisp of Sony on the presentation of the technical seminar "The Reel Thing" for Association of Moving Image Archivists conference in Miami. Staff members Michael Friend, Fritz Herzog, Lynne Kirste, Josef Lindner, and Mike Pogorzelski were all participants in the conference. In April, Michael Friend and Mike Pogorzelski gave papers and took part in a panel discussion at the Guggenheim Museum in New York City regarding their work on the Warren Sonbert Project. Mike Pogorzelski gave a paper on the practice and ethics of digital motion picture restoration at the University of Wisconsin - Madison in April 1999. In addition, he introduced and discussed restored prints of *The Matinee Idol*, *The Crimson Kimono*, and selected Warren Sonbert titles. Michael Friend presented archival restoration work on Fischinger and Whitney films at Cinema Ritrovato, the international conference in Bologna dedicated to film restoration. He also participated in the Madrid FIAF Congress and the organizing conference for the Congress, the meetings of CNAFA, the GAMMA group, the AMIA Preservation Committee and the FIAF Technical Commission.

The Archives held conversations with representatives of the Kurosawa and Chaplin families concerning large scale "authorized" preservation projects which would seek to create definitive protection and documentation for all of the films of these film-makers. While these talks were productive, the scale, and cost of such projects are forbidding, and the conceptual and administrative issues associated with such endeavors are extremely complicated. Both are conceived as multi-year, multi-lateral activities requiring the coordination of the estates, scholars and curators, laboratories and archives, programmers and funders. Although these discussions were very positive, there are still many obstacles to the realization of these projects. However, it is possible that in the coming year, we will be able to actually begin one or both of these projects.

The Archive continued to develop a network of technical relationships in support of the Archive's technical mission. In addition to work with SMPTE and the Technology Council, the GAMMA group and the FIAF Technical Commission, DFITS, the VES and Siggraph, we have explored new electronic tape products and test programs, computer modeling of motion picture print emulsion characteristics, ion-etching based methods for long term data storage, and a number of other areas of technology that may contribute to the ultimate solution of the film preservation problem. A substantial amount of time was devoted in the last year to the design and specification of a joint conservation and research complex for the Academy and UCLA.

## Physical Facilities

There is virtually no shelf space available at the 2622 vault. In order to consolidate materials and create more shelf space, a program was begun to evaluate and deaccession items from the AMPASA collections that were deemed of limited archival value. Many faded and/or deteriorated items in the Technicolor collection were deaccessioned, and the remainder of the material was inventoried and shelved. Other large collections that were reorganized and consolidated included the Jack Harris collection, the Student Academy Award collection, and the Turner 16mm collection. The consolidation process created additional space which was immediately filled as collections were able to be moved from the floor to the shelves.

Various improvements were effected in the physical space at 2622. Some of the existing fluorescent lighting fixtures were moved, and new fixtures and wiring were added to the "B" section of the vault in March. The OVB section had been without adequate illumination ever since new shelving units were erected early last year. The addition of the new fixtures has vastly improved visibility and safety in the OVB area. The track assembly on the large hinged gate in the carport area had worn out and was repaired. Several of the doors opening into the vault area were modified to make them easier to use when moving material from the vault. Hinges on one of the doors were also repaired.

The air conditioning system at the 2622 vault is now over three years old, and maintenance costs have risen due to replacement of components due to normal wear. In the last year, three quarters of the cooling fans (there are twelve of them) have been replaced because of motor failure. These maintenance costs should be taken into account in future budgets; replacement for a fan motor can be several hundred dollars. Air conditioning/humidity at the 2622 vault remains stable at about 55° F and 27% humidity.

As in previous years, the Archive acquired several thousand 16mm and 35mm films needed to process and store the collection, along with molecular sieves, inert plastic bags and other incidentals; this on-going collection maintenance expense, while related in size to the growth of the Archive, is nevertheless a permanent curatorial obligation. The internal space at 2622 was expanded this year very modestly by the addition of some additional Riveteer shelving. New equipment purchased in the fiscal period include a 35mm guillotine splicer, a 16mm portable horizontal rewind, and an equipment rack, patch bay and additional electronic implements to support internal tape duplication needs. A color printer for making labels was also acquired.

Vault space at the CMPS location was reorganized to accommodate our ever-increasing number of Academy Awards tapes. A program to examine and document our Academy Awards Show holdings by tape format (D1, D2, 2", 1", Digital Betacam,

Beta SP, 3/4" Umatic, VHS) was made to determine what further elements need to be created in order to preservation, duplication, and viewing materials on all of the shows, and to service the Academy Awards production office requirements.

A chart recorder to record both temperature and humidity was set up in the cold vault at the CMPS. It should be noted that humidity in the vault is still running much higher (about 60%) than acceptable for long-term archival conservation, despite adjustment last summer by the air-conditioning technicians. It appears that adjusting this parameter in the 333 La Cienega vault will be very costly. We are planning to move permanent materials out of the 333 vault and into the interim facility as soon as that facility is ready to accept material, and to reserve the 333 vault for shorter-term storage needs.

Nearly all of the Archive's nitrate film was consolidated in vaults at the Iron Mountain facility on Highland. A small part of the nitrate collection remains at UCLA. Many of the items are uninventoried, and have only received brief visual inspection. Inspection and documentation of the Fischinger nitrate was completed.

While specifications for an interim storage space have been generated, problems in tracking, shipping and handling, documentation, inventory control and retrieval have begun to arise as a result of the shortage of storage and processing space becomes more severe. Safety issues will also become more of a concern if the situation is not addressed in the near future.



projection speed of 18 frames per second. The Philharmonic Orchestras of Bogotá and Medellín debuted the musical score under the composer's direction.

These events were an opportunity not only for the public to become acquainted with the Patrimonio Fílmico Colombiano, but also presented a sample of the work performed by the archive.

## 6. International Relations

A representative of the Patrimonio Fílmico Colombiano attended the 55<sup>th</sup> annual FIAF Conference held in Madrid, Spain and presented "**Bajo el cielo antioqueño,**" calling attention to the difficulties encountered and the progress of our work on the film.

## 7. Annual Budget

The annual budget for 1999 consisted of a total of \$360,000,000 Colombian pesos (US \$180,000 dollars). The majority of income was obtained from contracts for services provided for the administration and care of collections and the agreement established with the Ministerio de Cultura.

## 8. Administration

The organization's staff is composed of 13 individuals: technicians, those responsible for the film study/documentation center, administrative personnel, and directors.

Until September, the organization's director was Jorge Nieto, who was one of the founders of the archive. For more than twelve years, he shared his invaluable knowledge with all individuals associated with the preservation of our nation's visual history. As of September, Mr. Nieto assists in the archive's activities under the title of Advisor. Currently, the organization's temporary director is Jaime Uribe, a member of the organization's Board of Directors and a former Minister of Communications.

In October, Rito Alberto Torres was named Assistant Technical Director and Substitute Legal Representative. For more than twenty years he has worked on various projects related to the cinema, including preservation and the care of collections. Mr. Torres served as the Director of the Cinemateca Distrital de Bogotá for many years.

Miryam Rosalba Aponte  
Assistant Administrative Director

Rito Alberto Torres  
Assistant Technical Director

### 3. Restoration and Preservation

The restoration and preservation of the silent feature film "**Bajo el cielo antioqueño,**" (Gonzalo Mejía, 1925) was completed, culminating a project that spanned twenty years. The laboratory work was advanced thanks to the support of UNESCO, the UNAM Filmoteca (Mexico), and the Fundación Cinemateca Nacional (Venezuela). The restoration also counted on the sponsorship of national entities such as the Instituto Colombiano de Cultura (Colcultura - the entity which brought forth the Ministerio de Cultura), the Fundación para la Conservación y Restauración del Patrimonio Cultural Colombiano del Banco de la República, and the Gobernación de Antioquia, among others.

As a direct consequence of the screening of the restored version of "**Bajo el cielo antioqueño,**" the Ministerio de Cultura approved funding for the duplication to safety material of "**Alma Provinciana**" (Félix Rodríguez, 1926). This grant will cover some of the necessary funding for the financing of laboratory processing of this print.

Due to the inevitable obsolescence of some of the video formats contained in our collection, the organization transferred many of these units to more modern formats (betacam and digital betacam).

### 4. Documentation and Consultation

At the present time, the document archive includes approximately: 15,000 photos, 530 posters, 500 scripts, 1,500 press books, 150 legal statutes, 250 bio-filmographies, 2,600 books, publications, event catalogs, and unpublished documents, as well as more than 30,000 press clippings and 160 titles of film journals. The collection also includes 600 documents related to the history of Colombian cinema including contracts and administrative paperwork.

During 1999, the archive provided consultation services to more than 2000 users, among them university students, researchers, television producers, and filmmakers. The archive also provided footage for re-uses in 35 new productions of academic, promotional, cultural, and institutional nature.

### 5. Diffusion

Last year 124 titles were exhibited for national and international non-commercial events. These titles were selected from the archive's Filmoteca Circulante (Circulating Filmography), which contains 204 Colombian titles and 184 foreign titles, including many classics of international cinema.

During October and November the newly restored print of "**Bajo el cielo antioqueño**" was presented in Bogotá and Medellín. The Colombian composer Francisco Zumaque Gómez was commissioned to create a musical score for the film to accompany the

**FUNDACION PATRIMONIO FILMICO COLOMBIANO****ANNUAL REPORT 1999****INTERNATIONAL FEDERATION OF FILM ARCHIVES (FIAF)**

During 1999, the organization met many of its objectives by advancing processes of recovery, inventory, classification, verification and cataloguing, as well as activities related to the preservation and dissemination of Colombia's audiovisual heritage.

**1. The Year's Acquisitions**

Last year, the organization continued its work in the localization, inventory, and classification of archives and collections to be included in the national collection. More than three thousand units of film and video were deposited or donated to the organization by producers, filmmakers, universities, television programmers, as well as other institutions and individuals. These valuable elements, which contributed to the nearly 150,000 existing units, were checked, inventoried, and coded.

Many archives of home movies were received for restoration, verification, and transfer to home video formats, through which samples were obtained for the archive.

Several sets of video equipment, projectors, and museum pieces were donated to the organization.

**2. Systemization and Cataloguing**

The information obtained through inventory, verification, and cataloguing was systemized and assigned to databases that function as temporary catalogs for internal use.

The cataloguing of the collection was continued last year completing 320 catalogued Colombian titles. These databases allow researchers to directly consult listings of the archive's holdings and also include additional sources of information.

In August, the organization set-up its web-site, <http://www.patrimoniofilmico.org.co>, on which general information is posted regarding the archive, its history, and the services it provides. A catalog of Colombian films found in our archive can be accessed on the web-site.

With the goal of streamlining these processes, the technical infrastructure of the archive was strengthened through the acquisition of systems that improved the services provided to the community, as well as the internal management of the archive.

## Rapport d'Activités 1999 des Archives du Film et du dépôt légal du CENTRE NATIONAL DE LA CINEMATOGRAPHIE

1999 a été l'année commémorative des **30 ans des Archives**. Une splendide fête champêtre a été organisée par la Direction avec l'ensemble du personnel du CNC de Paris et de Bois d'Arcy et nos partenaires institutionnels de Paris (cf. BIFI), de Lyon (cf. Institut Lumière) et de Toulouse (cf. Cinémathèque de Toulouse). Durant le week-end des **Journées du Patrimoine** en septembre, nous avons accueilli un public de 750 personnes des environs de Bois d'Arcy et de Paris et nous leur avons fait découvrir notre site historique et les activités des Archives du film, avec projection de films restaurés. Alors que nous entrons dans **la dixième année du Plan de restauration des films anciens, 8 000 films ont été sauvegardés et restaurés**. Notre direction a mis en place des groupes de travail pour faire le bilan de nos activités passées et établir le planning des 5 prochaines années, 2000-2005.

L'organisation du « **Joint Technical Symposium—Symposium technique mixte** » a clôturé une année fructueuse et a mis l'accent sur le problème de fond qui va tous nous préoccuper à l'avenir, le syndrome du vinaigre.

### 1 . Acquisitions de l'année

Un total de **2180 nouveaux titres** a rejoint les collections dont : 656 longs métrages (448 au compte du dépôt légal de films français et étrangers) et 1424 courts (485 au compte du dépôt légal, courts, publicitaires et films institutionnels), soit 1286 films de fiction et 589 films de non fiction.

Un dépôt de forain qui nous avait été signalé a pu être acquis par la Cinémathèque de Toulouse, il contient plusieurs films peints et teintés d'avant 1914. Ce trésor fera l'objet d'un inventaire détaillé en 2000 en vue d'une prochaine restauration. Les autres dépôts réguliers reçus proviennent de la Bibliothèque nationale de France ; des réalisateurs : Yannick Bellon, Straub et Huillet ; le Centre historique Minier ; CAP productions ; la Mairie de Suresnes ; Pathé TV ; Gray films Sipirs ; Simone Leduc (films institutionnels) ; Ciné-Tamaris (dépôt Varda et Demy dans lequel figurait la version américaine des « Demoiselles de Rochefort ») ; la Cinémathèque Corse ; le Conseil général des Charentes.

Grâce au don de films français nitrate récupérés au BundesArchiv 156 nouveaux titres ont été identifiés parmi lesquels des films de propagande saisis par les allemands et des actualités populaires de la guerre d'Espagne et des films des colonies.

### 2 . Conservation, restauration et autres travaux sur les collections

Près de 400 000 mètres de films ont été sauvegardés et restaurés correspondant à 573 titres dont une centaine de longs métrages et des courts métrages documentaires. Parmi les longs métrages plus connus, citons : « Antoinette Sabrier » de Germaine Dulac (1928), « L'argent » de Pierre Billon (1936), « Compartiment de Dames seules » de Christian-Jaque (1934), « Golgotha » de Julien Duvivier (1935), « L'Homme du Large » de Marcel L'Herbier (1920), un splendide travail de restauration couleur avec réinsertion des intertitres d'origine dessinés par L'Herbier. Un article sur la restauration de ce film a été publié dans le site Internet de la BIFI. Le film sera édité en DVD par Gaumont après « Fantômas » et « Eldorado », « le Jugement de Dieu » de Raymond Bernard (1952), « Maria Magdalena » (1946) et « Reina de Reinas » (1948) de Miguel Contreras Torres, « Ostatni etap » de Wanda Jakubowska (1947), « Riding for life » (1926) de JP Mac Gowan, « Quelque part quelqu'un » de Yannick Bellon (1972).

Parmi les courts métrages de fiction, on peut citer : « Adrienne Mesurat » de Marcel l'Herbier (1953), « Ce n'est pas lui » de Roger Capellani (1933), « la Mélodie du petit monde » de Walter Ruttmann (1932), « La symphonie française du travail » de René Clément (1937).

Les documentaires comprennent : « Alerte au lait sale » de Dimitri Kirsanoff (1950), « Au fil de l'air » de Jacques Berr (1948), « Au seuil de l'Islam, la Tunisie » de Jean Lehérissey (1939), « Celles qui s'en font » de Germaine Dulac (1930), « Le Chaudronnier » (1949) de Georges Rouquier, « Les femmes du Louvre » (1944) de Pierre Kast, les films d'essais d'Albert Londe tournés en 1898, « Salut Casa » de Jean Vidal (1952), « Voyage clandestin » de Meyer Levin (1948).

Les recherches annoncées l'année dernière sur les bactéries et le syndrome du vinaigre se sont terminées avec un rapport dont les conclusions principales ont été présentées au JTS.

### 3. Catalogage, documentation, recherche

Une nouvelle fiche de catalogage-analyse utilisée aussi au cours des travaux de restauration a été mise en place. Elle est divisée en deux parties, une partie technique consacrée à l'analyse de tous les éléments étudiés d'un film pour la restauration et une partie documentaire, historique et juridique du film avec le générique, résumé et lieux de tournage. A l'avenir, ce contenu documentaire devrait alimenter une nouvelle base de données consacrée aux films restaurés.

982 films ont été inventoriés, soit 2741 boîtes, un chiffre stable depuis plusieurs années. L'inventaire de tous les films nitrate français et étrangers sera terminé en début 2000. 450 dossiers d'analyse ont été rédigés pour les films à restaurer et avant travaux de laboratoire.

Un cahier des charges complet pour la mise en place de la base documentaire des films consultables, a été remis à la Direction pour évaluation.

Deux conférences ont été présentées au Colloque des « intertitres » à la Cinémathèque française à Paris : « La restauration des intertitres dans les films muets » par Jean-Louis Cot et « La fonction des intertitres, les différentes théories et approches des réalisateurs dans le cinéma muet français à travers les revues d'époque » par Pierrette Lemoigne.

Un autre conférence a été présentée au Symposium du Congrès de Madrid en avril : « L'historique de la pellicule vierge en France des débuts du cinéma jusqu'à 1930 » par Eric Loné

### 4. Projections, publications, consultations

Le nombre de demandes de prêts traités dans l'année est constant avec 247 demandes correspondant à 710 titres prêtés (179 longs métrages et 531 courts). Les demandes françaises représentent la majorité avec 165 prêts pour 53 à l'étranger et 119 prêts sous convention par les ayants droit / producteurs.

Pour la première fois et dans le cadre des 30 ans des Archives, nous avons établi une carte blanche de films restaurés avec le Festival du Court à Clermont-Ferrand (9 courts d'Avant-garde) et avec le Festival d'Animation d'Annecy (19 courts muets de fiction et de non fiction) Pour la première fois aussi, nous avons participé au Festival du Film Médical et de Santé à Aurillac avec des films anciens traitant de ce domaine et à un Festival du Sport organisé par l'Institut National du Sport et de l'Education Pédagogique, suivi d'un colloque « Montrer le sport »

Les participations régulières aux festivals Travelling de Rennes « Ville Imaginaire » avec la programmation des 2 versions de « L'Atlantide » ; au CRAC de Valence « Films de collaboration » ; Festival de Beauvais ; Coté Court à Pantin ; Vues sur les docs à Marseille ; Festival de la Rochelle, de Grenoble, de Meudon (films d'humour), CinéForum de

Strasbourg; de Douarnenez avec 4 films autour du thème du Yiddishland ; Festival de Belfort avec 6 longs métrages.

Nos programmes réguliers au Forum des Images continuent avec 5 soirées présentées par des spécialistes et le personnel des Archives ainsi qu'à la Cinémathèque française pour « Persistance des images » avec 22 longs métrages restaurés et 20 courts présentés dans les soirées de l'Association Française de Recherche et d'Histoire du Cinéma et enfin, 8 séances à l'Institut Lumière à Lyon pour une carte blanche aux Archives.

Les programmations étrangères ont concerné la Cinémathèque marocaine avec un programme de films restaurés sur le Maroc, puis repris à Toulouse pour l'Année du Maroc en France, le Cinéma Ritrovato de Bologne, Le Cinema Muto de Sicile avec une programmation de films américains uniques des années 20 retrouvés dans nos collections.

Les demandes de consultations des films pour la recherche augmentent pour les étudiants et les programmateurs de Festivals, avec 193 consultations pour 1149 titres consultés, soit 800 heures. Les étudiants étrangers reçus sont une majorité d'américains francophones.

### **5 . Administration et sécurité**

Un plan de développement important est en projet suite à la conclusion d'un audit énergétique concernant toutes les installations de Bois d'Arcy et de Saint Cyr. Ce plan devrait être mis en œuvre en l'an 2000 et donner lieu à des économies importantes après le coût initial des transformations et rénovations demandées. Elles concernent essentiellement, le chauffage et la climatisation et le traitement des eaux avec une auto surveillance des bâtiments.

Une collaboration s'est mise en place entre le BundesArchiv et Bois d'Arcy concernant le danger des films nitrates et des visites ont été organisées avec la participation des sapeurs pompiers des deux pays et localités.

### **6 . Relations internationales**

Au-delà des points déjà traités ci-dessus, nous souhaiterions souligner notre participation à Archimédia qui requiert la participation de plusieurs intervenants et personnel d'encadrement sur les 4 jours de formation à Bois d'Arcy. Le personnel est heureux de recevoir de jeunes étudiants de divers pays d'Europe qui s'intéressent à notre travail.

Nicolas Wostry (Autriche), Larry Kardish (MOMA New York), Harald Brandes (BundesArchiv) et M. Upadhyaya (Inde) ont tous visité les Archives en 1999 ou assisté à des consultations.

Eric Le Roy a été invité à participer à un voyage culturel de 4 jours en Israël.

Une mission de 4 jours en Tunisie a été effectuée par Jean-Louis Cot, à la demande du Service Audiovisuel du Ministère des Affaires étrangères, afin de préparer la mise en place d'une médiathèque pour le compte de la Fédération tunisienne des cinéastes amateurs.

L'organisation du « Joint Technical Symposium – Symposium technique mixte » a occupé une grande partie des activités internationales de l'année, tout devant être prêt pour le début de l'année 2000. Des négociations fructueuses avec l'Unesco ont permis d'accueillir 12 collègues étrangers dont un collègue de Ouagadougou (Burkina Faso), une collègue des Caraïbes et 4 autres collègues des pays du sud-est du Pacifique.

Michelle Aubert a rejoint à Toulouse les membres du Comité directeur de la FIAF pour un souper festif.

Michelle Aubert  
Conservateur et chef de service

## RAPPORT ANNUEL DE L'ACTIVITÉ DE L'INSTITUT

L'année 1999 s'est révélée riche d'importantes activités pour la Cinémathèque de Bologne qui se prépare à l'ouverture de son nouveau siège dont le salon d'exposition a été inauguré en décembre 1999.

### 1 - CONSERVATION

Dans ce domaine, l'année 1999 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 1999 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. 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 trente-et-unième édition de la Quinzaine des réalisateurs, de trois films interprétés par Louise Brooks: *Loulou* de G. W. Pabst (1928), *Le journal d'une fille perdue* de G. W. Pabst (1929) dont nous avons réintégré le découpage et le métrage et *Prix de Beauté* de Genina (1930) reporté à sa version originelle. 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, le Munchner Filmmuseum et la Murnau Stiftung. 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 Projet Chaplin:* en 1999 nous avons trouvé un accord avec la famille Chaplin pour la restauration de l'oeuvre du maître anglais. Les premiers résultats de ce projet furent la restauration de *The Kid* et de certains films tournés par le frère de Chaplin, Sidney.

*Le cinéma italien:* en 1999 notre attention s'est concentrée sur le cinéma italien muet, période encore trop peu connue de notre patrimoine national. Notons les titres suivants: *Madame Tallien* de Guido Brignone (1916), *Fior di Male* de Carmine Gallone (1915), *Figli di nessuno* de Ubaldo Maria del Colle (1921).

*La censure:* à côté de ces interventions, somme toute assez traditionnelles, nous souhaitons signaler une nouvelle ligne de travail relative à la censure. A ce thème qui hante toute l'histoire de notre cinéma, nous avons effectué des interventions de restauration pour dupliquer des scènes taillées par la censure durant ces dernières années. En ce qui concerne le cinéma sonore, une restauration particulièrement importante fut *Totò e Carolina*, dont nous avons établi une première version réintégrant les parties censurées du film. La version restaurée a été présentée durant le dernier festival de Venise.

En outre, il convient de citer le travail de restauration effectué sur le film de Giuseppe De Sanctis, *Riso Amaro*.

*Les classiques*: Une des découvertes méthodologiques les plus importantes de ces dernières années est le fait que de nombreuses oeuvres, parfois fort célèbres, n'ont jamais fait l'objet d'une restauration adéquate.

Rappelons en particulier l'achèvement de l'intervention sur *Vampyr*, le premier film sonore de Dreyer restauré en collaboration avec la Stiftung Deutsche Kinemathek et *La Nouvelle Babilonie (Novij Vavilon)*, de Kozincev et Trauberg, (1928), chef-d'oeuvre expérimental du cinéma soviétique, dont on a retrouvé une version complète et aussi fidèle du point de vue de la qualité photographique auprès de la Cinémathèque Suisse.

*Les oeuvres moins connues*: chaque année, la Cineteca s'occupe également de la restauration d'oeuvres moins connues, mais incontestablement intéressantes. En 1999 nous avons restauré deux films français et un film espagnol:

*L'Ultimo Lord (La Femme en homme)* de A. Genina (1932)

*Fedora* de L. Gasnier (1934)

*Por fin se casa Zamora* (1915).

De nombreuses archives ont utilisé pour leur restauration les services de l'Imagine 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 circuitation 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 1999 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 1999 au projet Archimedia promu par la Cinémathèque Royale de Belgique et cofinancé par l'Union Européenne à travers Media II.

En 1999 nous avons également commencé l'acquisition d'un des plus importants fonds de fragments taillés par la censure, particulièrement utiles à la recherche que la Cineteca est en train de développer.

## 3 - PROGRAMMATION, EXPOSITION

La programmation de l'édition 1999 du festival *Il Cinema Ritrovato* a été conçue comme d'habitude avec le Nederlands Filmmuseum et s'est articulée autour de différents thèmes:

*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.

*Divisme féminin en Europe, la naissance et le développement d'un système durant les années 10 et 20*: les principales divas de l'époque ont trouvé une nouvelle jeunesse sur les écrans du festival, à travers la présentation de films souvent méconnus et oubliés de leur prestigieuse filmographie: Asta Nielsen, Henny Porten, Lyda Borelli, Maria Carmi, Francesca Bertini, Leda Gys, Vera Karalli, Diomira Jacobini, Erna Morena, Lil Dagover.



Elizabeth Bergner, Brigitte Helm, Jenny Jugo, Lya de Putti, Lilian Harvey, Olga Tschechowa, Marlene Dietrich,...

*Etienne-Jules Marey*: la première surprise a été la redécouverte des expérimentations précinématographiques d'Etienne-Jules Marey, restaurées par la Cinémathèque française.

*Hommage à Edgar G. Ulmer*: un réalisateur peu connu et dont les films ont retrouvé une nouvelle vie grâce à la Cinémathèque française et au Service des Archive des Film.

*Dreyer*: restaurés son premier long métrage et son premier film sonore, *Presidenten* et *Vampyr*.

*Film-Liga*: L'avant-garde européenne des années 20 a été reproposée grâce à la restauration du fond Film-Liga effectuée par le Nederlands Filmmuseum.

*La Projet Chaplin*: la version restaurée de *The Kid* a été présentée à l'Opéra Municipale avec l'accompagnement pour grand orchestre.

*La ragazza in vetrina*: quarante ans plus tard, le réalisateur Luciano Emmer et l'actrice Marina Vlady ont eu la possibilité de revoir ensemble la version intégrale de *La ragazza in vetrina*, censuré en Italie à la fin des années cinquante car le film représentait la vie quotidienne des mineurs italiens en Hollande, ainsi que leurs week-ends en compagnie des prostituées locales.

*Welles et Hitchcock*: des documents inédits de ces grands réalisateurs ont été présentés pendant le festival: quatre documents tournés par Welles pour la chaîne de télévision CBS en 1955 et un programme de fragments, de trailers, de home movies, d'essais recueillis par Michael Friend, conservateur de l'Academy Film Archive.

*Archimedia*: Durant le Festival s'est déroulé le séminaire Archimedia intitulé "*Le Cinéma comme lieu de la mémoire du vingtième siècle*" pour proposer un moment de réflexion ouverts aux cinéastes et aux historiens. Signalons la qualité des matériaux présentés, et en particulier ceux récupérés par le Filmarchiv Austria.

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 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 1999 intitulée *Italia Taglia* fut consacrée aux affres de la censure et a pu compter sur la participation de nombreux protagonistes tels que, entre autres, Macha Méril, Annie Girardot, Gabrielle Ferzetti, Giuseppe Ferrara, Ninetto Davoli, Daniele Cipri et Franco Maresco.

### ***Festival des Ecoles Européennes de Cinéma***

La Cineteca a organisé du 29 novembre au 4 décembre 1999 la deuxième 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 22 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 1998-99. Le Festival a accueilli deux étudiants et un enseignant comme représentants de chaque école. La table ronde, coordonnée par Caterina d'Amico, la directrice artistique du festival qui est également présidente de l'association européenne des écoles de cinéma, a permis de confronter l'activité de quatre écoles: INSAS (Bruxelles), Den Danske Filmskole (Copenhague), ZELIG (Bolzano) et FAMU (Prague). Une section du festival - pour nous particulièrement significative - consistait dans l'organisation de rencontres avec des cinéastes reconnus internationalement. Pour cette seconde édition, nous avons eu le plaisir de recueillir les témoignages de Peter Weir,

Gianni Amelio et Alexander Sokurov. Deux sections "italiennes" du festival ont permis de sonder la situation nationale. Le concours de court métrage *Visioni Italiane* est ouvert aux jeunes réalisateurs "indépendants" et la section *Esordire al cinema* présente les premières oeuvres de la saison précédente.

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 étudiantin) et est destiné à croître dans les prochaines années.

L'activité de la salle de la Cineteca, le **Cinéma Lumière**, s'est poursuivie au cours de l'année 1999. 1.150 projections ont vu la participation de 115.000 spectateurs. La programmation s'est développée autour des thèmes suivants:

*1 - rétrospectives et hommages:*

Jacques Tati, Akira Kurosawa, Emir Kusturica, Alain Resnais, Walter Salles, Paolo Rocha, Olivier Assayas, Lars von Trier, Alain Robbe-Grillet, Luis Buñuel, Rainer Werner Fassbinder, Marco Ferreri, Catherine Breillat, Roger Corman, Peter Weir, Peter Brook, Pedro Almodovar, Alexander Sokurov, Joussef Chahine, Atom Egoyan, Erich Von Stroheim, Stephen King, Joseph Losey, Federico Fellini,...

*2 - Cycles consacrés à des cinématographies émergentes et séminaires:*

Il Sud del cinema (3ème édition), Il Cinema dei paesi arabi, Séminaire de direction de la photographie dirigé par Giuseppe Lanci, Séminaire d'écriture de scénario dirigé par Franco Bernini, Séminaire de montage digitale Avid dirigé par Paolo "Sbrango" Marzoni, Séminaire de montage cinématographique dirigé par Tinto Brass, Conférence de Suso Cecchi d'Amico,...

*3 - Programmes thématiques:*

Future Film Festival (Nouvelles technologies), Cinema e Psicoanalisi, Cinema fantastico, Festival gay-lesbico, La commedia all'italiana, Le cinéma belge existe-t-il?, Nocturno Cinema Film Festival, Visioni italiane (concours pour courts métrage italiens), Storia e critica del cinema en collaboration avec l'Université de Bologna, Les éditions Cappelli, Suoni dal mondo (festival de musique ethnique), Religion Today, Shakespeare on the screen, Classiques de l'antimilitarisme,...

Rencontres avec Emir Kusturica, Terry Gilliam, Jerzy Kular, Christian Rouet, David Sproxton, Paolo Rocha, Matteo Garrone, Fernando Pérez, Eduardo Del Llano, Jaco van Dormael, Anders Wahlgren, Mario Monicelli, Carlo Di Palma, Dino Risi, Daniel Schmid, Sabina Guzzanti, Bertrand Tavernier, Kenneth Anger, Michael Wilson, Marina Vlady, Luciano Emmer, Francesco Rosi, Martin Patino, Enzo Biagi, Kate Guyonvarch, Renzo Renzi, Enzo Monteleone, Piero Chiambretti, Gabrielle Ferzetti, Moraldo Rossi, Macha Méril, Annie Girardot, Giuseppe Ferrara, Ninetto Davoli, Nico Naldini, Daniele Cipri, Franco Maresco, Atom Egoyan, Subrata Mitra, Carlos Montemayor, Paco Ignacio Taibo II, Peter Weir, Alexander Sokurov, Gianni Amelio

#### 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 12 de la revue d'étude cinémathécaire CINEGRAFIE intitulé *Divine apparizioni*.

Les livres: *Italia Taglia, Totò e Carolina, Louise Brooks L'européenne* (ce dernier en édition trilingue).

Les catalogues des festivals: *Il Cinema Ritrovato, Mostra delle Scuole Europee di Cinema, Visioni Italiane, Future Film Festival*.

2 nouveaux numéros de la collection Les cahiers du Lumière: *Il sud del Cinema (3a edizione)* et *Al di là del visibile: Il Cinema di Peter Weir*.

#### 5 - ADMINISTRATION ET BUDGET

En 1999, 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 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*.

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### Archive du film de l'Institut slovaque du film

- assure le dépôt spécialisé, la préservation, la sauvegarde, la restauration et le prêt des matériaux de multiplication et de copies de films slovaques
- assure les mêmes services pour les films de provenance étrangère
- offre les services de recherche, de la sélection du matériel sur la table de montage, les projections d'études. Il offre aussi le matériel pour la production des films documentaires de montage, des films de rétrospective et des programmes audiovisuels.

En 1999 nous avons fait la reconstruction des entrepôts pour le matériel de multiplication. Nous les avons aménagés par les étagères et de cette façon nous avons acquis plus d'espace pour le stockage. La majorité des fonds, cca 12 000 boîtes, a été déménagée sans interruption du travail dans notre archive au ce qui concerne les services.

Nous avons réalisé 985 emprunts payés copies, 289 heures des services de recherche payés, 24 heures de la location de la salle de montage y compris le service, 16 heures payées et 156 heures pas payées des projections d'études – on a visionné au total 56 films de long métrage et 93 films de court métrage. Nous avons fourni 1, 557 seconds du substrat de films dans les films de montage. Nous avons eu au total 38 clients payants. Nous avons coopéré aux différents festivals nationaux et internationaux, ainsi qu'aux séminaires, en y prêtant 150 films.

En 1999 nous avons catalogué 25 films de fiction dans notre cinémathèque, notre vidéothèque a acquis 300 films de distribution et 500 films enregistrés. On a catalogué aussi 178 titres en support Betacam SP. Notre bibliothèque a acquis 212 livres, 47 périodiques et 3 scénarios.

Le département de documentation a classé 7500 découpages, 700 photographies et 120 affiches.

A côté des étagères mobiles pour le stockage des films, nous avons acheté aussi les mobilières pour les documents et les cassettes vidéo. Nous avons acheté également 3 appareils vidéo, une table de bobinage et plusieurs ordinateurs.

## ROYAL BELGIAN FILM ARCHIVE

## ANNUAL REPORT 1999

## 1. ACQUISITIONS AND PRESERVATION / RESTORATION

A total of 2.769 new prints entered the Film Archive's vaults in 1999 (the equivalent of 1.472 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. a private collection of silent films on 16 mm; news reels prints; a collection of films from the Royal Palace; etc.).

Our vaults contain at present a total of 85.512 positive prints or 43.777 individual film titles.

Our laboratory produced 225.000 meters of film in 1999 (i.e. 150 titles). A great amount of these prints are copies from nitrate to safety film, but the deterioration of acetate stock is also becoming an important issue. The Royal Film Archive has also started a major restoration project of American silent films from the teens and twenties, of which it holds material which does not seem to exist elsewhere.

One of the major tasks of the keepers of the film collection is the detection of the vinegar Syndrome. Thousands of prints were tested during the year 1999, and it was again confirmed that the varnished prints are most affected.

## 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 93.060 spectators attended the 1.759 screenings taking place in 1999. 1.073 screenings were held in the sound film theatre, with an average attendance of 61% per screening (81.870 spectators in total). The 686 screenings in the silent film theatre reached a total of 11.190 spectators.

The Film Museum's programme in 1999 again ranged over a variety of subjects, presenting among others:

- retrospectives devoted to the work of Alfred Hitchcock, Claude Chabrol (who introduced the avant-première of his film *Au cœur du mensonge*), Andrzej Wajda (who introduced a selection of his major films), John Carpenter, Roberto Rossellini, Akira Kurosawa, Michael Snow, Andy Warhol and John Cassavetes;
- tributes to the following actors: Frank Sinatra, Humphrey Bogart, Marcello Mastroianni, Dirk Bogarde;
- series devoted to the Nouvelle Vague, the musical and Fred Astaire; film essays;
- focuses on Iranian, Finnish, Luxembourg and Hungarian cinema;
- films centred around themes such as nonsense; the double; music and cinema (with a programme composed by Jean-Marie Straub and Danièle Huillet); two directors presenting their views on Israeli Society (Amos Gitai and Ron Havilio);
- monthly screenings devoted to experimental films;
- an anthology programme with hundreds of great films classics in summer;
- etc.

### Film Discoveries / Age d'Or Prize

Both these festivals, which were again merged into one single event last year, took place in the month of July 1999. The 5 distribution prizes (of 250.000 BEF each) were awarded to the following films: **Adieu plancher des vaches** (Otar Iosselani, France), **Moloch** (Aleksandr Sokurov, Germany-Russia), **Mother** (Nobuhiro Suwa, Japan), **Sicilia!** (Jean-Marie Straub and Danièle Huillet, France-Italy) and **Khroustaliou, ma voiture** (Alexei Guerman, France-Russia). This last film was also awarded the Age d'Or Prize (250.000 BF).

### 3. THE FILM MUSEUM IN ANTWERP

The Film Museum in Antwerp, which exists since September 1994, reached an audience of 15.501 visitors in 1999. Two special events, a Festival of 3D films and open air screenings in summer, proved a great success.

### 4. COURSES

Both in Brussels and Antwerp successful courses on film analysis and theory were organised.

### 5. NON-THEATRICAL DISTRIBUTION OF CLASSIC FILMS

The Decentralisation of Classic and Contemporary Films, an autonomous service functioning under the Archive's auspices, continued its activities throughout 1999, 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. Screenings on viewing table were organised for students and researchers, as well as 105 projections held in the film theatre itself, primarily for schools, universities and educational institutions. 119 groups were shown around the Museum's exhibition on prehistory in 1999.

### 7. THE LIBRARY

A total of 1.703 readers consulted the Archive's Library in 1999, despite the fact that the Library is only open for the public 4 days a week.

The Archive Library's book collection, still one of the world's finest and most exhaustive sources for written documents on film, acquired 994 new books in 1999, bringing the total amount of volumes to 37.600.

The Library also contains a Film Periodical Publications Department, which has finally accomplished the total computerisation of its catalogue begun in 1992. The Department has a collection of 477 different titles of annuals, 636 different titles of festival publications and

2.650 titles of periodicals. During 1999 the Department received 2.585 issues of 299 different periodicals, 42 annuals and 443 festival publication issues of 137 festivals. Several CD ROM's can be consulted and a beginning was made with the following up of several e-zines and some 13 internet sites devoted to film.

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 scrutinised each passing day on film-related information. An estimated 1.400.000 press clippings are held by this department ranging over a period of 90 years. Scripts and shot lists are also kept by this department.

The Photo Archive put together a pictorial dossier for 176 new films. The total amount of dossiers amounts to 34.274 dossiers, containing about 1 million photographs. All these titles have been integrated into the existing database of the Periodical Publications Department and can be consulted via computer

## 8. PUBLICATIONS

### The Yearbook of Belgian Film

The 32nd edition of the Yearbook of Belgian Film was published. 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.

### Filmography of Belgian Cinema: Belgian Cinema 1896-1996

It took 10 years of in-depth research to complete this monumental work of reference. BELGIAN CINEMA, written in French, Dutch and English, inventories all silent films produced in Belgium (even those who have been lost) and all Belgian feature films. The work offers an invaluable amount of information and documentation and is conceived as a starting point for any further research on Belgian Cinema. It was published in October and sold extremely well.

## 9. ARCHIMEDIA

At the initiative of the Royal Film Archive within the framework of the European MEDIA 2 programme, the ARCHIMEDIA project (European Training Network for the Promotion of Cinema Heritage) primarily aims to establish a network of film archives, universities and specialist laboratories throughout the European Union. The partners of the ARCHIMEDIA Network, currently 25 in number, have developed a specific training programme.

The Introductory Course, primarily aimed at university and art school graduates and young professionals beginning a career in a cinema related field, covers areas such as: the legal and economic aspects of the commercial management of audio-visual 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 5 different modules, amounting to 225 hours of teaching completed by 75 hours of practical training within institutions. A total of 30 students from different European countries

(the maximum limit of participants) were selected to partake in the 1999 Introductory Course.

The second level of training is the Advanced Course, which caters for those already working within the audio-visual 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.

The topics treated in 1999 were the following:

- March 1999 (Udine): *The limits of representation: Censored heritage*
- July 1999 (Bologna): *Cinema as a Locus of Collective Memory in the 20th Century*
- November 1999 (Strasbourg): *Cinema Heritage on Television.*
- December 1999 (Liège): *Details, fragments: Archive Practices and Cinema history.*

## 10. VISITORS

In 1999, the Royal Film Archive once again welcomed several foreign scholars, researchers, film directors and professionals from the audio-visual industries; amongst others: Gian Luca Farinelli (Cineteca di Bologna), David Bordwell (University of Wisconsin) and also many FIAF colleagues.



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## RAPPORT ANNUEL - 1999

L'année 1999 a été le moment de réévaluation générale de nos activités, la prise de conscience de la crise que notre institution a traversée pendant une longue période. Cette crise profonde – marquée par un financement insuffisant, par la marginalisation de notre institution publique, par l'abandon et la migration du personnel qualifié – a eu de graves répercussions dans les années '80 – '90 sur l'état des collections, sur leur préservation et leur développement, sur les activités de catalogage, de documentation ainsi que sur les relations internationales de la Cinémathèque Roumaine.

Le nouveau cadre législatif concernant le statut de la cinématographie et du patrimoine cinématographique adopté en Roumanie après 1997, le renouvellement au niveau même du staff de la Cinémathèque après le 1 janvier 1999, ont constitué des prémisses favorables aux changements.

Pour commencer on a pris les mesures urgentes destinées à faire fonctionner un mécanisme bloqué à tous les niveaux d'activité des Archives (le procès se révélant très difficile). A l'inertie et aux blocages internes s'ajoutent des facteurs, soi-disant « extérieurs », comme la diminution de la subvention suite à la crise économique générale, le fonctionnement inefficace du système cinématographique national (production et diffusion) et l'abandon – après 1990 – du dépôt légal pour les documents cinématographiques.

Et pourtant, le bilan de cette première année d'activité nous permet de croire que les Archives Nationales de Films – La Cinémathèque Roumaine redeviendra une véritable institution du patrimoine jouant son rôle dans le paysage culturel de la Roumanie ainsi que parmi les archives de films européennes.

### • GESTION GÉNÉRALE – COLLECTIONS - ACQUISITIONS – CATALOGAGE

• **Le budget** - 352.923 US\$ (431.129 US\$ en 1998).

Revenus - subvention – 319.000 US\$ (240.794 US\$)

- revenus résultants de nos activités – 35.584 US\$ (22.584 US\$ en 1998)

Dépenses - pour le développement 91.240 US\$ (234.619 \$ en 1998!!) ;

- pour le personnel 161.822 US\$ (94.238 \$ en 1998).

- **Collections:** L'état de suragglomération de la plupart des entrepôts ne permettant pas l'accès aux documents, le grand nombre des matériaux sans intérêt archivistique qui pèsent encore sur notre patrimoine, l'absence de tout inventaire pour quelques fonds de documents papier (affiches, photos, actes et documents) – ont empêché un relevé très exact des collections des Archives. Pourtant, on peut offrir les données provisoires suivantes:
  - Films : approx. **370.000 bobines /boîtes** ( dont approx. 7.000 bobines nitrate) pour **45.300 titres** de long et court métrage, fiction et non-fiction ; acquisitions – **10.000 bobines** (approx. 2000 titres) entrés dans nos collections et autres **20.000 bobines** attendant le précatalogage.
  - Collections papier : approx. **500 m d'archives.**
    - Livres cinéma - approx. **7.000 volumes** ; acquisitions- **207 volumes.**
    - Périodiques - approx. **640 titres** de 47 pays (**1300 numéros**); acquisitions – **199 numéros.**
    - Affiches cinéma - approx. **19.500 unités**; acquisitions – **50 unités.**
    - Photos - approx. **400.000 unités** ; acquisitions – **1200 unités.**
    - Coupures acquisitions -1630.
    - Diapo.acquisitions – 3000.
  - Parmi les plus importantes acquisitions de l'année 1999 il y a des documents cinématographiques, copies de films (44) et livres autographes (130) provenant de la collection du réalisateur roumain Ion Popescu Gopo, décédé; deux films documentaires des années '30, trouvés à Arad et à Sibiu ; la découverte dans nos dépôts même d'une copie complète du documentaire sociologique de long métrage *Le village Sant* (1936), considéré comme disparu.
  - L'année 1999 a été marquée par d'amples mouvements des matériaux dans nos collections, afin de diminuer la suragglomération, d'obtenir un meilleur accès aux documents et, aussi, d'améliorer les conditions de préservation. À cette fin **15.000 bobines** ont été réinstallées dans d'autres dépôts et **5.500 bobines** ont été isolées pour être détruites. De toute façon, la remise en dépôts, dans des conditions améliorées de microclimat et après leur nettoyage de **840 bobines nitrate** et **1266 bobines acétate** peut être considérée comme un succès.
  - Sous la pression des propriétaires des locaux, notre collection documents papier, toute entière, a été remise dans d'autres dépôts.
  - Les opérations de routine effectuées par nos services techniques comportent :
    - traitement anti-moisissure pour **1.850 bobines**;
    - nettoyage à percloréthylène approx. **1.500 bobines**;
    - contrôle approx. **16.000 bobines /35 mm.**
  - On a introduit cette année le contrôle périodique de la température et de l'humidité dans tous les dépôts (films ou papier), élément important pour un programme de préservation adéquate.
  - Après une longue période d'attente les matériaux éliminés des inventaires (définitivement compromis ou sans valeur archivistique) ont été détruits cette année par incinération, en récupérant l'argent resulté.

- Les activités de précatalogage ont pris le rythme normal, les inventaires primaires des collections étant enrichis par les nouvelles entrées de films, mais l'activité de catalogage a stagné. Une nouvelle évaluation des priorités et du stade du catalogage pour chaque fond archivistique va produire un réviriment dans ce domaine.

• **LE CINÉMA D'ARCHIVE – PUBLICATIONS – CULTURE CINÉMATHOGRAPHIQUE**

- Le passage à une nouvelle stratégie dans le domaine du cinéma d'archive, commencé en janvier '99, a eu lieu en même temps que la restriction de l'activité de notre cinémathèque à une seule salle de projection. Les changements ont visé la structure du répertoire, la programmation de films, le développement des activités connexes aux projections (c'est à dire galas, expositions, colloques), et, en plus, une importante amélioration du fonctionnement du cinéma même. Les 52.130 \$US dépensés en 1999 pour notre salle de cinéma se matérialisent dans l'acquisition d'un vidéo-projecteur performant, la construction d'une symèse permanente pour les expositions, les travaux - constructions et aménagement intérieur.

Spectateurs – 48.902 (25372 en 1998).

Projections - 1.388 ( 1242 en 1998).

Films - 838 (parmi eux 33 titres présentés en première vision.

- Parmi les manifestations connexes aux projections, on peut mentionner le succès des expositions « Le néoréalisme italien », « Ion Popescu Gopo - dix années après sa mort » ; le colloque « Les femmes par leurs films », les symposiums « Du néoréalisme à Dogma '95 : postérité et actualité d'un programme esthétique » et «Oeuvres novateurs de Murnau à Wenders », des galas dédiés aux cinéastes roumains ; des premières de films documentaires (in memoriam George Constantin) et des lancements de livres (« L'histoire critique du film roumain contemporain », « Le monde magique d'Andrei Serban », « Des interviews oubliés » par V. Sava, A. Menta et E. Sirbu)
- Pour la publication mensuelle de notre Cinémathèque *CINESEMNAL* (tirage de 3000 exemplaires), on a déposé des efforts pour la rendre plus utile aux abonnés, d'obtenir une apparition régulière et de la rendre plus attractive (sur la couverture de tous les numéros il y a des dessins de Ion Popescu Gopo).
- Au 31 décembre 1999 la Cinémathèque avait **3.126 abonnés** (2.138 pendant la saison cinématographique).

• **RELATIONS INTERNATIONALES**

- Le principal but de nos Archives dans le domaine des relations internationales a été de reprendre les contacts professionnels constants avec la FIAF et avec nos collègues des autres archives. La présence du directeur général Bujor Ripeanu, au Congrès FIAF et à la réunion d'ACE de Madrid a

constitué l'occasion de renouveler les relations avec des collègues (relations établies dans les années '60 – '70) et d'établir de nouveaux contacts professionnels. Les demandes et les offres de publications et de films, nos démarches et les réponses aux demandes des tiers concernant des informations scientifiques n'ont pas toujours eu un résultat. Mais les premiers pas ont été faits avec les cinémathèques de Rome, Bruxelles, Prague, Lausanne, Madrid, Budapest, Paris, Jérusalem, Lisbonne.

- Un résultat significatif dans nos relations internationales a été l'appui reçu de la part des Archives de CNC et de Michelle Aubert personnellement ainsi que l'expertise que Daniel Rosais, spécialiste à Bois d'Arcy, en mission en Roumanie, a effectuée pour nos archives sur les problèmes les plus délicats de la préservation.
- En ce qui concerne les activités de restauration, l'accès au programme audiovisuel de l'Union Latine nous permet d'envisager une première réussite : le reconditionnement (surtout la piste sonore) d'un film classique roumain, *O noapte furtunoasa* de Jean Georgescu (1942), qui après cette opération, sera sous-titré et présenté dans les programmes de l'Union.
- D'une réelle utilité pour notre activité et pour nos relations internationales ont été les visites de nos collaborateurs aux cinémathèques de Paris, Madrid, Bois d'Arcy, Athènes, leur présence aux Festivals Internationaux de Toronto, Salonique et Mannheim ainsi que les visites à la Cinémathèque Roumaine de Christian Dimitriu, senior administrator de la FIAF – Bruxelles, Giacomo Gambetti (écrivain et historien de film), Sergio Germani et Mila Lazic (critiques et historiens de film – Alpe Adria Festival – Trieste), Sylvie Jaeckel (Université of West – Bristol). Bujor T. Ripeanu, historien de film et archiviste, a participé aux « Assises de la Mémoire Audiovisuelle et Cinématographique Paneuroméditerranéenne » (Athènes – modérateur), à la table ronde sur les problèmes de la préservation dans les cinémathèques des pays membres de l'Union Latine (Paris – rapporteur) et au Colloque « Red Archives » (Paris) sur les problèmes de l'utilisation des documents cinématographiques existant dans les pays ex-communistes.
- Quelques programmes thématiques de la Cinémathèque ont été réalisés en collaboration avec des représentances diplomatiques, services culturels et instituts étrangers de culture à Bucarest (l'Institut Italien de Culture, l'Institut Goethe, l'Institut Tchèque, l'Institut Slovaque, les Services culturels de l'Ambassade de France, de la Bélorussie, de la Pologne, de la Finlande) qui nous ont fourni des films, des suggestions répertoriales ou des matériaux pour des expositions.
- Les Archives Nationales de Films ont pris part à la réalisation du programme de film roumain du Festival AlpeAdria Cinema de Trieste (Italie) où l'on a envoyé des films des metteurs en scène Lucian Pintilie, Liviu Ciulei, Alexandru Tatos, ainsi que du matériel documentaire pour la réalisation du catalogue du festival.
- Des renseignements filmographiques ou de la documentation ont été fournis aux collègues de Bruxelles, Jérusalem, Prague, Londres.

**Hungarian Film Institute**  
**Annual Report, 1999**

1. In exchange for restored prints of some Hungarian feature films, the Hungarian Film Institute acquired some classics missing from its collection or present in incomplete or non-tinted version only (e.g. *La Chute de la Maison Usher*, *The Big Sleep*, *La Regle du Jeu*, *Das Kabinett des Dr. Caligari*). In addition some further nitrate prints of pre-war Hungarian features could be obtained from the USA. How to apply to foreign productions the decree on legal deposit, being in force since March, 1998, in Hungary, has been discussed with most of the local distributors, but the agreements reached have not been implemented yet.
2. In the field of preservation and restoration many problems had to be overcome as the costs kept on increasing also last year and the older the source material the more expensive the restoration. Our main restoration project in 1999 was an early Hungarian feature, *Mire megvénülünk* (*Till We Grow Old*) which is supposed to be finished in the first half of 2000. As we have always put a special emphasis on preserving and restoring our national non-fiction collection, last year the unique tinted newsreels of 1918-19 were restored. A specially interesting restoration of 1999 was the transformation of two 9,5mm Hungarian amateur fiction films from the thirties into 35mm format.
3. The filling up of our specially designed data-base which covers both our film and other collections slowed down a bit since a new, more practical soft-ware has been developed with a more active participation of those working with it. As to research, a comprehensive lexicon of the Hungarian cinema was prepared, ready to be published in 2000 if we manage to find the necessary financial means.
4. The cinema of the Hungarian Film Institute, *Örökmozgó Filmmúzeum*, had three public screenings a day as always and showed about 70-80 different titles a month. In 1999 three non-public morning screenings were added on Monday, Tuesday and Wednesday for the elderly with season tickets. Fortunately, schools showed an ever increasing interest in exclusive film programs held in our cinema for their pupils or students. The traditionally good cooperation with the various cultural institutions in Budapest resulted in many special events (e.g. retrospectives of Bresson, Cocteau, Chabrol, Varda with the Institut Français, that of Greta with Pro Helvetia, new German films and German avantgarde with the Goethe Institut, new Austrian cinema with the Österreichisches Kulturinstitut, new Brazilian, Mexican, Spanish, Portuguese, Israeli and Belgian cinema with the embassies concerned). As before, the cooperation with other film archives (BFI, Gosfilmofond, etc.) was vital in organizing our Third Film Heritage Festival last September which focused on Hitchcock and Franciska Gaál, a formerly very popular Hungarian actress starring in German and some American films. The archives introduced to the Hungarian public by this festival were the one in Brussels and the two in Frankfurt, with respective guests from all the three. Two films (*Den polulunia* and *Rane*) were brought into distribution in Hungary and two exhibitions (one about

Franciska Gaál in our cinema, the other about the Hungarian cinema in Frankfurt) were organized by the Hungarian Film Institute last year.

In addition to our traditional Film Year Book, a monography on early American cinema (*Az amerikai némafilm* by Ferenc Kömlidi) and a revised new edition of the Hungarian filmography from the beginning to 1998 were published by the Institute which was also co-publisher of a directory on Hungarian film directors in three languages (English, French, Hungarian). A new CD-Rom on the recent Hungarian cinema was brought out on the occasion of the Frankfurt Book Fair which focused on Hungary last year.

5. Although the Hungarian Film Institute is a national public collection, not more than one third of its budget is directly financed by the state. As before, we made great efforts to increase state support last year as well. As cultural expenses are usually cut this fight becomes more and more difficult, still it seems to be the only way of survival for the archive.

6. Our traditionally good relations with FIAF and its member-archives were further developed by the fact that the director of the Hungarian Film Institute, Vera Gyürey became a member of the Executive Committee. We could participate in the festivals in Bologna and in Pordedone (in the former even with new restorations) and were honoured to be invited to the MULTIFAOL project. International relations, especially with other archives, remain vital in every activity of ours.

FUNDACION  
CINEMATECA ARGENTINA

Federación Internacional de  
Archivos de Films (F.I.A.F.)



## ANNUAL REPORT 1999

When at the end of 1991, one of the buildings used to store part of the films collapsed many of them were damaged by dust. At the time we discussed the problem with some FIAF colleagues, however we were unable to achieve a solution that successfully clean the films without running a risk of damaging the material. Therefore the cleaning process was done by hand. Kodak tried to experiment in some new way but at last they gave up.

The lack of an adequate technology, has urged our Technical Department to develop a piece of equipment capable to do it. The head of our Department was devoted to the research, innumerable hours of work and a great deal of imagination to come up with this equipment working piece by piece to finally build the machine within the Cinemateca. Testing was finalized in 1998 and in 1999 hundred of copies were processed in both 16 and 35 mm.

All improvements to the cleaning machine and the products used for the process, together with labor costs demanded an important investment on our behalf, considering that our means were not enough. Moreover, our 1999 budget was also affected by new cans that were imported; the consumption of Protec to avoid the vinegar syndrome. Another fact affecting our budget was storage costs for the thousand of cans that were being held in Customs for a period of over 8 months due to Kodak's mistake when shipping the merchandise.

1999 it was not a good year in general. The social situation, the high percentage of unemployment and the Government cuts on educational and cultural matters, had a big impact. We had to manage with our own income which has been low. Coincidentally, we celebrated our 50<sup>th</sup> anniversary last October. Despite the situation of the country, that was also being felt by us, we wanted to keep the same energy and effort level we always had, ever since David Francis and Wolfgang Klauke came to visit the Cinemateca over twenty years ago.

Our relationship with other Cinematecas has been very close, in Europe as well as in Latinoamérica. We kept exchanging information and films, whenever possible. Customs is always a problem, even when things come from the Mercosur. Embassies are the best way we have to overcome these inconveniences, and we have to admit that they were in most cases very cooperative with us, such is the case, just to name a few, of the Bolivian, Mexican, Spanish, Portuguese, French, Norwegian and Chinese Embassies. Our colleagues from these countries as well as the Foreign Cultural Institutes have helped a great deal. I would like to quote a few, such as the Instituto de Cooperación Iberoamericana (ICI), Instituto Camões of Portugal and Goethe Institut.

Daily screenings seem to run smoothly. This is an important public service that helps promote the kind of films that is not seen in other theatres, and in many cases we are pioneers in promoting certain cinematographies such as those from Iran, Japan, China and Taiwan.

Among the different programs offered in 1999, the films from Shohei Imamura (Japan); from Croatia; Bolivia, organized by Pedro Suzs from Cinemateca Boliviana, and the visit of film maker Paolo Agazzi. A retrospective devoted to Hans-Jurgen Syberberg who visited Buenos Aires. We also presented a program organized by the Argentinian branch of Fipresci; Taiwanese films, with Tsai Ming-liang among the directors. Spanish Women Directors, and among those better known, a retrospective devoted to Robert Bresson with some of his unreleased films in Argentina. Retrospective Arturo Ripstein; Brazilian films; Marion Hansel and Divas Italianas, with beautifully restored copies sent by the Cineteca del Comune de Bologna along with 3 musicians and professor Giacomo Manzoli who presented a different film each day.

Paulina Fernández Jurado attended the FIAF Congress in Madrid.

Buenos Aires, February 2000



وزارة الثقافة  
Ministry Of Culture



المركز القومي للسينما  
EGYPTIAN FILM CENTRE

رئيس المركز

National Fiaf Report of National film archive for 1999.

1) Acquisitions of the year 1999 :-

J In 1999 National film archive acquired :-

- 29 titles of Long Feature films
- 11 titles of Documentary and short films
- 23 titles of News Reels

\* The total number of films acquired by National film archive is 1649

\* National film archive acquired 156 posters , 128 stills and 13 book ( cinema files )

2) Cataloguing and Documentation :-

Cataloguing of 120 of Feature films

3) Progress and problems in the field of preservation and restoration

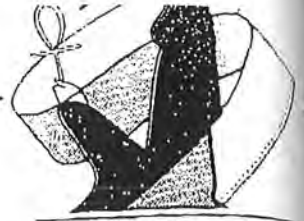
\* The preservation work in National film archive continued steadily through the year, though it is still in developing stage .

\* We made manual restoration for these negative reels but the problem always recures .

\* National film archive is looking forward to adapt any means of technology recommended by any member of the fiaf .

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وزارة الثقافة  
Ministry Of Culture



المركز القومي للسينما  
EGYPTIAN FILM CENTRE

رئيس المركز

- 2 -

4) Publication :-

National film center has published eleven books and in addition two books in 1999 .

Cinema files 12 :- Comedy and Singing in The Egyptian Film  
First part : The Comedians in the Egyptian cinema History  
By : Mahmoud Kasem  
Introduction : Prof. Dr. Madkour Thabet

Cinema files 13:- Comedy and Singing in The Egyptian Film .  
Second Part :- The Musical Scene Stars in the Egyptian Cinema History  
By : Mahmoud Kasem  
Introduction : Prof. Dr. Madkour Thabet

5) Outdoor Film Projections :-

National film Archive contributed with Festival administration in projecting the following :-

- \* Participating in the National festivals of feature films of 1999
- \* Participating in the ninth cairo International film festival for children of 1999 by projecting documentary films for children .
- \* Taking part in the fifth festival for feature films with documentary titles .
- \* Providing The television by documentary titles .
- \* Setting film projections for researching students .
- \* Projecting 15 films for the Arab world institute in paris .
- \* Projecting some performances for film critics .

Suzan Radwan  
Solice

Sincerely Yours

Kalub  
and

Prof. Dr. MOHAMED KAMEL EL KALUB  
President

SCREENSOUND AUSTRALIA - NATIONAL FILM AND SOUND ARCHIVE  
CANBERRA, AUSTRALIA

ACTIVITIES REPORT 1999

**INTRODUCTION**

Our 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 1999, the Archive acquired approximately 3,000 film titles. Original negatives and/or printing components acquired included the features: TRAPS (1993, d. Pauline Chan), PARADISE ROAD (d. Bruce Beresford), COSI and STONE (1974, d. Sandy Harbutt); the documentaries: THIS TIME NEXT TIME (1990, d. Robin de Crespigny); MEN AND THEIR SHEDS (1996, d. James Manch); and the short films: YEAH MOSTAFA (1993, d. Alexandra Higson); SONGS OF THE IMMIGRANT BRIDE (1995, d. Jill Carter-Hansen)

A tinted and toned print of the restored Frank Hurley film SOUTH (1998) was given to the Archive by the BFI as part of the exchange initiated by the repatriation of a large collection of British nitrate films in 1994 and 1997.

**2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION**

Commissioning of the Archive's new technical facilities was successfully completed during the first quarter of 1999, including installation of a DEBRIE TAI 35mm wet gate step optical printer and Sondor "Chase" archival modified sound dubber. A total of 129,926 feet of film was copied to polyester base film in support of preservation programs for acetate and nitrate film.

Acid Detection strip testing was carried out on 3,000 perforated magnetic films to identify those items requiring urgent copying. Affected recordings are to be reproduced on the Sondor "Chase" dubber which has modifications to facilitate replay of recordings with shrinkage and base deterioration. They are then transferred to 1/4" magnetic audio tape with timecode as a preservation copy. Incidence of vinegar syndrome in acetate based magnetic sound recordings was identified in our previous sample testing as the most significant risk currently affecting our film collection.

Film Services staff provided advice and assistance, including AD strip testing and a basic condition survey, to the major production house "Crawfords Australia" in relation to their large collection of films, containing master copies of Australian television drama and comedy productions. Staff in Film Services have been participating with staff from the Australian Institute of Aboriginal and Torres Straight Islander Studies in a program of skill sharing and staff exchange.

### 3. CATALOGUING, DOCUMENTATION AND RESEARCH

#### Cataloguing

Areas of the Archive's recorded sound collection were targeted for cataloguing and publication in 1999.

#### Accessioning

In accessioning film, 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 the film is prepared for storage. In 1999 around 4000 reels of film were accessioned, including features, short films, documentaries, cinema advertisements and home movies.

#### Documentation

The structure for managing the Documentation Collection within the Archive changed significantly during the year, with access services being separated from acquisition, accessioning/cataloguing and collection management functions. Increased staffing will result in increased productivity for documentation, particularly in the areas of acquisition and data entry.

While active acquisition was slower this year due to these and other changes within the archive, there were some significant acquisitions. These include the receipt of over 500 film and television scripts from the Australian Writers Guild, and a collection of scripts and production files for a number of 1970s and 1980s feature films and telemovies from a major producer.

Over 5000 digitised stills were made available on the website, in June 1999, through the on-line catalogue of archive holdings. We plan to digitise, and add to the website, around 1000 lobby cards in 2000.

#### Research

Development of a methodology for quantitative assessment of colour dye fade, to be implemented in planned assessment of ScreenSound's colour film collection in 2000.

Artificial ageing techniques were used to produce a test film for evaluation of the capability of modern telecine transports to safely handle shrunken archival film material.

Ongoing research is proceeding into digital video format stability and suitability for various functions, including evaluation of compounding effects of digital CODECS, media stability testing and quality evaluation of ScreenSound's new digital betacam equipment.

#### Access to the Collection

The Archive responded to 7,000 requests for film and video collection materials during 1999 an increase of 15%. Requests for joint screening programs also increased. Clients continued to access collection material of over 13,600 videos and 600 CD's on-site for no charge in the Archive's library. Films, videos and sound recordings can be accessed at the Archive's offices in Canberra, Sydney and Melbourne, and at Access Centres in Adelaide, Brisbane, Hobart and Perth.

### 4. FILM SCREENINGS

#### Film Screenings

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

- *The Flicks* - 49 films and 16 laser discs screened as part of the Archive's in-house screening program.

- *The Reel McCoy* - program including meet-the-director and guest speaker nights held every two weeks.
- *Melbourne International Film Festival* - screening of new print of *SOUTH* (Hurley).
- *Auckland, Dunedin and Wellington Film Festivals, New Zealand* - screening of BFI restored print of *South* (1998) filmed by Frank Hurley in 1914-1916 during the Ernest Shackleton expedition to Antarctica - originally released as *In the Grip of Polar Ice* (1917) and then *Endurance* (1933).
- *Brisbane International Film Festival* - centenary screening of 35mm print of 1899 Australian *Lumiere* footage. The stretched print was made from negatives struck by the Centre Nationale de Cinematographie, Bois D'Arcy, in 1988. The original nitrate films ran at speeds that varied between 12 fps and 16 fps and the stretch printing enables the film to be screened in conventional theatres.
- *Australian High Commission, Singapore* - screening of new Director's Cut of *Picnic at Hanging Rock* (1975).
- *Singapore International Film Festival - The Year of Living Dangerously* (1982) introduced by director, Peter Weir.
- *Cineteca di Bologna, Italy* - Peter Weir retrospective screening *Homesdale* (1971), *Incredible Floridas* (1972), *Cars That Ate Paris* (1974), *The Last Wave* (1977), *The Plumber* (1979) and *The Year of Living Dangerously* (1982).
- *Araluen Centre, Alice Springs, Australia - A Town Like Alice* re-enactment of premiere screening in Alice Springs in 1956, director Jack Lee and actors Virginia McKenna and Vincent Ball attended as special guests.
- *Noosa Film Festival* - screening of *Waiting* (1991), *Puberty Blues* (1981) and *Sunday Too Far Away* (1975).
- *Goat Island Film Festival, Sydney* - nine films screened - *Summer City* (1977), *Monkey Grip* (1982), *Starstruck* (1982), *The Chant of Jimmie Blacksmith* (1978), *They're a Weird Mob* (1965), *Forty Thousand Horsemen* (1940), *The Siege of Pinchgut* (1959), *Caddie* (1976) and *My Brilliant Career* (1979).
- *The Flying Doctor* (1936) was screened at George Eastman House in June.
- Archival film gems (approx. 5 minutes each) were screened regularly at the commercial cinema complexes managed by Hoyts in Sydney and Melbourne.

#### Exhibitions

- *Radio Daze* (Examples of Australian radios and radio programs)
- *Home Movies : Australian Stories* as told through amateur movies (equipment and movies)
- *Charles Chauvel: Risk Taker, Movie Maker* (travelling exhibition)
- *Ned Kelly : Australian films made through the century about the story of a bushranger.*

The Archive's **Travelling Film and Sound Show** visited a number of regional centres telling the story of the history of the Australian film and sound recording industries in an entertaining format to some 16,000 people.

**Educational presentations** were made to 42,000 school students (12 years old) and teachers on themes related to the history of the Australian film, television, radio and sound recordings industries. The presentations are entertaining as well as educational.

#### Publications

The Archive produced compilation video tapes of early films, including *Redex Car Trials* and *Beautiful Bondi*, and *The Ballets Russes*, and a CD on Australian Bebop and rock and roll music.

## 5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The Archive is a semi-autonomous organisation within the Federal Department of Communications, Information Technology and the Arts. Total expenditure for the financial year ended 30 June 1999 was US\$9,103,000, including US\$7,971,000 from Government appropriation and US\$1,132,000 from revenue generated.

## 6. INTERNATIONAL RELATIONS

ScreenSound undertook the transfer of 8 historic films from the collection of the Fiji Ministry of Information to video tape on a commercial basis.

George Eastman House contracted ScreenSound to copy their collection of audio oral history recordings of US film identities. Copies are being made of each recording on CD-R, Cassette and 1/4" audio tape.

Video and Telecine Services Manager Joe Kelly attended the 1999 AMIA conference and participated in a panel discussion on the impact of digital video technology on moving image archiving. Deputy Director Ray Edmondson attended planning sessions and executive meetings of SEAPAVAA, and the SEAPAVAA conference in Kuala Lumpur. Cornel Platzer represented the Archive at IASA. Mark Nizette travelled to archives in the Pacific region on a fact finding mission for UNESCO.

We were visited by colleagues from the Hong Kong Film Archive, UCLA Film and TV Archive and the New Zealand Film Archive (as part of their Last Film Search), the Public Records Office of Hong Kong and the State Archives Administration of China, headed by its Director-General Mr Mao.

The restoration and copying program for RTM (Radio Television Malaysia) began in June. The program is to restore and copy 200 tapes (2 inch quad tapes) to Betacam SP.

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

### Accommodation

- The second phase of the Government funded major construction project, refurbishment of the existing heritage building continued in 1999. This will contain the Archive's access centre, theatre, exhibition and education activities.

### Web Sites

ScreenSound Australia conducted a major redevelopment of its website [www.screensound.gov.au](http://www.screensound.gov.au) achieving finalist status in Australia's annual national internet industry awards. The redevelopment includes access to a text-based online database of the Archive's collection containing some 360,000 items, as well as 5,400 digitised images from our Australian stills collection. A detailed technical glossary of audiovisual archival terms will be added to the site shortly followed by an online advisory service for the public on audiovisual preservation and collection protection issues.

### Restoration of The Sentimental Bloke (1919)

Using components from George Eastman House (US version) and the Archive (Australian version) the optical stretch printing and assembling to work print stage of the film was completed.

### 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 1999.

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

**ANNUAL REPORT-1999**

**1. ACQUISITION OF YEAR 1999**

In 1999, Bangladesh Film Archive acquired 9 new titles. The total number of film acquired by Bangladesh Film Archive so far is 1662. Out of the acquisition of 1999, 8 were full length feature films and 1 documentary.

These 8 full length feature films and documentary were donated by local film makers and private organizations.

Bangladesh Film Archive acquired 114 books, magazines and journals on films, 570 stills and 568 posters in 1999. With this acquisition total number of books and films related documents now stands at 48,531.

**2. PROGRESS AND PROBLEMS IN 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. Some new air collars have been purchased & installed in the film vaults. Some new dehumidifiers have also been installed in the film vaults.

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 & other necessary information.

Film vaults of Bangladesh Film Archive do not have any space to accommodate more films. 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 Cataloguing Commission Rules are being followed in cataloguing and documentation work. Bangladesh Film Archive has no research wing. But it helps outside researchers and film makers during the year with books, films and other materials.

### 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.

Bangladesh Television also telecast strips of our 24 films in its programs in 1999.



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 1999-2000 is 5.68 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.

6. **INTERNATIONAL RELATIONS (FIAF AND OTHERS):**

Bangladesh Film Archive is keeping constant liasion with other FIAF member archives as well as FIAF Headquarters in order to develop exchange Programes, 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 organization is necessary.

7. **SPECIAL EVENTS, OTHER ACHIEVEMENTS OR DIFFICULTIES:**

The most important events during the year 1999 were the celebration of Independent day and Victory day of Bangladesh, by the Bangladesh Film Archive.

*Hafiza Akhter*

5.4.00

(HAFIZA AKHTER)  
DIRECTOR-GENERAL



## Irish Film Archive. Annual Report 1999.

### 1. Acquisitions of the year.

In 1999 13 collections were acquired by the Irish Film Archive totalling 310 cans of amateur and feature films. The 2 most important acquisitions were the film collection of the Irish Defence Forces and collection of film from Abbey Film Distributors, which closed down their film distribution centre in 1999. The military collection included official army film and amateur material that had been collected by the army's archivists. Of special interest were a number of Irish nitrate films in this collection and also two Russian films '**Russian Salad**' and '**One day in Soviet Russia**'. The Abbey Collection provided the Archive with many Irish feature films of the 1980's including '**Eat the Peach**', '**The Field**' and '**DA**'.

Both John Boorman and Neil Jordan continued their support of the Archive adding copies of '**Excalibur**' and '**Company of Wolves**' respectively to the film collection.

Finally in November the Irish Film Board presented the Archive with a number of recent feature films and documentaries that the Board had sponsored, these included '**Ordinary Decent Criminal**' and '**Dancing at Lughnasa**'.

### 2. Progress and Problems in the field of preservation.

During the year 15,000 cans of film were checked for vinegar syndrome by the staff of the Archive and infected cans were removed from the collection. These films will be copied in the near future. In addition all collections entering the Archive are now checked for vinegar syndrome. At the same time 2094 films were re-canned in new cans,

As the Archive has no nitrate storage facilities, nitrate film is sent to London. During the summer it was possible to have processed a nitrate film from the Irish Defence Forces Collection '**Dublin by Night**', a film confiscated during World War II by the Irish Authorities.

A Disaster Plan has now been prepared for the Archive to protect the collections in the case of an emergency.

**3. Cataloguing, documentation and research.**

A collection audit and conservation audit was carried out on the film collection from June to December 1999. During this period all cans were accounted for and this information was then entered onto the Archives database. This was a major undertaking and involved all the staff of the Archive.

**4. Film showings, exhibitions and publications.**

The Archive continued showing one programme every month in the Irish Film Centre Cinemas. Highlights of the year included a tribute to the late Lord Killanin, the screening of two Irish films of the English documentary film director Philip Donnelan and a screening of the BFI re-conditioned film 'South', the 1919 film of the Antarctic expedition led by Irish born Ernest Shackleton.

In July the Archive screened 'Willy Reilly and his Colleen Bawn' a 1919 silent film with a new score composed by Bernard Reilly. The screening was held outdoors to an audience of 500 people with an accompanying orchestra.

**5. Budgetary Matters, relations with governmental authorities.**

The Arts Council continued to provide funding for the Archive. There was no Irish Film Ball this year but it is hoped to re-launch it in 2000 as in the past the ball has generated substantial revenue for film preservation.

The Heritage Council of Ireland provided a grant to purchase AD strips from America which were used in checking for Vinegar Syndrome.

## Irish Film Archive.

Page 3.



### 6. International Relations.

Throughout the year non-commercial film festivals requesting Irish Films were facilitated by the Archive including festivals in Milwaukee, Boston, Montreal, Berkeley, New York and Seattle.

In August Lar Joye attended a archiving film course at the University of East Anglia in Norwich, England.

Meetings of the UK Film Archive Forum were regularly attended.

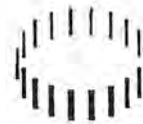
### 7. Other news and events.

During 1999 there were continued discussions with the Department of Arts, Heritage, Gaeltacht and the Islands, who has responsibility for both film and archival matters, in relation to legal deposit. A agreement will be signed during early 2000 designating the Archive as the repository in Ireland for film material.

Lar Joye was appointed as the new Head of Archive in February 1999,

Lar Joye,  
Head of Archive,  
January 2000.

## 1. Acquisitions in 1999 (selection)



deutsches  
filmmuseum  
frankfurt am main

## Film Archive

- Approx. 250 film reels of American movies and documentary films from the stock of the US-Army, 16mm, original version
- Enlargement of the Nikolaus-Schilling/Visual-Film-collection by 4 prints
- Additions to the film collection of the Diehl Brothers: negatives
- Additions of the „KJF-Archive (Kinder- und Jugendfilm Zentrum) in the Deutsches Filmmuseum“: 70 copies (16mm)
- Release prints, negatives and sound material of 18 films of the film-maker Paul Schnabel
- Acquisition of films by and about Sergej Eisenstein (collection Heimo Bachstein)
- Deposit of a number of films by the documentary film producer Dr. Egon Priemel
- Taking over of the complete archive of the film-maker Eugen Schuhmacher, specialized in animal and nature films: release prints, negatives etc.
- Deposit of films about and produced in Frankfurt am Main from the property of the Fritz Possmann family
- Acquisition of a print of SICILIA! (Straub/Huillet)
- Deposit of all negatives of BLACK CAT WHITE CAT (Emir Kusturica, 1998/99)
- Deposit of film of various Hessian film-makers
- Co-edition of the archive catalogue „Tausend Titel“ („A Thousand Titles“) (CD-ROM) including films from the „KJF-Archive in the Deutsches Filmmuseum“
- Additional deposit from Pandora (film distributors)

## Non-Film-Archives

- Deposit of props from Romuald Karmakar's movie MANILA (1999)
- Acquisition of a collection of sound tracks from the 1950s to 1960s, approx. 4,000 records
- Taking over of the estate of Luggi Waldleitner (german filmproducer), second part delivery: documents, photographs, correspondence, furniture and film awards
- Taking over of the estate of Eugen Schuhmacher, a film-maker specialized in animal and nature films: documents, correspondence
- Acquisition of an extensive collection concerning/regarding Sergej Eisenstein [books, photographs and posters]
- Acquisition of Hans Richter's „Study of Rhythmus“ (sketch from 1923)
- Donation of Heinz Rühmann's Jaguar XJ 6
- Additions to the Kurt-Hoffmann-collection [set photographs, film awards, director's chair]
- Additions to our photographic, poster-, programme- and publicity-broschüre-collections
- As well as: loans of records, support of research, requests of reproductions, support of publications and film productions

## Library

- In September 1999, the registration of the books of the museum in the OPAC has been completed.

## 2. Progress and Problems in the field of preservation

Completion of the restoration of the Lotte Reiniger-Film DIE ABENTEUER DES PRINZEN ACHMED

## 3. Cataloguing, documentation and research

The archive's databases, created in 1992 and realised in a local area network provides subdatabases according to the museums collection: Films, stills, posters, filmequipment, programmes, graphic collection, paper material, set and costume designs, objects (props etc.), scripts, pressbooks, collections, music and the Artur Brauner-archive (CCC). Over 70.000 records were created in the subdatabases and over 55.000 records are available in a filmographic database, which provides on one hand a reference list for the archive's database and which has been used on the other hand for several publications (in cooperation with Deutscher Kinematheksverbund: German Filmography). Until 1997 imagefiles were recorded with a Laserdiskplayer. In 1998 a powerful Microsoft NT-Serversystem with 3 sequential mirrored servers and 25 workstations were based, therefore imagefiles are digitally recorded on harddisk or CD-ROM. In 1999 the archive's database were ported from a UNIX-system to MS Access 8.0/SQL. The new relational database system has a keyrole for the upcoming internet services.

## 4. Film Showings (selection)

Festival Africa Alive V; Portrait: Al Pacino (1); Hommage a Jean-Claude Carriere (2); Das Braun von Agfacolor; Mickey Mouse in Germany; Neuere Restaurierungen großer Filmarchive: *Nicola Mazzanti* (Cineteca di Bologna); Icelandic Filmfestival; Porträt: Al Pacino; three rarities of D.W. Griffith; John Ford; a selection of his films(12); Hommage to Romy Schneider; Laterna-magica-performances; Greek film festival; Woody Allen in the 90<sup>th</sup>; Hommage a Fanny Ardant; Hommage for the Marx Brothers; New Arabic cinema; Cineclub Latinoamericano: Columbia; In memoriam Stanley Kubrick; New Mexican cinema; Hommage a Jacques Becker; Canadian Eccentric: Guy Maddin; Films from Hungary; New Brasilian cinema; Children in the Holocaust; New Cinema from Argentina; Portrait: John Turturro; Goethe-Films; Apokalypse 2000; Festival of 70-mm-Films; Sohrab Shahid Saless; Action, Action... 10 Jahre Fall der Mauer; Hommage of Götz George; Verso Sud 5 – New Italian cinema;

## 5. Exhibitions in 1999 (selection)

- When Mickey Mouse came to Germany  
Exhibition/Movie series
- Exhibition of Photographs from and about Africa [Cordula Kropke  
(photographs), Kerstin Kilanowski (caption)]
- Romy Schneider  
Exhibition/Movie series
- On the Occasion of Lotte Reiniger's 100th birthday
- Faces - Scenes - Impressions: Photographies by Li Erben  
Exhibition/Catalogue
- Gerhard Fieber - Cartoons for Cinema, Press & TV
- Film posters and photographs from Hungary
- Götz George. Profession: Actor  
Exhibition/Movie series  
(Cooperation with the Filmmuseum Düsseldorf)
- Costume Design Helmut Holger

## 6. Publications

Silke Hartmann/Hans-Peter Reichmann: Gesichter - Szenen - Impressionen:  
Fotografien von Li Erben / Visages - Scènes - Impressions: Photographies de Li  
Erben, 86 pages, 193 illustrations

## Changes in staff

After a long illness, Dr. Kitty Vincke, head of the cinema, died December 2<sup>nd</sup>.

Hans-Peter Reichmann, former and present head of the archives, has become deputy director, aswell. Thomas Worschech is the head of the film- and technical archives. Beate Dannhorn is now responsible for the photo-archive.

## ANNUAL REPORT 1999

### Celebration of DIF's 50<sup>th</sup> anniversary

In 1999, Deutsches Filminstitut celebrated its 50<sup>th</sup> anniversary. On that occasion, an illustrated brochure of 44 pages was published. This brochure informs about the 50 years' history of DIF, its today's fields of activity, working methods and offered services.

The exhibition „Forbidden Pictures“ being a part of a large research project of DIF concerning film censorship was first shown in the German Film Museum, Frankfurt/Main, on the occasion of DIF's 50<sup>th</sup> anniversary and will be shown in May/June 2000 in the Bauhaus-University, Weimar. Other stations will be Munich, Vienna and Potsdam (February 2<sup>nd</sup> to March 18<sup>th</sup>, 2001).

A publication as well as a retrospective of some representative films concerned by the stills are actually in preparation.

The conference „Remember. The Visualisation of Holocaust in the Films of the German Postwar Societies.“ from 2<sup>nd</sup> to 4<sup>th</sup> of December, 1999 in Frankfurt/Main, in which about 50 specialist academics participated, was also a part of the anniversary celebrations. The event was at the same time the annual working conference of the project „Cinematographie of the Holocaust“ of the Fritz Bauer Institute, Frankfurt and CineGraph, Hamburg. In late summer 2000, a volume on the conference will be published.

### Projects

#### CD-ROM „Die deutschen Filme“

Under the direction of DIF, a working team produced the CD-ROM „Die deutschen Filme“, which is now available via DIF at a price of EU 27,-- plus postage and packing cost. The CD-ROM contains two data banks: 1. Defi: basic data of all German films produced between 1895 and 1998; 2. Top 100: detailed filmographies, contents and critics on the 100 most important German films as well as 2659 photos of the archives of all institutions united in the Deutscher Kinematheksverbund.

#### Preparation of the Film Festival „Go East“

In April 2001, the festival of the Central and East European film will first take place in Wiesbaden. Its concept differs from the one of other festivals, and it is planned not only a competition of new productions, but also workshops and a symposium for the critical reflection of certain conflicts in historical films, which are of current interest (national stereotypes, friendship and enmity between nations).



## Film Archive

### Acquisitions:

- ANNA BOLEYN (reconstructed version), 35 mm print
- TAGEBUCH EINER VERLORENEN (reconstructed version), 35 mm print
- DIE PIKANTEN HISTÖRCHEN SEINER EXZELLENZ, 35 mm print
- several German comedies of the Eighties

### Conservation / Duplication

- IM BANNE DER MADONNA (DER BILDSCHNITZER VOM WALSERTAL), 35 mm print
- DER BLAUE ENGEL, 35 mm print
- DER VERLORENE, 35 mm print
- DER HERR AUF BESTELLUNG, 35 mm print
- ES TUT SICH WAS UM MITTERNACHT, 35 mm print
- 100 JAHRE LEITZ, 35 mm print
- short films, total length 8900 m
- Leica collection, 2500 m

### Support of Events:

(advisory service and lending of film copies)

Film series and single events of the culture office of the City of Wiesbaden; Cinematheque Karlsruhe: Retrospective of Erich Kästner; Cinematheque Cologne: Films on the exhibition „War of Destruction - Crimes of the Wehrmacht“; OPEN AIR CINEMA in Wiesbaden, Reisinger Anlagen; FESTIVAL CINEMA D'ALES - ITINERANCES, Ales (France); GAGA? First film festival on handicapped people in films; FESTIVAL INTERNATIONAL DU FILM DE LA ROCHELLE, Paris; JOHANN-STRAUSS-RETRO, Austrian Theatre Museum, Vienna; 15. BONNER SOMMERKINO; CINEGRAPH Congress, Hamburg; IL CINEMA RITROVATO 1999, Bologna; LA BIENNALE DI VENEZIA; NEDERLANDS FILM FEST, Utrecht; LONDON FESTIVAL; SEOUL CYBER FILM FESTIVAL, Coreia; XIV. FILM VIDEO MONITOR, Gorizia; Nora Gregor-Retro; Stiftung Deutsche Kinemathek, Berlin: Gustav Gründgens serie; Philipps University, Marburg: Ruttmann Symposium

Assistance was given to the following FIAF archives: Amsterdam, Bologna, Budapest, Jerusalem, Lissabon, London, Ljubljana, Luxemburg, Mexico, Munich, Stockholm, Tel Aviv and Toulouse.

### Events of the Caligari Cinema, Wiesbaden

DIF presents; Great Moments of Film History; Dostojewski in the Film; Roberto Benigni; Silent Movie and Music; J.W. von Goethe (in cooperation with the „Wiesbadener Büchertage“); News of past Masters; In Memoriam Stanley Kubrick; Jean Gabin; Charles Chaplin; Erich Kästner's 100<sup>th</sup> Anniversary; Films XXL; Cartoons; Generation X; Music Film Festival (05<sup>th</sup> to 07<sup>th</sup> March, 2000); 50 Years FSK; Publicity Film Night; Laurel & Hardy

### Lending:

The following Goethe Institutes lended out films for retrospectives: Brussels, Moscow, Paris, Rotterdam, Sao Paulo, S. Petersburg, Tokyo, Warszawa and Thessaloniki.

All German FIAF partners regularly lended out films from the DIF.

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**Documentation and Information Dept.****Expansion of our Collection**Collection of Photos:

from distributors	
b/w photos	859
slides	1674
coloured photos	813

Collection of posters:

Supplementation by 510 posters.

Since January 2000, DIF takes inventory of its voluminous film poster collection and also takes photographs of it. The collection contains posters from 1910 till today. For taking inventory of the collection and its cataloguing in a data bank, DIF obtains financial support by means of job-creating measures for a period of 24 months.

Library:

Supplementation by 381 titles.

German Filmography:

Registration of German film productions (also for future continuation of the „Deutsche Filmografie“).

Text Archive:

382 press books of new released films.

Film Periodicals:

In addition to the actual volumes, the collection of film periodicals could be supplemented by eight volumes of „Reichsfilmbblatt“ from 1922 to 1929.

**Partial Estates and Collections**Holdings of Filmlandpresse Munich (bookshop and publishing company)

The holdings have been sighted. After having been compared with the DIF's library holdings, a list of all books to be sold by the DIF will be published in the internet.

**Projects in Internet**Internet Website

The internet website actually contains 2500 pages with more than 800 photos and more than 6000 pages of digitalised documents. The main topic is the presentation of research projects (project of the Deutsche Forschungsgemeinschaft / German Research Foundation) on film censorship, Learning and Information System on Film History), film scientific information as well as the systematical extension of filmographies and biographies. An integration of the existing data base as well as a more effective interlocking with traditional working processes for a better work flow is actually in preparation.

Censorship Project

From January to end of June 2000, DIF continues the project „Publication of the Decisions of the Film-Oberprüfstelle Berlin 1920-1938“ financed by the DFG. In addition to the found judgements of the film censorship, the decisions on the advertising censorship (photos/posters) will be published in the web. In order to make the censorship procedure understandable as a discursive phenomena, the applications for revocation will be digitalised - those documents on account of which the Oberprüfstelle was involved in contentious cases.

When this project will be finished, it is planned to publish the edition together with censored film excerpts on a CD-ROM.

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Learning and Information System on Film History

The works in cooperation with the Frankfurt University financed the by means of the program „HessenMedia“ of the state of Hesse will be finished in March 2000. The essays of the students having collected the films of the Federal Republic of Germany which from their point of view are the most important ones regarding social history, are actually in preparation for the Internet Website and combined with several hundred photos.

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## ANNUAL REPORT 1999

### 1. *Acquisitions of the year*

During the year a total of 53 fiction films were acquired from various sources: 7 features and 46 shorts, mainly on 35mm and 16mm format (most of the films are Italian, the other ones are American, German and French).

We have received, as a donation, 17 Italian nitrates (all shorts) from the Bundesarchiv-Filmarchiv of Koblenz, from RAI, Triest, and from a private collector. We have also received from the Sveriges Television, in cooperation with George Eastman House, 3500 reels of nitrate prints (95% newsreels, 5% fiction).

### 2. *Progress in the field of preservation*

The following films were restored during the year:

CUORI SENZA FRONTIERE (Lux Film, 1950) by Luigi Zampa in cooperation with the Cineteca Nazionale, Rome and Ripley's Film, Rome.

L'ORFANELLA DI MESSINA (Ambrosio, 1909) in cooperation with the Stiftung Deutsche Kinemathek, Berlin.

DAS SCHICKSAL DERER VON HABSBURG (Leo Film/Essem Film) by Rolf Raffée in cooperation with FilmArchiv Austria, Wien and Paolo Venier Collection, Triest.

### 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 370 requests for research (by phone, fax, E:mail and mail) and 493 features and shorts (70 abroad) have been loaned for research or

cultural purposes.

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

#### 4. *Film Showings-Exhibitions-Publications*

##### *FILM SHOWINGS*

Contemporary films and restored prints from various sources and prints from our archive were screened inside the Gemona theatre and open air, for a total of 50 screenings seen by about 6500 people.

##### *EXHIBITIONS*

David Robinson's exhibition at the 19th Pordenone Silent Film Festival on VITTORIO ZANCANARO AND HIS POLITEAMA (Sacile).

FRIULI & CINEMA, coproduced with Cinemazero, in the new exhibitions space LA GALLERIA DELLA CINETECA in Gemona (Summer 99)

I CICLOPI DI GIULIO CADERINI (La Galleria della Cineteca, Gemona) Winter 1999

##### *PUBLICATIONS*

- 1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1999: No. 65, 184 pages, ill.
- 2) IL RAGGIO VERDE, quarterly newsletter of the Cineteca del Friuli
- 3) CD "LA SENTINELLA DELLA PATRIA", coproduced with Cinemazero, score of the silent film made in Friuli in 1927.
- 4) IL CINEMATOGRAFO DI ROBERT BRESSON: LA BELLEZZA DELLO SGUARDO, edited by Luciano De Giusti, 62 pages, ill., copublished by Cinemazero, Centro Espressioni Cinematografiche and Cineteca del Friuli.
- 5) LUIS BUÑUEL: L'OCCHIO ANARCHICO DEL CINEMA, edited by Giulia Cane, Giorgio Placereani, Valentina Cordelli, Fabiano Rosso, 120 pages, ill., copublished by Cinemazero, Centro Espressioni Cinematografiche and Cineteca del Friuli.

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

- 1) 18TH PORDENONE SILENT FILM FESTIVAL CATALOGUE /LE GIORNATE DEL CINEMA MUTO 1999 CATALOGO, 156 pages, in Italian and English.
- 2) 18TH PORDENONE SILENT FILM FESTIVAL PROGRAMME/LE GIORNATE DEL CINEMA MUTO 1999: CALENDARIO, 36 pages, in Italian and English.
- 3) 18TH PORDENONE SILENT FILM FESTIVAL, TEATRO ZANCANARO, SACILE, OCTOBER 9-16, 1999. Booklet about the festival and the town of Sacile, 16 pages, ill. In English.
- 4) THE GRIFFITH PROJECT, Volume 1, 2 and 3 (Films produced in 1907-1909), edited by Paolo Cherchi Usai, 208 + 198 + 190 pages, in English. Published in cooperation with BFI.
- 5) NORDIC EXPLORATIONS: FILM BEFORE 1930 edited by John Fullerton and Jan Olsson. A catalogue to accompany the Nordic programme at the Pordenone Film Festival 1999, published in association with John Libbey and Stockholm Studies in Cinema, 280 pages, ill., in English

##### 5. *Budgetary matters*

The Cineteca del Friuli is a private, non-profit institution with grants from Ministero della Cultura, Regione Friuli-Venezia Giulia, Provincia di Udine, Comune di Gemona. Its annual budget (not including the budget of the Pordenone festival) is approximately 500,000 US\$.

##### 6. *International relations*

In 1999 our representatives visited the following archives:

Academy Film Archive, Beverly Hills  
 Archives du Film du Centre National de la Cinématographie, Bois d'Arcy  
 Cinemateket-Svenska Filminstitutet, Stockholm  
 Danish Film Institut, Kobenhavn  
 Honk Kong Film Archive  
 La Cinémathèque française, Paris  
 Magyar Filmintezet, FilmArchivum, Budapest  
 Museum of Modern Art, New York  
 National Film and Television Archive, London  
 Norsk Filminstitut, Oslo

Slovenska Kinoteka, Ljubljana  
Suomen-Elukova-arkisto, Helsinki  
UCLA Film and Television Archive, Los Angeles  
Yugoslovenska Kinoteka, Beograd

Many of the FIAF archives and 700 people (most of them foreigner) including historians, collectors and journalists attended the 18th Pordenone Silent Film Festival (9-16 October, 1999).

## ANNUAL REPORT APRIL 1998 - MARCH 1999

## SCOTTISH FILM AND TELEVISION ARCHIVE, Glasgow

Acquisitions

In the year under review 320 titles were accepted into the collection. Notable amongst these are BOTHWELLHAUGH 1962 - 65 an inhabitant's record of the last three years of a mining village prior to clearance and demolition for a new motorway network. The discovery of the film has led to a television documentary on the history of the village and its mine with the production team's extensive interviews with former inhabitants being deposited with the Archive. Deposits included the company archive of Pelicula Films established in the 1960's and the private film collection of Margery Kennedy Fraser during her work in the 1930's song collecting in the outer isles.

133 hours of broadcast production in Gaelic was received for preservation and 284 hours recorded off air for access.

Preservation

The Archive's preservation strategy is based on the twin elements of preservation by duplication and by optimum long term storage conditions.

A major development in our preservation capabilities was the opening in March 1999 of new purpose designed vaults for preservation master and original materials. This new facility provides high quality environmentally controlled storage for 22,000 units of celluloid and magnetic stock and dramatically improves the condition of our collection.

In the year under review 25,800 feet of safety film affected by vinegar syndrome were duped for preservation. Most of this was magnetic sound track from 1960's/70's broadcast productions. Deterioration of acetic materials continues to be the major problem for the archive and a priority for the duplicating programme.

Special preservation projects included the restoration of FAIR COUNTY OF AYR (1949) and both silent and sound versions of Jenny Gilbertson's 'story documentary' THE RUGGED ISLAND (1933/34) the latter in collaboration with the NFTVA in London.



### Cataloguing, documentation and research

Over 400 non-fiction titles were shotlisted and indexed. Work began on a project to digitise extracts from the complete filmography of Films of Scotland 1938 - 1984 for a national educational and community access resource database. This project is due for completion in 1999/2000.

Work continued on providing web access to the catalogue database for the higher education network Arts and Humanities Database.

Funding from the UK's Heritage Lottery fund has been secured to create a national Scottish Archives Network. As one of 42 participating Scottish archives the SFTA will be working towards computerising the archival listing of its manuscript and textual records of Scottish Film Council (1933 - 1997) and the collections of private records of cinema and production organisations and personnel to the International Standards of Archival Description (ISAD -G). The project is set to last 3 years.

### Screenings

New prints of the film maker Murray Grigor's art documentaries were made for his retrospectives at the 1999 Montreal Film Festival and during Glasgow's year as European City of Architecture.

The Archive's restored print SEAWARDS THE GREAT SHIPS (1960) was screened at MOMA in New York as part of a season on classic British documentaries.

The restored print of THE RUGGED ISLAND (1933, silent version) was premiered at the MacRobert Film Theatre in January 1999 accompanied by a specially produced programme dossier on its director Jenny Gilbertson, protegee of John Grierson.

The Archive released for sale on VHS videotape eight titles from the collection in two series "Treasures from the Archive" and "Films of Scotland". Included in this release is ERISKAY (1935) earliest surviving Gaelic language film and the restored THE RUGGED ISLAND (1934).

The highlight of the year was the exciting opportunity to present the programme *Scottish Reels* at the Pordenone Silent Film Festival - a retrospective of feature and actuality material reflecting the stereotype and the factual film record of 'scottishness' in silent cinema. The Archive was proud to receive a Festival medal in recognition of a small archive's achievements and would like to acknowledge the support of FIAF colleagues in proving access to prints for screening. a catalogue containing an account of film production in Scotland in the silent era was published to accompany the programme.

The Access Service received 907 enquiries and 988 titles were presented for reference and for viewings. Help in kind from Grampian Television allowed for the transfer to broadcast standard Beta SP tape for access over 40 hours worth of material.

#### Budgetary matters

The Archive was successful in its bid to the UK Heritage Lottery Fund for a grant of £377,000 towards a three year cataloguing and access project, to commence July 1999.

Capital funding for the construction of new vaults was contributed by the parent body Scottish Screen and the Scottish Office (UK Government department). From July 1999 applications for funding will be dealt with directly by the new Scottish Parliament, established July 1999.

The Archive acknowledges the generous financial support of Robert G Dickson for the Pordenone project and the Pilgrim Trust, Mickel Fund, the Gordon Fraser Charitable Trust and North Lanarkshire Council for preservation and access projects.

#### Farewells

It was with sadness that we noted the demise of Marion Taylor, John Grierson's sister in 1998. The Curator had conducted an oral history interview with her in 1996 and in 1998 continued this programme of oral recordings with Kay Mander, director of *HIGHLAND DOCTOR* (1944) and other wartime documentaries.

## CINEMATECA DE CUBA INFORME DE ACTIVIDADES – 1999

Durante 1999 los esfuerzos fundamentales de la Cinemateca de Cuba estuvieron dirigidos a la culminación de los trabajos en el Archivo Fílmico con el propósito fundamental de realizar una mejor preservación de nuestro patrimonio filmico. En estos momentos, además del remozamiento de las bóvedas existentes, contamos con bóvedas nuevas climatizadas en los límites viables y con equipos de deshumificación además de haber obtenido 2 moviolas de segunda mano e instalar equipos de computación para facilitar el trabajo del área de catalogación.

Aún no contamos con los recursos suficientes para remozar y climatizar la bóveda en que se encuentra casi todo el patrimonio extranjero, pues una parte del mismo ya se trasladó a las nuevas bóvedas a que hicimos referencia. Debemos señalar que la Cinemateca de Cuba fue condecorada con la Medalla *José Manuel Valdés Rodríguez*, otorgada por la Universidad de La Habana a diferentes personalidades e instituciones por sus aportes a la cultura nacional.

### **Departamento de Conservación y Catalogación**

Se reanuda el trabajo del departamento de catalogación, una vez terminado el remozamiento del Archivo Fílmico. Este departamento continúa prestando servicios a la Productora ICAIC a los trabajos de preparación del Festival del Nuevo Cine Latinoamericano y a las coproducciones que se realizaron durante el año.

### **Departamento de Documentación y secciones de Biblioteca, Hemeroteca y Automatización**

Adquisición de libros y catálogos: 102 ejemplares. Por no poseer divisas para pagar suscripciones hemos dejado de comprar publicaciones periódicas, sin embargo, continuamos recibiendo *Rosebud* (Canarias), *Nitrato de Plata* (México), *Pantalla y Enfoque* (Chile), *Encuadre* (Venezuela) y *La gran ilusión* (Perú). Como poseemos CD-Room, continuamos aprovechando la información multimedia de los índices FIAF, Cinemania y otros de diferentes cinematecas. La biblioteca se encuentra clasificada y estamos realizando la colocación de marbetes en dependencia de esta clasificación. Se continúa el procesamiento de la iconoteca y su consiguiente automatización informativa.

Bases de datos propias: 1 con libros editados en Cuba y en el extranjero, sobre cine cubano, con síntesis de contenido, y 1 con fichas técnicas y toda la

información referente a cineastas y cine cubano desde 1906 hasta 1959 y el producido por el ICAIC. En ambas continuamos trabajando en la actualidad. Se continúa actualizando los premios de cine cubano y se mantiene al día la guía temática. Se está elaborando una nueva base sobre cine cubano con mas información que incluye criticas, biofilmografías, carteles de cine, etc., a la que tendrá acceso todo el ICAIC gracias a la red ya instalada y se proyecta su acceso a través de Internet.

### **Cine Cubano.**

Se continuó la automatización del *Catálogo General de Cine Cubano*, agregando los años 1998-1999. Se actualizó la *Guía Temática del Cine Cubano Producción ICAIC*, agregando los años 1998-1999. Se revisa y automatiza la información sobre los premios y distinciones nacionales e internacionales obtenidos por la producción del ICAIC 1960-1999. Continúa la atención a un número considerable de consultantes nacionales y extranjeros en sus trabajos de investigación y de tesis de grado. Se trabajó en la información para la retrospectiva de cine cubano presentada en la sala Charles Chaplin de la Cinemateca de Cuba, que se extendió todo el año 1999 y enero del 2000, con motivo del 40 Aniversario de la fundación del ICAIC. Se organizó toda la documentación y seleccionó la iconografía para la presentación de varias muestras de cine cubano en el extranjero. La especialista de cine cubano María Eulalia Douglas recibió la Distinción por la Cultura Nacional, creada por el Consejo de Estado y otorgada por el Ministerio de Cultura a las personas que han realizado un trabajo destacado en el desarrollo. Para un mejor ajuste del trabajo de las áreas de Cine Cubano y Cine Latinoamericano, se realizó un cambio entre los especialistas. Se incorpora al trabajo de cine cubano la especialista Sara Vega que atendía el área de latinoamérica por haber estado realizando en los últimos años investigaciones sobre el cine nacional y pasa a cine latinoamericano el especialista Pedro Ortega por trabajar desde hace varios años, prestando servicios en la Oficina del Festival del Nuevo Cine Latinoamericano.

### **Cine Latinoamericano**

Procesamiento de la información: Se continúa trabajando en todo el proceso de reunir y procesar la información sobre el área (recortes de prensa, artículos aparecidos en revistas, periódicos, catálogos, etc). Se continúa además enriqueciendo el archivo fotográfico tanto de filmes como de personalidades. Se incrementó la información referente a personalidades del área al procesar

información referente a las personalidades que constituyeron el jurado del XXI Festival del Nuevo Cine Latinoamericano. Se continuó el trabajo de procesamiento de la información de temas generales por países. Todo este proceso de recuperación de la información se ha llevado a cabo también en el video aunque poseemos menos datos con referencia a estos últimos.

Investigación: Durante todo este año se continúa la labor de investigación a propósito de los orígenes y el trabajo en la cartelística que ha acompañado al cine en nuestro país a lo largo de cien años con vistas a la recuperación y conservación de los carteles de cine y crear toda la base para la realización de un catálogo razonado de afiches cubanos. Además se investigó en temas de cine cubano. Los noticiarios cinematográficos, La literatura y el cine, entre otros con el propósito de conformar un libro a propósito de nuestra cinematografía. A propósito de la gráfica cinematográfica se convocó al concurso Nuevos carteles de cine cubano sobre importantes filmes cubanos de todos los tiempos y se realizó una exposición en la Galería del cine Charles Chaplin en la que fueron expuestos los nuevos carteles conjuntamente con otros realizados con anterioridad. Se prepararon conferencias sobre cine cubano para un ciclo ofrecido en Italia a propósito de una muestra de filmes en las ciudades de Prato y Pistoia.

### **Cine europeo y norteamericano**

Se continúa actualizando la información sobre esta área. Se han abierto 32 nuevos expedientes de películas y 35 nuevos expedientes de personalidades. Se han procesado 115 revistas con el objetivo de incluir la información aparecida en las mismas en los expedientes correspondientes. Durante el año se atendieron 78 consultantes a los que se les prestó información, consultoría y se les orientó en trabajos de tesis y de curso. El especialista del área impartió conferencias en la Cineteca de Monterrey, México, en temas de interés sobre programación, catalogación, conservación, bibliotecología. Colaboró con un ensayo sobre los extranjeros en el cine cubano para el libro de próxima publicación *Coordenadas de Cine Cubano* y preparó una conferencia sobre el neorrealismo italiano en noviembre en Palma de Mallorca

### **Publicaciones.**

Continúan en espera de publicación el *Catálogo de Cine Cubano* de María Eulalia Douglas, *El cine soviético de principio a fin* de Zoia Barash y *Coordenadas de Cine Cubano* de un grupo de especialistas de nuestra cinemateca y de críticos y analistas.

## Programación

Mantenemos la programación en el cine *Chaplin* y en la sala de video *Charlot* con los resultados siguientes: *Chaplin* 1403 proyecciones con 52 325 espectadores y *Charlot* 523 proyecciones con 11 053 visitantes. Atendemos además la *Sala Glauber Rocha* de la *Fundación del Nuevo Cine Latinoamericano* y la sala de la Universidad de La Habana, el *Teatro Nacional* y colaboramos con la sala de la *Escuela Internacional de Cine de San Antonio de los Baños*. Se realizó en coordinación con la Alianza Francesa el Festival de Cine Francés y una Semana de Cine Europeo coordinada por el programador de la Cinemateca de Cuba con las diferentes embajadas radicadas en nuestro país.

La programación de la cinemateca en las capitales de provincias continúa interrumpida por la afectación que sufren las copias de cinemateca debidas a las dificultades en su transportación.

## VIETNAM FILM INSTITUTE

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22 February 2000

### INTERNATIONAL FEDERATION OF FILM ARCHIVES (FIAF)

Secretariat  
Rue Defacqz 1  
B-1000 Brussels  
Belgium

#### ANNUAL REPORT OF YEAR 1999

1. ACQUISITIONS OF THE YEAR
  - 5 titles of feature film
  - 72 reels of animated cartoon
  - 110 reels of science-documentary
  - 46 scripts of feature film
  - 240 stills of feature film
  - 365 archive stills
  - Over 10,000 newspaper clippings on Vietnam film
  - A number of new film footage on Vietnam war
  - 127 reels of Vietnam archive film returned by Swedish Film Institute
  - 6 issues of various periodicals
  
2. FILM PRESERVATION
  - Brief checking made to the film storage vaults for sorting out those films having affected vinegar syndrome.
  - Selection of old films and have them transferred into video tapes and discs, easy for archiving and exploitation on new and modern machinery/equipment.
  - Replacement of wrapping for those archive film contained in old plastic bags.
  - Periodical repair and re-packaging for 12,000 film reels (over 3,000m long).
  - Using plastic bags and Ray-molecule chemical for preservation of 14,000 film reels upon their technical treatment.
  - Film preservation facilities have been frequently checked and adjusted accordingly to ensure of 24 hour-per-day operation in absolute safety.
  
3. CATALOGUING, DOCUMENTATION & RESEARCH
  - New making of 122 records.
  - 210 cards made for searching film scripts and film wordings.
  - Key-in archive data for the sake of on-line management of archive films.

- Arrangement for 48 batches of visitors to Vietnam Film Institute (VFI) for research of film documentation.
- A seminar on Vietnam feature film was held on the 40th Anniversary of Vietnam Feature Film.

#### 4. FILM SHOWING and PUBLICATIONS

- a) Film showings for 300,000 batches of viewer including :
- French archive films.
  - Vietnam archive films.
  - Film showings made on big national holidays.
  - Film showing for Club Federation of UNESCO Vietnam.
  - Film showings for students from various universities.
- b) Publications of following book titles :
- "Anecdote of Film Funny Stories"
  - "Summary Record of Vietnam Feature Film"
  - Periodical magazine "Today Movie" issue out on monthly basis.
  - A book titled "As for socialisation of Vietnam Film" is under finalisation for printing.
  - 2 other books titled "Directors of Vietnam Documentary" and " Summary Record of Film Press and Criticism" are under publication.

#### 5. INTERNATIONAL RELATIONS

- Participation in SEAPAVAA Annual Congress held in Kuala Lumpur, Malaysia.
- Taking over 127 reels of Vietnam archive film returned by Swedish Film Institute.
- Joining Asian-Pacific Film Festival held in Bangkok, Thailand.
- Signing and development of cooperation programme with PROGRESS Film-Verleih (in Germany) for archive, preservation and access of Vietnam archive film.
- Participation in seminar "Soldier-Reporter in the Vietnam War" took place in Berlin, Germany.
- Keep in touch and in every effort taking part in main activities initiated by FIAF and SEAPAVAA.

For and on behalf of  
VIETNAM FILM INSTITUTE



Prof. Tran Luan Kim  
Director



SUOMEN ELOKUVA-ARKISTO  
FINNISH FILM ARCHIVE  
HELSINKI, FINLAND

## ACTIVITIES REPORT 1999

### 1. ACQUISITIONS OF THE YEAR

This year the domestic film unit of the Finnish Film Archive received 50 deposits including 38 prints of Finnish feature films, 681 prints of Finnish short films, and the pre-print material of 19 feature films and 985 short films (including the advertising spots). The legal deposit percentage of Finnish films was decreasing, we could not create enough contacts with the producers.

The foreign film unit accepted 33 deposits which consisted of 443 prints of foreign feature films, 23 prints of foreign short films and 285 trailers. Voluntary foreign film depositing appear to be over 90 % of the 1999 releases, so all serious importers are favourable to our archive. Acquisitions of the year were in fact double the yearly releases which means that the importers won't soon have any films older than five years.

A special deposit was acquired as the Chinese Embassy film department was closed. In its archiving we will get help from the language department of Helsinki University. Other large deposits were made by Kamras Film, UIP and Columbia TriStar Egmont.

Acquisitions of the video unit consisted of 88 deposits of which 946 cassettes were statutory free exemplars and the total amount of cassettes acquired was 2 790. Our video collection has now a total of 31 088 tapes or cassettes.

The software PrettyLib was introduced into the library and information services. The book library acquired 550 new book titles. 157 periodicals were subscribed to or received as complimentary copies. The library has now ca. 21 000 books and pamphlets, 675 titles of periodicals and 40 315 clipping files.

5 500 photos were deposited in the photography collection. The amount consists of 2 280 stills and negatives of 150 domestic films and 3 260 stills of 100 foreign films.

The document unit received 400 domestic and 700 foreign film scripts or dialogue lists. Film posters were also deposited: 20 posters of 5 domestic films and 3 200 posters of 800 foreign films. The digitalisation of Finnish film posters was initiated.

27 deposits of various items were accepted for the museum collection, which has now a total of approximately 7000 items.

## 2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

34 828 metres of nitrate material was transferred to the safety stock and 23 940 metres of acetate film was processed. The metres consist of 7 domestic feature films and 177 short films and documentaries. Our goal is to duplicate the last 600 nitrate newsreels in the next few years.

As an experiment, 700 metres of foreign film material from the early 1900's was also transferred to the safety stock. Repatriating information was exchanged with a couple of FIAF members and this will continue.

## 3. CATALOGUING, DOCUMENTATION AND RESEARCH

This year was of great importance considering *Tenho*, our cataloguing database. Much emphasis was put on developing the system to make the most of it in all our units.

The new intranet database system was brought into use in the beginning of the year and since that all the cataloguing of film and other material has been made within the new system. About 6 600 new movie records and 12 000 new film or video material records were created in the database. Also various kinds of text documents – such as content descriptions and program sheets - can now be attached to the database.

The checking and correcting of the information in the database was continued - and still is. The earlier database conversion caused a huge amount of duplicate records, which are being removed from the system by a special combining method.

A new order and invoice system for the client service was brought into use.

We also started to plan the combining of the cataloguing of the film museum artifacts with the film database. 3 400 objects of the estimated 7000 were catalogued by the end of the year.

## 4. FILM PROGRAMMING, EXHIBITIONS AND PUBLICATIONS

### PROGRAMMING

There were 844 screenings of 464 different films at the archive's cinema Orion in Helsinki. The total attendance was 41 296, and the average attendance per screening 49.2. There were also 154 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere and Turku).

The major themes of programming in Helsinki were:

SPRING SEASON: Roberto Rossellini, Hitchcock Centenary, Tribute to Suomi-Filmi, The Family Cassavetes, Chekhov on the Screen, Pushkin Bicentennial, Bogart Centenary, Jeune Cinéma Français à la Cahiers du Cinéma, Carte blanche à Peter von Bagh, Horror, Tex Avery and Chuck Jones, Three Times Juha.

SUMMER SEASON: Martin Scorsese, The Female Stars of France, Rauni Mollberg, Monty Python and Terry Gilliam, Filmed Classics of Literature, Quentin Tarantino, Federico Fellini.

AUTUMN SEASON: The Golden Age of Comedy, Mozart on the Screen, William Shakespeare, Fritz Lang in Germany, Mikko Niskanen, Carte blanche à Matti Suurpää, The Ruins of Yugoslavia, Documentary and Non-Fiction, New Italian Cinema, Cyberpunk, André Téchiné, Robert Altman, Millennium, The Modern Jewish Experience, Russian Classics, Louis Malle, Treasures of the Finnish Film Archive, Jacques Tati, Chaplin's Mutual Comedies.

Among the guests presenting special themes were: Mr. Adriano Aprà (Rossellini), Mr. Frédéric Strauss (Jeune Cinéma Français), Mr. Charles Barr (Hitchcock), Mr. Stefan Drössler (Lang), Messrs. Silvio Soldini, Francesco Bono and Piero Spila and Ms. Licia Maglietta (New Italian Cinema).

A state-of-the-art electronic subtitling system was installed in the Orion cinema. The cinema was also equipped with digital sound (SRD Dolby Digital and Surround EX).

Our archive had a big share in planning and collecting material for several film festivals such as the Tampere International Short Film Festival, the Finnish Film Festival in Turku and the Midnight Film Festival in Sodankylä.

## EXHIBITIONS

Two exhibitions were exposed at the archive's gallery:

- *Posters of Italian cinema*
- *Risto Orko 100 years*, a poster exhibition in honor of the Finnish director Risto Orko

We also started to select photos and artifacts for three exhibitions which will be part of the archive's share in *Helsinki 2000 European City of Culture* projects.

## PUBLICATIONS

*Suomen kansallisfilmografia 8* [The Finnish National Filmography, part 8] edited by Kari Uusitalo & alii. This 664-page book covers the years 1971-1980 of Finnish feature film production.

Also the planning to create a multimedia of the whole Finnish National Filmography was started.

*"Pääosassa Suomen kansa". Suomi-Filmi ja Suomen Filmiteollisuus kansallisen elokuvan rakentajina 1933-1939* ["Starring: The Finnish People" – the production companies Suomi-Filmi and Suomen Filmiteollisuus as builders of Finnish national cinema in 1933-1939] by Kimmo Laine. This doctoral thesis studies the rise of the idea of national cinema in Finland in the 1930's.

*Tuska ja hurmio. Mikko Niskanen ja hänen elokuvansa* [Agony and ecstasy. Mikko Niskanen and his films] by Sakari Toiviainen. The book explores the life and movies of the granted Finnish director Mikko Niskanen.

The archive's 40 years anniversary publication *Filmin tähden: Suomen elokuva-arkisto 40 vuotta* [For the sake of the film] was brought into our Internet site [www.sea.fi](http://www.sea.fi).

#### 4. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The archive is financed by the Ministry of Education. In 1999, the total budget of the archive was 2.475.222 Euros including money for salaries and other costs. There were 48 permanent employees in the archive this year.

#### 6. INTERNATIONAL RELATIONS

Films from our archive's domestic collection were shown abroad in several occasions. Cineteca Nacional of Mexico screened a series of Finnish film classics. Also in Rumania they showed a wide selection of Finnish film masterpieces. The *Glace et feu* event in Brussels showed films from our collection and in Rouen film festival there was a tribute to the Finnish director Valentin Vaala. Our collections were of good use also in the Finnish week of Florence, Italy, as well as in Moscow in an event devoted to films from Russia's neighbour countries. Finnish silent cinema was showcased with three high profile features and eight shorts as a part of the Nordic theme at *Le Giornate del Cinema Muto* in Sacile, Italy.

Copies from our collections were also lent to Germany, Spain, Kuwait, India, Kenia, France, Sweden and Norway for various occasions and events.

The FIAF Congress in Madrid, Spain, was attended by our archive director Matti Lukkarila, who also visited the Berlin Film Festival. Ms Satu Laaksonen participated in the Cannes Film Festival and visited Mexico as a guest of the Finnish film retrospective at Cineteca Nacional. *Il cinema ritrovato* in Bologna, Italy, was attended by Mr Antti Alanen. Nordic film was the main theme in *Le Giornate del Cinema Muto* in Sacile, Italy, which was attended by Mr Alanen and Mr Lauri Tykkyläinen. Mr Lukkarila, Mr Timo Muinonen and Ms Outi Heiskanen represented the Finnish Film Archive at the annual meeting of Nordic film archives, which took place in Reykjavik, Iceland. The second Conference on Euro-Mediterranean Cinematographic and Audiovisual Heritage in Athens, Greece, was attended by Mr Lukkarila. Mr Kimmo Laine participated in *Silents from Nordic and Baltic countries*, a summer school for researchers in Riga, Latvia.

#### 7. MISCELLANEOUS

A work group for the Film Museum was formed and the plans to establish the museum were completed. However, the realization of the plans is still unsure.

Our all storages are filled up to 90 % of their capacity. This means that the newest voluntary (=foreign) print deposits must have placed to our museum storage which has only an office climate. Negotiations have begun with the Ministry of Education to expand our Otaniemi archive vaults by 1000 square meters.

## Hong Kong Film Archive Annual Report 1999

### Introduction

The permanent archive building will be completed in April 2000 and opening of the archive is scheduled for Oct./Nov. 2000. The new building will have a net area of 7,200 sq. m. which will accommodate the facilities of: a cinema (117 seats); a resource centre; an exhibition hall; film laboratories and four individual environment-controlled film stores.

### Acquisition

2. In 1999, a total of 19,000 film related materials and 846 films were acquired. The Archive was constantly on the lookout for archive treasures that were not traceable locally. Efforts were made to repatriate around 737 Hong Kong films and 3,000 stills and handbills of the 50s to 70s from three Chinatown theatres in San Francisco, USA. Other major acquisitions included 3,000 scripts and posters from renowned director, TSUI Hark ; 1,000 film books from a veteran film editor, KWOK Keung; and 200 stills and scripts from the son of Mr. LI Seng-feng, a famous director in the 50s and 60s .

3. The collection of the Hong Kong Film Archive now comprises 3,500 film titles and 80,000 items of film related materials.

### Conservation

4. In 1999 the conservation staff continued to ensure the long-term survival and accessibility of the visual and aural contents of the Archive's collection.

5. The archive's film collection is now housed in a 3-storey barrack building

with climate-controlled facilities before it is moved to the permanent archive building in mid 2000.

6. The main areas of our conservation work covered seven major aspects, namely:

- 6.1 Collection management: physical format verification, technical identification, proper casing and storing, technical and statistical data entry – 906 titles completed.
- 6.2 Film preservation: repair, repackaging, cleaning, de-acidification with molecular sieves - 30,000 reels completed.
- 6.3 Film to digital format for access purpose: employing Flying Spot Telecine and download to Digital Betacam/Betacam SP Sony and VHS format – 519 titles completed.
- 6.4 Film duplication for screening purpose - 25 titles completed.
- 6.5 150 stills were digitally restored for exhibition and publication use.

### Cataloguing

7. The mammoth computerization project costing HK\$12 million (US\$1.54 million) was launched in 1998. Data conversion was the major task of the Cataloguing Unit in 1999. Important features of HORIZON, the information system adopted, include a bi-lingual (English and Chinese) multi-media cataloguing module which enables future on-line access to text and image materials.

8. To pave the way for a film resource centre in the permanent Archive, our librarians had acquired 6,341 volumes of books, 200 titles of periodicals plus a total of 6,979 items of audio-visual materials including audio tapes, CDs, CD ROMs, LDs and DVDs.

Programmes and Activities

9. a) Film Shows

The Archive organized two mini-retrospectives in 1999. In February, we presented "Chan Po-chu – The Princess of Movie Fans". Ms. Chan is one of the most popular actresses in the history of Hong Kong cinema and was crowned "the Princess of Movie Fans in the 60s". In September, another film retrospective, namely, "The Movie World of Tong Tik-sang" was held. Tong is one of Hong Kong's most outstanding librettists and playwrights in Cantonese opera, having written over 400 plays. 1999 marked the 40th anniversary of the death of Tong Tik-sang, ten of his most outstanding films were shown to commemorate this occasion. The above film retrospectives were shown together with mini-exhibitions in which precious artefacts, film stills and other film-related materials relating to Chan's and Tong's career were put together for public viewing.

b) Oral History Project

The Archive has now gathered over 170 video tapes on interviews with film personalities, of which 30 were made in 1999. Famous film stars like Yuen Biao, Sammo Hung and Michelle Yeoh were interviewed in 1999, among others. Their interviews were taped in Digital Video format for long-term preservation.

c) Exhibition

The Film Archive launched a large-scale exhibition in April 1999, which attracted warm reception from the local citizens as well as overseas visitors who came to participate in the Hong Kong International Film Festival. The exhibition was titled "The Making of Martial Arts Films – As Told by Filmmakers and Stars". The event was hailed as the reappearance of many veterans of our film industry, relating their memories through extracts of video interviews, from which we traced the development of Hong Kong martial arts films. The exhibition introduced the evolution of Hong Kong martial arts and kung fu films, personas and images of martial arts heroes, heroines as well as villains. We also mapped out the origin of martial arts direction and depicted scenes of some classic combats. The event attracted over 36,000 visitors.

Publications

10. The Film Archive had continued working on the publication of a series of "Hong Kong Filmography", detailing all film titles we could research so far on local film productions starting from the first Hong Kong film made in 1913. Following Volume I (1913 – 1941) and Volume II (1942 - 49), the Archive is working on the third Volume which will cover films made between 1950 - 52.

11. Our own Newsletter had been issued on a quarterly basis since November 1997. 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 distributed to overseas archives and all local film-related institutions and friends of the Archive.



### Budgetary Matters

12. Following the dissolution of the Provisional Urban Council in the new millennium, a new government department, the Leisure and Cultural Services Department, was formed to take up the amenity and cultural affairs in Hong Kong. Subsequently, the Hong Kong Film Archive became a member of this big family under the Heritage and Museums Division. Henceforth, funding for the Archive was derived from the central government starting 1 Jan. 2000. The budget for 1999 was around US\$1.98 million.

### International Relations

13. On overseas trips, our Manager(Acquisition), Ms Angela TONG attended the annual FIAF Congress in Madrid, Spain in April 2000. Our Assistant Librarian I, Miss Monique SHIU also visited the New Zealand's University of Canterbury Library in Christchurch, the Australian Film Television and Radio School Jerzy Toeplitz Library (AFTRS) in Sydney, the New Zealand Film Archive (NZFA) in Wellington, Screensound Australia in Canberra and the National Library of New Zealand in Wellington to study the operation of film libraries.

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**SINEMA – TV ENSTITÜSÜ ANNUAL REPORT 1999**


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In 1999, we added 14 original negatives and 4 positives into our archive.

This year, 39 national productions and 33 foreign films were telecined to Betacam and these were presented to the use of researchers and students.

Throughout the year many cinéastes, film-fans and companies from the industry donated their projectors, some technical equipments and documents related to the field for our cinema museum of which preparations have been continuing.

We were able to follow out the process of restoration of nitrate based films and transferring them into acetate base as long as we could find some money for that. This year, 15.000m film documents concerning the early years of the Turkish Republic were restored.

In addition, a copy for screening of national B/W production was sent to Strasbourg where a week of Turkish films were held.

As usual, the requirements for cinematografic documents of Tv channels, production firms and also educational and cultural foundations were met. 51 foundations consulted us for some information and some films and documents were ensured for 19 projects.

Besides, throughout the year, we worked on the restoration and classification of the technical equipments and paper materials which are planned to be exhibited in the cinema museum.

Our Institute participated in the Istanbul Film Festival held in April 1999 with 5 films and also in the Antalya Film Festival held in October 1999 with 1 film. Among our students, Bilge Ceylan's second feature film was awarded the 2<sup>nd</sup> prize, the best director and also got the Jury Special Award in Antalya Film Festival.

139 people with the purpose of research watched films in our Institute. On the occasion of "Representatives of a Tradition" which was held along with the 116<sup>th</sup> anniversary of the foundation of Mimar Sinan University, films of our teaching staff such as Lütfi Akad, Metin Erksan, İlhan Arakon, Memduh Ün, Duygu Saiiroilu, Nedim Otyam, Tevfik Ismailov were shown.

One of our teaching staff, Prof. Tevfik Ismailov prepared a book named "Cinema History of the New Turkish Republics" in three volumes.

This year, Prof. Richard Meyer from Ball State University, Department of Telecommunication and Head of Silent Film Festival visited our Institute. In addition, we had the chance of having Mrs. Julie Hardy from University of Central England in our Institute and discussing some cooperations with their department of Media.

On the occasion of 700<sup>th</sup> anniversary of the foundation of the Ottoman Empire, our Institute was assigned by the Office of Prime Minister to adapt the historical novel of our famous writer Kemal Tahir "Devlet Ana" into a film. Directing of the film was taken upon by Halit Refii, one of our teaching staff.

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### ANNUAL REPORT - 1999

All statistics refer to the year Jan. 1, 1999 - Dec. 31, 1999.

1.	<u>Acquisitions of the year 1999</u>	<u>Total collection</u>
prints:	2,287	26,137
titles:	1,046	13,796
film negatives:	12	3,432
videotapes:	1,702	23,702

#### Israeli Collection

-- Israeli institutions and companies that deposited films with the Archive:

Tel Aviv Cinematheque, Nachshon Films, Tabenkin Archives, Transfax Films, Shani Films, Kfar Maccabiah, Ghetto Fighters' House, Matalon Films, Ministry of Foreign Affairs, Sam Spiegel Film & TV School.

-- And numerous Israeli filmmakers:

Amos Gitai, Eitan Even, Renen Schorr, Aner Preminger, Yoram Kislef, Marek Rozenbaum, Michal Bat Adam, Jorge Gurewich, Ali Nasser, Assi Dayan, Mohammed Bakri.

Some of the more important additions on 35 mm. to the Israeli feature collection include:

ABBA GANUV II (THE SKIPPER II) \* AHAVAH ASURAH (THE DYBBUK AND THE HOLY APPLEFIELD) \* AHAVAH MIMABAT SHENI (LOVE AT SECOND GLANCE) \* AVANTI POPOLO \* BERLIN - YERUSHALAYIM (BERLIN-JERUSALEM) \* CHARLIE VE'CHETZI (CHARLIE AND A HALF) \* CHRONIKA SHEH AHAVAH (CHRONICLE OF LOVE) \* EDDIE KING \* GOLEM B'MA'AGAL (BLIND MAN'S BLUFF) \* KADOSH \* KESHER IR (URBAN FEEL) \* KIRKAS PALESTINE (CIRCUS PALESTINE) \* KLARA HAKEDOSHA (SAINT CLARA) \* MACHBOIM (HIDE AND SEEK) \* MAR BAUM (MR. BAUM) \* ME'EVER LE'YAM (ACROSS THE OCEAN) \* NEKAMATO SHEH YITZHAK FINKELSHEIN (THE REVENGE OF YITZHAK FINKELSTEIN) \* RESISIM (BURNING MEMORY) \* SADOT YERUKIM (GREENFIELDS) \* SMICHA CHESHMALIT (AN ELECTRIC BLANKET) \* SHVIL HACHALAV (MILKY WAY) \* SIPUREI TEL AVIV (TEL AVIV STORIES) \* SODOT MISHPACHAH (FAMILY SECRETS) \* TEL AVIV - BERLIN \* YOM YOM (DAY AFTER DAY)

And the following Israeli documentary films were received on film:

B'GLAL HAMILCHAMAH HAHU (DUE TO THAT WAR) \* MAH SH'RA'ITI B'HEVRON (WHAT I SAW IN HEBRON)

#### International collection

Local distribution representatives of European and American film companies 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:

AS GOOD AS IT GETS \* BITTER MOON \* BRASSED OFF \* BUGSY \* DEJA VU \* EVITA \* FISHER KING \* GHOSTBUSTERS \* HANA BI \* HUSBANDS AND WIVES \* ICE STORM \* KUNDAN \* LAST ACTION HERO \* LEGENDS OF THE FALL \* MRS. DALLOWAY \* MEN IN BLACK \* PHILADELPHIA \* REMAINS OF THE DAY \* SALAAM BOMBAY \* SCARLET LETTER \* SENSE AND SENSIBILITY \* SHADOWS AND FOG \* SILENCE OF THE LAMBS \* SLEEPLESS IN SEATTLE \* SMILLA'S SENSE OF SNOW \* STEEL MAGNOLIAS \* VELVET GOLDMINE \* VIE REVEE DES ANGES \* WHAT'S EATING GILBERT GRAPE

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 on 35 mm. film:

AVALON \* BESPOKE OVERCOAT \* HESTER STREET \* THE LONG WAY HOME \*  
MERMAIDS \* PRICE ABOVE RUBIES \* TORCH SONG TRILOGY \* WARSAW GHETTO

The Joan-Sourasky Constantiner Holocaust Multimedia Research Center, established two years ago, provides for film acquisition, cataloguing and preservation of films dealing with the Holocaust. The collection of this Center can be seen on our website. A new project has begun of digitizing many of the classics of Israeli film dealing with the Holocaust in the Archive collection.

2. Progress and problems in the field of preservation

During 1999, the Archive has completed its efforts in organizing and cataloguing the collection of Israeli film negatives. Negatives were examined, placed in new cans, organized on the shelf, and catalogued in a preliminary manner in the computer.

Some of the preservation negatives which were added to the collection this year:

ME'ACHOREI HASORAGIM (BEYOND THE WALLS) \* ACTORS

During 1999, we transferred hundreds of reels of nitrate film to digital format. This transfer included approximately 120 reels of documentary material shot in Palestine during the 1930s and 1940s (part of the Nathan Axelrod Carmel Collection) and dozens of reels shot during the Holocaust and the period immediately following. This transfer from nitrate also includes two feature films in Yiddish: THE VOICE OF ISRAEL and DER YIDDISHE NIGUN (JEWISH MELODY).

A film classic from 1946 Poland, UNZERE KINDER (OUR CHILDREN), directed by Natan Gross, was restored to its original length on videotape with the joint cooperation of CNC, Bois d'Arcy; National Center for Jewish Film, Boston; and Filmoteka Narodowa, Warsaw.

3. Cataloguing, documentation and research

Progress continues in cataloguing the archive collection on a computerized database program. The acquisition of a newly adapted program for the computerization of all of the collections is currently being undertaken.

Library -- The library is open to the public for research and study. More than 400 members of the public used the library for research this year -- including students, teachers, film critics and participants in our adult education courses.

During the past year, a major effort at binding the periodicals collection was undertaken in cooperation with other FIAF archives, which provided us with missing periodicals.

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

- Annually updated CD-ROMs for easy reference
- Collection of approximately 52,000 files of clippings from the Israeli and foreign press, covering cinema news and reviews in Hebrew and English
- 5,900 volumes (750 were added in 1999)
- 5,700 posters of Israeli and international cinema (600 were added in 1999)
- 10,000 stills (3,200 were added in 1999)
- 1,100 unpublished film scripts (100 were added in 1999)
- Historical documentation from Israeli film production and distribution companies (additions in 1999 were from companies such as: Gelfand, Nachshon, G.G.)
- Private collections of archival documents including scripts, letters and personal papers (in 1999, a major collection of film memorabilia of 1930s Germany was donated to the library).

#### 4. Film showings, exhibitions and publications

Approximately 2,500 screenings are provided annually at the Jerusalem Cinematheque.

##### Jerusalem Cinematheque - Evening Film Screenings for the Public

The Cinematheque offers five different film screenings every night of the week, all year round, seen by an audience of 250,000 persons annually. Membership in the Cinematheque rose significantly from 5,100 in 1998 to 7,000 members in 1999.

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

- **Retrospectives and tributes** - Antonio Banderas, Rob Reiner, Richard Gere, Paolo and Vittorio Taviani, Mircea Albulescu, Menachem Golan, David Perlov, Andy Warhol, Krzysztof Kieslowski, Woody Allen
- **Programs** - Showcase of Yiddish Films, Cinematic Variations on Live Classical Music, Berlin Berlin, Forty Years of the New Wave, Georgian Cinema, Memory and History, Rockcinema, Goethe into Film, The Films of the '90s, Based on Franz Kafka, Chinese Film Week, Israeli Documentaries, Romanian Cinema Week, French Film Noir, International Festival of Underwater Films, History of German Dance Theater, Welcome the Ski Season, "Stress" - a joint project of Israeli and Palestinian Cinema
- **Marathon Screenings** - In Love in London, A Bunch of British Losers, Sean Connery, Will Smith, Gwyneth Paltrow, Samuel L. Jackson, Brian De Palma
- **Mini-film festival** - "A Celebration of Jewish Film in Jerusalem," relating to Jewish culture, identity and unity, which provided an opportunity for the exchange of ideas and opinions dealing with contemporary Jewish issues.

##### 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.

**Peace Education** -- the department organized a three-week video seminar designed for a mixed group of Arab and Jewish teenagers which dealt with issues of self-identity. The seminar, entitled: "I Am, You Are -- Films Defining Identity," culminated in the production of four short documentary films.

**Adult Education Courses** - 8 year-long courses were offered; the new courses included, "Thank God for Making me a Woman -- Psychological and Cinematic Approaches," "Thinking Films - Philosophy and Cinema," "Literature and Cinema," "Holocaust and Cinema - Different National Perspectives."

**Special programs** - Adult education course on "Nature and Cinema" for emotionally-disabled adults; Workshops and seminars for children with serious learning disabilities; annual prize for the best films produced by high school students: the Wim van Leer Competition for Young Filmmakers.

#### 5. Budgetary matters, relations with governmental authorities

During the year 1999, governmental allocations comprised more than 20% of our income. These monies were received from two major governmental authorities: the Ministry of Education and the Jerusalem Municipality. The monies from the Ministry of Education were allotted via an internal decision-making process of the ministry.

This is changing as a new cinema law has been approved by the Knesset. Beginning with the year 2000, all allocations in the field of film will be part of the ongoing national government budget, which will cover allocations for film production, film preservation and film festivals. Until a public council is established to create policy in allocating these funds among all the major film institutions, there will continue to exist a tremendous amount of uncertainty in the ongoing nature of our governmental support.

During the past year, a new three-way agreement was signed between three major foundations which will now function jointly in supporting our work. These foundations have agreed to a joint ongoing commitment of \$800,000 per year for a ten-year period. This new agreement provides us with greater financial security and with longterm planning capability.

## 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.

The following FIAF members participated in our 1999 Program of Binding of Periodicals by exchanging periodicals with our library:

Cinematheca Portuguesa (Lisbon), Filмотека Narodowa (Warsaw), Cinematheca Uruguaya (Montevideo), arhiva Nationala de Filme (Bucharest), Hungarian Filmintezet - Filmarchivum (Budapest), Oesterreichisches Filmmuseum (Vienna), British Film Institute (London), Svenska Filminstitutet (Stockholm), Narodni Filovy Archiv (Prague).

A collaborative effort of Holocaust film programming was established together with the U.S. Holocaust Memorial Museum in Washington DC, Yad Vashem in Jerusalem, the National Center for Jewish Film in Boston, and the Museum of the Jewish Heritage in New York.

The following staff traveled internationally to film festivals and to visit FIAF member institutions:

- Director Lia van Leer attended the Rotterdam, Toronto, Berlin, Cannes, New York and London film festivals and the Madrid FIAF Congress.
- Programming Director, Avinoam Harpak, attended the Rotterdam, Berlin and Toronto film festivals.
- Head of Education, Gili Mendel, attended the Berlin and Cannes film festivals, the Permanent Conference of Mediterranean Operators in Valencia, and the Cinema du Mediterranee conference in Sardinia.
- Curator, Amy Kronish, was invited to speak on Israeli film at the Slovak International Art Film Festival Trencianske Teplice and at film festivals in Chicago, New York, Miami Beach, Washington DC and Palm Beach.
- Head of Library Services, Costel Safirman, attended the Conference on Pan-Euro-Mediterranean AV & Cinematographic Heritage in Athens.
- Archive Manager, Meir Russo, visited the British Film Institute for an extended, individually-tailored, in-service training program.
- Archivist, Alexander Kleinman, attended the Molodost (Youth) Film Festival in Kiev and visited the Ukrainian Cinematheque, the Ukrainian Documentary Film Archive, and the Alexander Dovzenko Archive & Museum.

## 7. Special events and other achievements

During 1999, Lia van Leer was the recipient of the Jerusalem Foundation Prize in honor of Teddy Kollek, for her contribution toward the advancement of cinema in Jerusalem.

### 16th Jerusalem Film Festival

Every year, the Jerusalem Film Festival offers more than 450 screenings of 170 films from around the world. The festival (July 8-17, 1999) 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 attended the gala opening event
- Awards for international cinema: In the Spirit of Freedom and The Mayor's Prize in the category of the Jewish Experience
- American independents, animation, special tributes, awards for high school students, workshops, meetings, panels
- Recipients of the Festival fellowship award: Terrence Malick, Ettore Scola, Vittorio and Paolo Taviani, Dan Wolman

STEVEN SPIELBERG JEWISH FILM ARCHIVE  
Jerusalem, Israel

ANNUAL REPORT, 1999

**ACQUISITIONS:**

Films and videotapes were received from the Tel Aviv Cinematheque, the Israel Electric Company, the Jewish National Fund, the Ghetto Fighters' House and from a number of private sources, including the family of the late David Zeitani, Lobster Films, Paris, and collector Eran Reiss.

**PRESERVATION:**

The Spielberg Archive received the fourth annual award given by the Dutch film laboratory Haghefilm which was presented at the Silent Film Festival in Sacile, Italy in October, 1999. The prize money enabled the preservation of two important color films: *Springtime in the Holy Land* (1939) (from the collection of the Cinema Museum, London) and *The Land of Israel Liberated* (1919).

**DOCUMENTATION/CATALOGUING:**

Progress was made in cataloguing the collections of Yona Zarecki, Kibbutz Dafna and the Ministry of Absorption. A new collection was established in memory of the Archive's founding Director, the late Dr. Geoffrey Wigoder. The Archive recently enhanced its Internet site with the addition of moving images, enabling computer users to see samples of its films. The first five RealPlayer clips available online were chosen as representative of the different aspects and periods of the Jewish experience preserved at the Archive.

**SCREENINGS:**

Films from the Archive were screened at a variety of venues, including the Tel Aviv international documentary film festival "Doc-Aviv," George Eastman House, the Tucson Jewish Film Festival and the Silent Film Festival, Sacile.

**INTERNATIONAL RELATIONS:**

Archive Director Marilyn Koolik attended the FIAF Congress in Montreal. Deputy Director and Researcher Hillel Tryster gave a series of guest lectures at the Selznick School of Film Preservation at George Eastman House and attended the Sacile Silent Film Festival.

**SPECIAL ACTIVITIES:**

In celebration of the 90<sup>th</sup> anniversary of the founding of Tel Aviv, the Archive hosted a special evening in cooperation with the Tel Aviv Cinematheque. The event was held at the Cinematheque, under the patronage of the Mayor of Tel Aviv. A number of new titles were added to the Archive's home video distribution catalogue, making further rare material accessible to the general public.

Annual Report FIAF 1999

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

1999 was year one of the new master plan presented to the Ministry of Culture in 1998 and which resulted in more funding for the Danish Film Institute over the next four years. At the same time a contract was outlined between the ministry and the Institute, dealing with the goals of the Institute for the period. The Archive and Cinematheque had applied for a budget raise of 100%. We got 75% which for 1999 meant more funding for securing and restoring Danish film heritage, funding for a new (though temporary) film archive, and finally funding enabling a staff expansion of the archive and library. Furthermore two special projects were initiated: Development of a National Filmography to be published on the internet, and cataloguing of a huge collection of documentation material donated by Nordisk Film Kompagni back in the seventies, covering the company's story from the beginning in 1906 and until the fifties.

**Acquisitions of the year**

In 1999 the archive received about 1800 prints in different formats, mostly 35mm. The main donors have been producers, distributors and private sources. Only a minor part of the 1999 acquisitions are catalogued in our film database.

The legislation of 1998 concerning legal deposit of video on sale in Denmark in Danish version has been functioning and the film archive's collection of videos has expanded with about 312 items in 1999. The videos are collected by Statsbiblioteket/The National Library in Aarhus in two copies of which one is deposited at the Archive & Cinematheque.

Thanks to an expanded budget for the library and a special budget allocated this year the total number of acquisitions has grown from last years 1569 to this years 2669 books and the number of visitors at the library have increased with 22% to 7600.

The stills department acquired approximately 10.000 stills and 200 posters. At the premises some 3000 stills and poster files have been used by some 1000 visitors. On a small scale experiments with digitalizing images and posters have been performed.

**Progress and problems in the field of preservation**

A new head of the archive was appointed in March 1999. The major project for the film archive in 1999 has been the moving of a part of the collection as well as the whole staff of the archive to new facilities. The planning and logistics of this manœuvre has been quite



time consuming, but I'm happy to say, that for the part of the collection moved, the climatic conditions has never been better in the archive's nearly 50 years of existence. We have settled for +5C/35%RH +/- 0,5C and +/-5%RH. The next great battle will be to convince the politicians that the most rationalistic as well as economic step to take in safeguarding national film heritage would be to invest in new vaults for the whole collection.

The moving of the collection has meant that our plan to prepare a solid report on the overall condition of the collection, has been delayed. It will be finished in 2000 and will lead to a master preservation plan for the collection and function as a guideline for the years to come.

We have continued our conservation and restoration work on Danish film material and have made masters and viewing prints of eight feature films and of eight other feature films new prints have been made for presentations abroad. Ten short and documentaries have been saved with master material and new prints have been made.

In connection with our moving part of the collection some serious damages have been identified in the short- and documentary collection not properly stored. Those films have been cleaned, inspected and repackaged for new storage.

Our new policy concerning access to the stills and poster collection has been implemented and our pilot project concerning the collection of stills negatives has been finished and five posters have been restored in collaboration with the National Museum. The result is, I must say, marvellous, and we are looking forward to continue this project and to go deeper into the negative preservation.

### **Cataloguing - Documentation - Research**

The cataloguing of the film collection has not been as extensive as one could wish. This was a prioritized task for 1999, but was delayed due to our moving and late hiring of new staff. A major task is cataloguing the collection of shorts and documentaries etc.

The library's database was not able to handle the change-over to 2000 and a change in database was needed. A new database – Aleph - is functioning as of March 2000 and it enables us to make the library's catalogue available via the internet as well as making the library a part of the electronic research library network in Denmark.

1999 was planned as the year where part of the National Filmography should have been available at the internet. A restructuring of the Institutes many different formats and databases as well as a redesigning of our web site have delayed this project, but information on Danish sound features will be available at the internet in the first part of

2000, and silent films will follow shortly after. The next goal will be shorts and documentaries. The information will over the years be completed as far as possible and the ambition is to have the best database available to surfers and searchers who want information on Danish films and cinema releases.

### **Cinematheque and publication**

The cinematheque publishes a monthly program of 48 pages in 20.000 copies, with photo and description of every film shown. It is mailed to subscribers and distributed to cafés, cinemas, schools etc. in greater Copenhagen.

The cinematheque in 1999 had 2050 screenings viewed by a total of 85.000 spectators. The decrease in number of screenings as well as attendance is due to our closing down the Cinematheque for refurbishing in August 99. 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 such as Antonioni and Cassavetes, on classic directors such as Rossellini and Fritz Lang. The Cinematheque has celebrated Hitchcock and Fred Astaire as well as Duke Ellington with some rare footage. And new films from Ireland and Italy have been screened as well as new films from Holland and South Africa. New Russian cinema was presented together with a Mosfilm celebration.

We have collaborated with Danish festivals and have also presented some of our own festivals such as Bristol animation and an Environmental film festival.

A number of exhibitions has been held at the cinematheque: In connection with the Gay and Lesbian Film Festival a controversial exhibition by the Swedish photographer Elisabeth Ohlson was shown and in connection with screenings of films about the Berlin Wall, the photographer Henrik Vering exhibited his images of Berlin. 12 Danish film directors donated each a painting to the Aids Fund. They were exhibited at the cinematheque and were put on auction via the internet.

Some of the screenings at the cinematheque were introduced by Danish or foreign guests and some were accompanied by seminars and debates. The John Cassavetes retrospective was introduced by Ray Carney from USA, and guests from Holland introduced new Dutch cinema and there was a panel debate in connection with New Russian Cinema which included visitors from Russia. The films from South Africa were launched with live South African music and South African guests. The Irish Film Week was opened with live Irish music and the Italian film presentation included meeting with an Italian delegation headed by Francesco Bono. The Bristol animation festival was combined with public and professional discussions with David Sproxton from Aardman, David Borthwick from Bolex Brothers, Clare Kitson from Channel 4 og Colin Rose fra BBC Animation. A

presentation of Indian films on urban life was organized in collaboration with the university of Roskilde and was accompanied by an international seminar.

Two issues of KOSMORAMA have been published, now in collaboration with Institute for Film- and Media Studies at the University of Copenhagen.

### **International relations**

Dan Nissen participated in festivals in Berlin, Bologna, London and Pordenone, visited the Icelandic archive, NFTVA in Berkhamstead and participated in FIAF congress in Madrid. Curator Thomas Christensen participated in the FIAF congress and the Bologna and Pordenone festivals and our three programmers participated in different festivals in Europe and visited Moscow as well as South Africa in connection with our programming and presentations.

The archive has supplied almost 1000 prints in 1999, most of them to users in Denmark including the cinematheque. Furthermore films have been lent to presentations at NFT and ICA, London, Sacile and Bologna, Italy, Filmmuseum, München and film festivals in Berlin and Gothenburg as well as to the cinematheques in Oslo and Stockholm and cinemas in Germany and Italy.

# CINEMATECA BOLIVIANA

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**LA PAZ  
BOLIVIA**

## 1999 ACTIVITIES REPORT

### 1.- ACQUISITIONS OF THE YEAR

- Bolivian short films 11
- Bolivian Feature Films 1
- Foreign short films 104
- Foreign Feature Films 62

This total added 261 new reels added to our film collection

- Video Cassettes 269

Including all above mentioned acquisitions our archive actually counts with:

- 10.619 Film Tittles
- 14.140 Reels

### 2.- PROGRESS IN THE FIELD OF PRESERVATION

Only 419 reels were inspected and cleaned, and urgent restoration, mainly of damaged film perforation was made.

As mentioned in our past reports, our main concern was the transfer to acetate of very old nitrate Bolivian films rescued during the last years. 21 reels have been transferred during last year thanks to private grants.

We also completed the restoration of two old very important Bolivian short films.

### 3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 69 book titles
- 303 periodical titles
- 39 posters
- 138 stills
- 1 shooting script

- 4.027 paper clippings

The data storage in our computing system has been regularly continued and improved.

504 researchers, mainly students, but also many foreign investigators requested our services

#### 4.- FILM SHOWINGS

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

Most of these films were grouped in the following series:

- The Best of 1998 (11 Films)
- Fantastic films from today (8 Films)
- Bardem & Sons (8 Films)
- Man vs. Woman: The Fight (7 Films)
- Robert Bresson (7 Films)
- !Corruption! (18 Films)
- Remember Kubrick (2 Films)
- Spanish female Filmmakers (9 Films)
- Old People in Film (7 Films)
- Rainer Simon (8 Films)
- Youngster and Film (12 Films)
- Seven Spielberg (7 Films)
- Colombian Cinema (5 Films)
- XXth Century , The Madness (12 Films)

38.965 spectators assisted to these screenings

We also had 123 special screenings for students

#### 5.- EXHIBITIONS-PUBLICATIONS

Kitsch and Film memorabilia

Film and Market: strange film objects

For the 19th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 41 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

Our relations with governmental authorities, specially with those concerned with financial matters, are in a rather fluid scope.

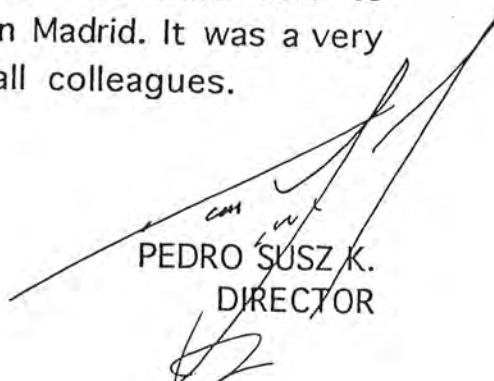
Our main concern during 1999 still continued to be the construction of the new building for our Archive. There have only little advances on the matter. Mainly because of insufficient access to money, but in December we received a very important contribution so

During 1999 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.

For the first time in many year we were able to attend the FIAF Congress held in Madrid. It was a very fruitful experience to contact all colleagues.

  
PEDRO SUSZ K.  
DIRECTOR

## RAPPORT FIAF 1999 - CINEMATHEQUE SUISSE

Après les festivités jubilaires de l'année précédente, la Cinémathèque s'est, en 1999, primordiallement concentrée sur les problèmes internes liés aux vastes retards d'identification (anciens stocks nitrate, documentaires suisses, actualités diverses), au classement et à la gestion plus rationnelle de l'espace. Depuis le changement de direction en février 1996, l'effectif de la Cinémathèque a augmenté de 19 à 27 personnes (22,8 postes de travail pleins), mais ce nombre reste encore insuffisant pour faire face aux multiples tâches qui lui incombent, et surtout à l'ampleur des collections dont elle est responsable. Néanmoins, l'effort accompli cette année est encourageant.

Une nouvelle billetterie électronique a été introduite au printemps, permettant désormais la réservation ou la vente anticipée des places ainsi qu'un meilleur contrôle de l'occupation des salles. L'installation d'un réseau informatique reliant tous les secteurs, des bureaux de Montbenon aux archives à Penthaz, avec messagerie interne et externe, est partiellement opérationnel depuis fin décembre.

### PROGRAMMATION ET MANIFESTATIONS DIVERSES

Nombre de spectateurs à la salle de projection pour 1999: 43'043

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): 458

Au cours de l'année, la Cinémathèque a organisé de nombreuses rétrospectives et hommages aux réalisateurs et/ou comédiens: Buster Keaton (23 films), Akira Kurosawa (22 films), Terrence Malick, Michael Powell (20 films), Sir Peter Ustinov (*en sa présence*), Robert Aldrich (intégrale, 32 films), Stanley Kubrick, Elia Kazan (intégrale, 20 films, avec une soirée spéciale *en présence de Michel Ciment*), Maurice Béjart (*en sa présence*, avec carte blanche, dans le cadre de la Fête du Cinéma), Harun Farocki (*en sa présence*, avec l'Université de Lausanne), Dario Argento, Joe Dante et la deuxième génération Corman (25 films), José Giovanni (*en sa présence*), Edward Dmytryk, Andreï Tarkovski (intégrale), les Marx Brothers (intégrale), et les cinéastes suisses Daniel Schmid (intégrale, *en sa présence*) et Pierre Koralnik (*en sa présence*). Des avant-premières consacrées à de nouveaux films suisses (*en présence de leurs auteurs*): "Chronique vigneronne" de Jacqueline Veuve, "Benjamin

Fondane" et "Triptyque" d'Ana Simon, le film collectif "ID Swiss" supervisé par Samir et Werner Schweizer (dans le cadre du Festival des Urbaines), "Une synagogue dans la vallée / A Synagogue in the Hills" de Franz Rickenbach. Des restaurations d'Helvetica en collaboration avec Memoriav: "L'Appel de la montagne" (1922) d'Arthur Porchet, "Der Dämon des Himalaya" (1935) d'Andrew Marton (ces deux également projetés au Festival de Locarno), "Morlove" (1986) de Samir (en sa présence), "La salamandre" (1971) d'Alain Tanner (soirée anniversaire pour les 70 ans du cinéaste, en sa présence et celle de Jean-Luc Bideau).

Il y a eu divers cycles thématiques sur "Panique à Lausanne: Fernando Arrabal & Alejandro Jodorowsky" (avec la Galerie Humus et la Bibliothèque municipale); "Madame de Mandrot et le Congrès International de Cinéma Indépendant 1929" (avec le Musée des arts décoratifs); "Straub / Huillet et la littérature italienne" (avec l'Université, Section cinéma); "Regards sur la jeunesse" (avec le Département de la formation et de la jeunesse); "Dieu, la religion et le cinéma" (avec la Commission de coordination Eglises et Judaïsme); "Jazz et cinéma" (avec le Festival international de Jazz à Lausanne / Onze Plus et la collection Theo Zwicky); "Histoire ancienne et cinéma: le péplum" (avec l'Université: Section cinéma & Institut d'archéologie et d'histoire ancienne, 28 films); "Le pacte de Faust" (avec la Compagnie de danse Philippe Saire); "Visions du rêve: 100 ans d'interprétation psychanalytique" (avec la Fondation Claude Verdan); "Cinéma japonais" (avec l'Université Section cinéma); "Secrets et mensonges" (avec un cycle de conférences de l'Université); "L'an 2000 et au-delà". Des projections spéciales: "Hitler, ein Film aus Deutschland" de Hans Jürgen Syberberg (7h, avec l'Université, Section cinéma); "Nana", film muet de Jean Renoir accompagné au piano par le prof. Aljoscha Zimmermann (Conservatoire de Munich); des films pour accompagner le "Festival Bach" de Lausanne; "La nuit du court métrage" (avec le DAVI/ECAL et la Fondation vaudoise pour le cinéma); les séances hebdomadaires de "Ciné-trouvailles" et les soirées d'animation (Tex Avery, George Dunning, René Laloux / Moebius); enfin 13 portraits de cinéastes de la série documentaire "Cinéma, de notre temps" (inaugurée en présence du producteur-réalisateur André S. Labarthe).

La collaboration étroite avec la section " Histoire et esthétique du cinéma " de la Faculté des Lettres de l'Université de Lausanne (sous la direction du prof. François Albera) s'est poursuivie, tant au niveau des programmes qu'à celui d'étudiants-stagiaires placés: travaux de recherche pour le projet d'un ouvrage de référence sur le "Cinéma suisse 1966-2000", ou d'identification dans le secteurs des affiches à Penthaz.

## TIRAGES ET ACQUISITIONS DE L'ANNÉE

Parmi les 21 anciens films suisses sur support nitrates sauvés en cours d'année (tous métrages confondus), citons les longs métrages "An heiligen Wassern" ("Les eaux saintes", 1932) d'Erich Waschneck, projeté à Locarno; "Das Gespensterhaus" ("La maison hantée", 1942) de Franz Schnyder; "Pierrette" (1929) de Jean Brocher, "Der Gefangene der Bernina / Spuren im Schnee" ("Le prisonnier de la Bernina", 1929) de



Willy Reiber; et le documentaire "O mein Heimatland" ("La belle Suisse", 1934) de Konrad Lips. Tous les tirages de la production nationale sont financés par Memoriav, Association pour la sauvegarde de la mémoire audiovisuelle suisse.

5749 copies de films (23'033 bobines) ont été déposées au Centre d'archivage de Penthaz pendant l'année, soit 2350 titres. Par ailleurs, le soutien efficace de l'association "Les Amis de la Cinémathèque Suisse" et de sponsors privés (Fondation Banque Cantonale Vaudoise, Swisscom, Leenaards) ont permis l'acquisition ou le remplacement d'une cinquantaine de titres importants (35 ou 16mm).

La bibliothèque s'est enrichie de 1881 livres, la photothèque de 5000 photos et de 820 affiches.

FILMOTECA DE LIMA  
MUSEO DE ARTE

RAPPORT 1999

1999 a été l'année la plus difficile depuis l'existence de la Filmothèque de Lima. L'institution a uniquement fonctionné avec les entrées des spectateurs pour les projections et ces entrées se sont vues affectées par une réduction du public due tout spécialement à la restructuration du parc entourant le Musée d'Art où fonctionne la Filmothèque.

ACQUISITIONS

La réalisatrice Marianne Eyde a fait don de 8 copies de son film péruvien « La Carnada » (L'appât).

L'ambassade du Canada a donné 208 courts métrages.

Aucun autre long métrage n'a rejoint les archives de la Filmothèque.

DONATIONS

Le cinéaste péruvien Alberto Durant a fait don de revues de cinéma et de matériel de tournage de ses films.

Marianne Eyde, pour sa part, outre les copies de « La carnada », a fait don du scénario, des costumes et du matériel de tournage de ce film.

Le Conseil Britannique a fait don d'appareils de projection pour le futur musée du cinéma dont la Filmothèque élabore le projet.

CONSERVATION

Le travail de révision et de réparation du fonds filmique se réalise avec le minimum de personnel.

RESTAURATION

La restauration du long métrage péruvien « Los conflictos de Cordero » (Les conflits de Cordero) (1940) a pu être menée à bien grâce à la Filmothèque de la UNAM, sous les auspices de l'Agence Espagnole de Coopération Internationale. C'est là le 2<sup>ème</sup> long métrage de nos archives qui bénéficie d'une restauration.

PROJECTIONS

Les cycles les plus importants du programme 1999 ont été les suivants :

Les meilleures nouveautés de 1998, Le cinéma des grands maîtres(VII), Les Christs du cinéma, Le maître Buñuel, les 75 ans de Warner Bros., Cinéma français d'aujourd'hui et de toujours (qui a donné lieu à un concours d'essais sur le cinéma français), deux programmes de « premières », exclusivité de la Filmothèque, Cinéma français : Regards de femme, Troisième

présentation de Cinéma Argentin, Retrospective de Robert Bresson, Cinéma Espagnol de fin de siècle, Troisième rencontre Latinoaméricaine de Cinéma (organisée par le Centre Culturel de l'Université Catholique), Retrospective Rainer Simon, les 100 ans d'Alfred Hitchcock, XIème festival de Cinéma Européen et Hommage à Humphrey Bogart.

Le nombre de spectateurs est descendu à 57 577, soit 20 000 de moins qu'en 1998.

#### VISITES

Nous avons reçu la visite de la réalisatrice française Sandrine Vayssette lors de la projection du Cinéma Français : Regards de femme, en Juin.

Le finlandais Mika Kaurismaki a inauguré le XIème festival de Cinéma Européen en Novembre et a participé à un dialogue sur son oeuvre dans l'Auditorium de la Filmothèque.

Norma Rivera, Coordinatrice en chef de la Filmothèque, a assisté au mois d'Avril, au Congrès de la FIAF à Madrid.



## LISBOA

### ANNUAL ACTIVITIES REPORT 1999

#### I - INTRODUCTION

During 1999, the process related to the changes of our premises in Lisbon (including restoration of the main building and complete rebuilding of the film theatre area, adding book shop and restaurant – see our 1998 Report), was continued with the public tender to select the building company. The choice was made and the work's cost is estimated around US\$ 3.600.000. We expect to start it September 2000, in order to inaugurate the new premises at the end of 2001.

With respect to our next major project – the Museum of Moving Image - an important agreement was made between the Ministry of Culture and the City Council in order to settle it in an old and disaffected film theatre – Capitólio, a building from the 30's – near the Cinemateca area, located in a large ground, in the center of Lisbon, Parque Mayer. The area will be totally renewed, under a project of the well-known architect Norman Foster. Foster will also be the Museum's architect. The cost is estimated around US\$ 15 millions. Our present expectations point out the entire work to be ready by 2004.

So, as we may see it from now, we expect that within five years we will be able to achieve the completion of the global structure which embodies our concept of a film museum. I.e., a new complex based on two large, complementary public services: the **National Moving Images Archive (ANIM)**, operating since 1996, on the outskirts of Lisbon, and the **Department of Permanent Exhibition**, with two main functional areas (film theatre with connecting services and museum) both located in the center of Lisbon.

Regarding the ANIM, we want to stress the activities launching of our film restoration laboratory. Leitão de Barros' **Maria do Mar** (1930), the main Portuguese long feature of our silent cinema, was the first film entirely restored in our laboratory. The first results of this restoration (not the ultimate version) were presented, September 1999, in the Vidéotheque de Paris, in a special screening, with live music accompaniment by the Portuguese composer Bernardo Sasseti.

The work on this film continued until the completion of the ultimate restored version to be previewed in Lisbon, early 2000, again with live music accompaniment by Bernardo Sasseti, but with a more elaborated orchestration played by 15 musicians.

Another main issue of our 1999 activity was the preparation of the "General Forum on the European Film Heritage", to be held in Sintra (near Lisbon) in March 2000. On the context of the Portuguese presidency of the European Union Council, between January and June 2000, the Portuguese Ministry of Culture, through the Cinemateca Portuguesa, decided to organise the Forum with the general aim of launching a political discussion on the European policies related to the film heritage. This will include the joint participation of high governmental and archive professionals from all EU countries plus well-known experts on technical, scientific, economic and legal matters relevant to this area.

We emphasise also our special participation on 1999 edition of the Torino Film Festival. This year the Festival dedicated one of its main sections to the Portuguese Cinema, with one of the largest retrospectives ever made on our cinema (more than 50 titles). Not only we supplied Torino with 25 prints of our collection, but also we contributed, with original articles from João Bénard da Costa and José Manuel Costa to the very comprehensive and beautiful book Torino published on that occasion: **Amore di Perdizione: storie di cinema portoghese 1970-1999**, Ed. Roberto Turigliatto and Simona Fina (300 pages).

## II -ANIM (Archive Department)

### 1. Acquisition

#### 1.1. Film collection

In 1999 the film collection of the Cinemateca increased in 650 new titles, including both features (a total of 153 new titles) and shorts (a total of 497), the latter being mainly portuguese documentaries. Again, as in recent years, most of these new titles were deposited by institutions and individuals. The overall collection of Cinemateca Portuguesa now includes a total of 11.608 different titles

Among the more relevant acquisitions are included:

- the deposit of many original negatives from the more recent national production (late 70s onwards), as a part of the new agreement established with the Portuguese Film, Audiovisual and Multimedia Institute (I.C.A.M.) and also with the Tobis Portuguesa film laboratories;
- two important acquisitions from private collectors, including a total of 40 feature titles, both of Portuguese and foreign production;
- the donation of the entire estate of Manuel Costa e Silva, upon the untimely death of this important Portuguese cinematographer and director
- several voluntary deposit agreements established with important national institutions, such as: the MOÇAMBIQUE EMBASSY, the CALOUSTE GULBENKIAN FOUNDATION, the UNITED NATIONS delegation in Lisbon, I.C.E.P. including prints and original negatives;

- the last stage of the deal made with the company HOLLYWOOD CLASSICS, which this year involved the acquisition of 41 classic titles (a total of 60 new prints) from the 20th Century Fox, United Artists and Universal collections;

## 1.2. Video collection

Since the opening of A.N.I.M. three years ago we have been receiving several small collections of video both in professional and non-professional formats, mainly coming from small independent production and post-production companies.

Also, and more recently, we ended up by getting the entire back catalogue of an important company (TELECINE-MORO) that used to work independently for the state broadcast television before its demise some years ago, as part of a legal process that led to the official alienation of all their archives. The bulk of this materials are now starting to be identified and properly stored in our facilities, thus fulfilling a role that from the start was planned as a normal activity of A.N.I.M.

So far we have already identified and worked on a total of 3.282 different tapes, with formats that range from U-Matic or VHS to Digital Betacam.

In November, and at the same time that the Portuguese government gave the territory of Macao back to China, we were officially appointed to receive an important part of the former TDM (Macao Network Television) archives, which includes several hundred Betacam-SP tapes that shall be deposited at A.N.I.M. in the course of 2000.

## 1.3. Non-Film collection

Our acquisition of objects and equipment with museological value was mainly towards pre-cinema (magic lanterns) and amateur / small format collections (9.5mm, 8mm, S8 cameras and projectors, sound equipment, among other items)

## 2. Conservation and Preservation

As previously said the new A.N.I.M. restoration laboratory has been working almost fully operational, although still testing some equipment to its full potential and slowly introducing new restoration archive methods (such as *desmetcolour*). Still, and up to this point, we cannot carry out for ourselves the whole scope of stages involved in a normal lab activity, having to rely in a external commercial company to do black and white and colour processing for us.

However, and beyond MARIA DO MAR restoration (see Introduction), we have managed to launch several projects, which included the duplication from our nitrate originals (with Portuguese intertitles or subtitles) and the restoration of FRAU IM MOND, GÖSTA BERLING SAGA and MÄDCHEN IN UNIFORM, together with classic Portuguese titles such as CLÁUDIA (Georges Pallu, 1923) and CAIS DO SODRÉ (Alejandro Perla, 1946) – in this case the final restoration involving also digital sound restoration – or the duplication, also from the nitrate originals, of several Portuguese documentaries (mainly propaganda films from the 30s)

This important increase in restoration using our own lab didn't mean that we did not work with other laboratories for preservation work. So, among these other projects, we should point out:

- the restoration of the TV version of *AMOR DE PERDIÇÃO* (Manoel de Oliveira, 1978), starting from the original negatives and from a magnetic track kept in the television archives; also the restoration (supervised by the director) of two of Oliveira's most important documentary shorts (*O PINTOR E A CIDADE*, 1956, and *AS PINTURAS DO MEU IRMÃO JÚLIO*, 1965)
- a João César Monteiro project, that involved the preservation of some of this director's lesser known shorts (*SOPHIA DE MELLO BREYNER ANDRESEN*, *OS DOIS SOLDADOS* and *O AMOR DAS TRÊS ROMÃS*) and also *RECORDAÇÕES DA CASA AMARELA* (1989)
- continuing the policy (formally established three 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 and 80s: *GENTE DA PRAIA DA VIEIRA* and *HISTÓRIAS SELVAGENS* (two films dating from 1975 and 1978, both by António Campos, an important director who died this year), *O CONSTRUTOR DE ANJOS* (Noronha da Costa, 1978), *CONVERSA ACABADA* (João Botelho, 1981), *O LUGAR DO MORTO* (António-Pedro Vasconcelos, 1984), *DO OUTRO LADO DO ESPELHO – ATLÂNTIDA* (Daniel Del Negro, 1985), *UMA RAPARIGA NO VERÃO* (Vitor Gonçalves, 1986) and *O DESEJADO OU AS MONTANHAS DA LUA* (Paulo Rocha, 1987)
- the restoration of the Portuguese versions of two German films, *MARQUIS D'EON, DER SPIONE DER POMPADOUR* (Karl Grune, 1928) and *DIE GRÄFIN VON MONTE CRISTO* (Karl Hartl, 1932), in both cases to be presented in 2000 at Il Cinema Ritrovato in Bologna
- the continuing preservation of the Portuguese newsreels series *IMAGENS DE PORTUGAL*, now covering the whole of the production up until the 1960.

In the course of all the different projects, a total of 28.580 meters of nitrate film was transferred onto safety and a total of 221.510 meters of safety film was duplicated.

### 3. Cataloguing

Continuous update of *bdANIM*, the archive data base that provides 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. Foreseen upgrades of this system include the Filmography extension and the future possibility of restricted access from film historians, researchers, etc.

A total of 9.240 different titles are now catalogued in *bdANIM*, corresponding to 80% of all the existing titles in our collection. The remaining 20% correspond to shorts and non-fiction films.

### 4. Access

A total of 558 films were accessed for purposes of pure research, external exhibitions or other uses, namely access leading to the sale of moving images for new television productions, a

figure which again clearly represents the continuing importance of the film archives amidst the audio-visual industry.

Of all the collaboration projects we should mention the ones involving the two more important national television networks (R.T.P. and S.I.C.) for the production of TV series about the major Portuguese events throughout the 20th Century.

Other than that, we continued our collaboration with researchers from several cultural and academic institutions, and also with the following film festivals and other entities that promoted cultural events involving film projections:

Centro Cultural da Malaposta  
 Culturporto  
 Embaixada de Portugal em Paris  
 Encontros Cinematográficos da Amascultura  
 Encontros Internacionais de Cinema de Cabo Verde  
 Festival du Film de Dunquerque  
 Festival Internacional da Figueira da Foz  
 Festival Internacional de Biarritz  
 Festival Internationale del Film di Locarno  
 Instituto Camões  
 Instituto Franco-Português  
 Landeshauptstadt München  
 Museu de Serralves  
 Província Autònoma de Trento  
 Teatro da Trindade  
 Torino Film Festival  
 Universidade de Siena  
 Universidade de Trás-Os-Montes

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

Cinematèque Française  
 Cinematèque Française – Cinémathèque de la Danse  
 Cinematèque Municipale du Luxembourg  
 Cinematèque Québécoise  
 Cinematèque Suisse  
 Cineteca del Comune di Bologna  
 Danish Film Institute  
 Filмотека Española  
 Kinemathek Hamburg  
 Magyar Filmintézet

## 5. Others

In our collection, we had found, years ago, a very peculiar fund formed by film cuts made by the Portuguese censorship during the Salazar regime. In 1999, year of the 25th anniversary of our democratic revolution, we started to work on that collection. We commissioned the film



director Manuel Mozos to make a montage of these film cuts presented, for the first time, May 1999, during our program on the celebration of the revolution.

### **III – Permanent Exhibition Department**

#### **1. Screenings**

587 feature films and 155 shorts were programmed in 1999 in a total of 594 screenings, attended by 56 543 spectators, a slight increase comparing to the previous year attendance. As usual, for each film we prepared and distributed an original review to the public.

The main events of the year were:

The two-month long programme on the Nouvelle Vague on the occasion of the 40th anniversary of the movement breakthrough. The Cycle included almost 60 features and 20 short films and covered intensively the period between 1959 to 1962. Dominique Païni and Jean-Michel Frodon held the opening conference and M. Jean Douchet the closing debate.

The complete retrospectives we presented on directors such as Ruy Guerra, Raymond Depardon, Roman Polanski and Alexander Sokurov. Both Ruy Guerra and Alexander Sokurov attended the retrospectives. We also presented a retrospective of Jean-Luc Godard's film and video work from 1985 to 1999 (a follow-up to our 1985 retrospective).

The retrospective of contemporary Korean Cinema commissioned by Hong-Taek Chung, President of the Korean Film Archive, and the presentation of the "Treasures from the Cineteca Nazionale" (Roma) commissioned by its Director, Adriano Aprà, introduced by himself.

The most important event on Portuguese Cinema in 1999 was the extensive programme that celebrated the 25th anniversary of our democratic revolution. The Cycle intended to show how the profound changes in Portuguese society before and after 1974 were reflected on the cinema production and exhibition and included two debates: one on censorship under the Salazar's regime and the other on the historical relevance of the films made during the revolutionary period. An evocative exhibition was held in our theatre throughout the Cycle.

Another largely participated programme of Portuguese cinema was the contemporary documentary programme. Corresponding to the general resurgence of the documentary movement in our country, we presented a series of recent productions (mostly documentaries made in the last five years). Their directors were present at every screening and at the final debate.

In October, we paid an homage to Portuguese actress Isabel Ruth film career until now. The programme included all the films, Portuguese and foreign, in which she performed since her debut in Paulo Rocha's "Verdes Anos" (generally considered the birth landmark of the Cinema Novo). Isabel Ruth and Italian director Tonino De Bernardi attended.

Among the thematic programmes, the most relevant ones were dedicated to "The Absent Protagonists" (a season with films where one of the main characters is not represented) to

"Architecture on Film" (continuing a project which consists of a series of Cycles where Cinema is seen in relation to other major arts), and the Jorge Luis Borges centennial (after a proposal of Edgardo Cozarinsky). To finish the year in a good mood, and while we're "Waiting for the Year 2000", we presented a selection of films that anticipated the end of the world as we know it.

Among other events we should stress: the conclusion of "The Concept of Modernity in Film" programme, which was presented from 1993 to 1999; the Humphrey Bogart, Ernest Hemingway, Duke Ellington, Gloria Swanson, Fred Astaire, George Cukor, Charles Laughton and Alfred Hitchcock retrospectives on the occasion of their 100th birthday, the seasons on contemporary Venezuelan, Iranian and German Cinemas; thematic programmes like "Consumerism on Film", "Cross-Dressing on Film"; "Nature/Culture", "Design on Film", "(In)sanity"; a *carte blanche* to Freddy Buache" on French speaking Swiss Cinema; writer's Antonio Tabucchi adaptations to the big screen; tributes to Garson Kanin, Sylvia Sidney, Amália Rodrigues and Manuel Costa e Silva; the 3rd Gay and Lesbian Film Festival; previews of Portuguese documentaries ("Esta É a Minha Casa" and "Viagem à Expo") and shorts films ("Marginalia" (I, II, III, IV), "Partem tão Tristes, os Tristes", "Leopoldo", "Arte Pública", "Sólis" and "Ápis").

During this year, we continued the regular screenings in co-operation with the Lisbon College of Law always followed by debates on the subject of the films presented. In January we introduced two new regular programmes that were presented throughout the year and will continue in 2000. The first is titled "Classics on Film" and aims to present on each month at least two essential titles of the cinema history in new or restored prints. The second, "Audience Choices", reflects the tastes and preferences of our public and has been counting on a large participation.

For all this programming we must stress not only the co-operation of the FILMOTECA ESPAÑOLA and JOSÉ MARIA PRADO and CATHERINE GAUTIER, but also our gratitude for the co-operation of the NFTA (CLYDE JEAVONS, ANNE FLEMING, BRYONY DIXON), the CINÉMATHÈQUE FRANÇAISE (DOMINIQUE PAÏNI, BERNARD BENOLIEL and GAËLLE VIDALIE), the CINÉMATHÈQUE ROYALE / KONINKLIJK FILMARCHIEF (GABRIELLE CLAES), the CINÉMATHÈQUE SUISSE (HERVÉ DUMONT and BERNARD UHLMANN), the FUNDACIÓN CINEMATECA NACIONAL (FERNANDO RODRÍGUEZ), the CINÉMATHÈQUE DE TOULOUSE (JEAN-PAUL GORCE), the CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE (ADRIANO APRÁ and PAOLA CASTAGNA), the CINÉMATHÈQUE MUNICIPALE DU LUXEMBOURG (MARC SCHEFFEN), the CINEMATECA DO MUSEU DE ARTE MODERNA (FRANCISCO SÉRGIO MOREIRA), the LIBRARY OF CONGRESS (MICHAEL MASHON), the KOREAN FILM ARCHIVE (HONG-TAEK CHUNG), the SVENSKA FILMINSTITUTET (ROLF LINDFORS), the GOSFILMOFOND (VLADIMIR MALYSHEV and VLADIMIR DMITRIEV), the ACADEMY FILM ARCHIVE (MICHAEL FRIEND), the BUNDESARCHIV (KARL GRIEP), the IMPERIAL WAR MUSEUM (ROGER SMITHER), the MÜNCHEN STAADTMUSEUM (CHRIS HORAK and STEFAN DRÖSSLER).

A very important trend was, again, the decentralisation of our activities: In the aim of the so-called Program "Rotas" ("Paths") of the Ministry of Culture, we programmed in Coimbra a week dedicated to the relations among cinema and other arts.

We continued also the screenings addressed to pupils aged between 7 to 11. This year we had a total of 11 screenings attended by 1202 children.

## 2. Documentation

In the year of 1999 we 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 we acquired (by purchase or donation) several documental 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. Monthly lists of these acquisitions (books and periodicals summaries) were organised and distributed in order to spread the document collection, as well as bibliographies organised by subject and based on our collection. We continued the work of a new database that will comprehend all the different materials (bibliographic and iconographic).

We acquired three special collections: 1 - a legacy from Manuel Costa e Silva, film director and cinematographer; 2 - the film stills collection of Henrique Campos, film director; 3 - documents from a portuguese film operator, which include different formats: photographs, film magazines, books, non printed documents and others and are being processed - inventory, cataloguing, indexing and classification.

As usual, we assisted the requests of searchers in their special studies on film.

We continued the indexing of the film magazine "Trafic" for the Periodicals Indexing Project.

Like we had done in previous years, a special sale of duplicates of our collection was organised and took place in November.

## 3. Publications

1. CINEMA VENEZUELANO ( 32 pages)
2. O SABOR DO IRÃO (92 PAGES )
3. CINEMA CONTEMPORÂNEO DA REPÚBLICA DA COREIA ( 55 pages )
4. TESOUROS DE ROMA ( 40 pages )
5. RUY GUERRA ( 62 pages )
6. NOVO DOCUMENTÁRIO EM PORTUGAL ( 60 pages )
7. YASUJIRO ÔZŪ , AS FOLHAS DA CINEMATECA (130 pages )
8. RAYMOND DEPARDON ,O HOMEM DAS DUAS CÂMARAS ( 110 pages )
9. 25 DE ABRIL NO CINEMA . ANTOLOGIA DE TEXTOS ( 95 PAGES )
10. NOUVELLE VAGUE ( 523 pages )
11. GEORGE CUKOR , AS FOLHAS DA CINEMATECA ( 212 pages )
12. ALEXANDER SOKUROV ( 162 pages )
13. IN ALFRED HITCHCOCK'S - reedition - ( 220 pages )
14. CINEMA E ARQUITECTURA ( 250 pages )
15. JEAN- LUC GODARD 1985- 1999 ( 189 pages )
16. FRANK CAPRA , AS FOLHAS DA CINEMATECA ( 159 pages )
17. FRANK CAPRA , O NOME ACIMA DO TÍTULO (932 pages )
18. MANUEL COSTA E SILVA (116 PAGES )
19. A DUPLA VIDA DE ISABEL RUTH ( 96 pages )

- Portuguese Filmography (O Cais do Olhar – O cinema português de longa metragem e a ficção muda): major reference book by José Matos-Cruz on the Portuguese feature productions (fiction and non-fiction from 1931 to 1999) and the silent fiction production (1907-1933)
- We published – as usual – a " 2000 Year Planning "
- Publishing monthly brochure including the Cinema programming and schedule, as well as exhibitions and the new catalogues and books publishing. From this brochure are made 18.000 copies from which 3.500 are addressed to the Cinemateca mailing list.

#### 4 . Guests

This year Cinemateca has invited Alexander Sokurov, Alexei Fiodorov, Fred Kelemen, Petra Katharina Wagner, Ruy Guerra, Rosa Maria Sardá, Rosa Von Praunheim , Massoud Jafari-Jozani, Hahdi Hosseini, Tonino De Bernardi, Margot Benecerraf, Jean Douchet, Freddy Buache , Vanni Pasca, António Tabucchi, Isabel Ruth

Among the visitors welcomed at Cinemateca Portuguesa during 1999 were, the Portuguese Directors Paulo Rocha, Saguenail, Kiluange Liberdade, Mariana Otero, Pedro Caldas, Helena Lopes, Paulo Lopes, Rosa Coutinho Cabral, Manuel Mozos, Joaquim Pinto, Nuno Leonel, Catarina Mourão, Pedro Sena Nunes, Margarida Leitão, Catarina Rodrigues, Luciana Fina, Olga Ramos, Fernando Matos Silva, Alberto Seixas Santos, Teresa Prata, Hugo Vieira da Silva, Pedro Pena, José Pedro Rodrigues. Also the Italian writer António Tabucchi, the Portuguese actress Isabel Ruth.

We were also happy to welcome our colleagues Francisco Sérgio Moreira, Adriano Aprà, Dominique Païni, Gabrielle Claes.

#### IV – INTERNATIONAL RELATIONS

- As a full partner of ARCHIMEDIA, the Cinemateca Portuguesa organised a two-week training period at A.N.I.M. for all the 26 students that participated in this year's Introductory Course, experiencing hands-on activities in archival methods and technologies involving film and video collections.
- Our colleague Gian Luca Farinelli came to Lisbon in December for research on the load nitrate collection.
- Both João Bénard da Costa and José Manuel Costa attended the FIAF Congress in Madrid and the Bologna Festival "Il Cinema Ritrovato".
- João Bénard da Costa attended, also, the Torino Film Festival and the Festival du Film de Dunquerque, participating in the "table-ronde" organised in Torino on the portuguese cinema and presenting several Portuguese films in Dunquerque.

He was also invited to attend an ARCHIMEDIA symposium that took place in Udine (March), giving a lecture on "Censorship on movies in Portugal, from the beginnings till 1974".

In May, he was invited by the Ministry of Culture of Cabo Verde to visit this country in order to establish contacts for an increasing cooperation in the fields of archival policy between Cabo Verde and Portugal.

- José Manuel Costa attended the meetings of the ACE Executive Committee and included the ACE delegation to a meeting with the President of FIAPF, in Paris, in order to discuss matters concerning bilateral relations between archives and producers about voluntary deposit.

He attended the XXVI Jornada Internacional de Cinema da Bahia, as a member of the jury, and the International Documentary Filmfestival in Amsterdam.

He was invited to be a member of the Board of the Joris Ivens European Foundation and participated in a meeting in Nimegen, November 99.

- Filipe Boavida, the Head of A.N.I.M., attended, as a member of the *Gamma Group*, the meetings held in Madrid and Bologna about the projects currently undertaken within the framework of the Leonardo Project (namely the *Film Archives On-Line Project*). He also participated in the *FIAF Workshop* during the Madrid Congress and attended the Bologna Festival (*Il Cinema Ritrovato Film Festival*).

## V - BUDGETARY MATTERS

(in portuguese escudos)

Staff	257 237 000\$00
Publications Acquisition	8 562 177\$00
Stills Archive	2 573 515\$00
Programming and Publications	93 212 864\$00
Preservation	102 162 735\$00
Foreign Films Acquisition	7 196 586\$00
New Equipment (ANIM)	32 869 000\$00
Enlargement of Cinemateca's Building	70 134 000\$00
Administration and Maintenance	181 324 123\$00
	755 272 000\$00
TOTAL	

**755 272 000\$00 PTE = US DOLARES: 3 717 548**  
**= EUROS: 3 767 281**

CINEMATECA PORTUGUESA - MUSEU DO CINEMA, 6 APRIL 2000

## SLOVENE FILM ARCHIVE

## 1. Acquisitions of the year

On the basis of the voluntary deposit/gift and purchase the SFA acquired in 1999 from various institutions and producers such as: Faculty of Philosophy, Regional Museum in Nova Gorica, Audio-Visual Laboratory of the Scientific Research Centre of the Slovenian Academy of Science and Arts, Television Slovenia, Museum of Modern History, Chamber of Commerce, Viba Film, Slovene Film Foundation, Alpine Association of Slovenia, Regional Museum in Trbovlje, Croatian Cinematheque, Atlanta, Arsmedia, Carniola, Triada, Timaro, Arcadena, KUD Cineast and Kamera transferred 275 films.

Individuals transferred 56 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 project to improve fire protection and air-conditioning system is under way in Gotenica. If we'll get enough money from the state funds, we have planned to replace old air-conditioning system with a new one at the seat of the SFA.

The films are systematically checked and viewed to establish damage. The damaged films were restored. Twenty one bw film were restored in the laboratory outside SFA. The works on films such as washing, repairing damaged and torn perforations, scratch diminution, grading and removing the adhesive tapes were done.

For many years we encounter the problem that in Slovenia there isn't any film laboratory. Last year the state promised some changes, but nothing was changed. So in that case we must copy our films outside country specially in the Hungarian Film Laboratory Budapest and in Zagreb. For small amount of copied films, telecine and some repairs, SFA use private laboratory (for bw 16/35 mm films in Ljubljana).

Increasing problem are films with vinegar syndrom. In the beginning of 90th we didn't have any problems with it, but now it is bigger and bigger. We spend much more of our funds on copying those films instead of making necessary viewing prints.

### 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.

1065 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.

### 4. Film showings, exhibitions and publications

On the basis of an agreement with the Slovene Cinematheque, SFA had one projection of its films on the month at the film theatre of the Slovene Cinematheque. On ten projections from January - December, 48 films had been presented.

For many groups of schoolchildren (first grade to second grade) we showed videos of the slovene films at our premises.

### 5. Budgetary matters, relations with governmental authorities

Total annual budget of SFA was: 470.089 US\$

For salaries: 186.921 US\$

Copying: 60.692 US\$

Purchaces: 175.572 US\$

Activity: 6.851 US\$

Material expenditures: 40.053 US\$

The SFA is an independent internal organizational unit of the Archive of the Republic of Slovenia as an administrative agency within the Ministry of Culture of the Republic of Slovenia.



International relations (FIAF and others)

The SFA had contact and talks with Kinoteka Bosne i Hercegovine Sarajevo, Croatian Cinematheque Zagreb, Kinoteka na Makedonija Skopje, Cineteca del Friuli Gemona Bundesarchiv-Filmarchiv Berlin and Gosfilmfond of Russia.

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

With the Cinematheque Cleveland.

With Istituto Luce SPA - Archivio Fotocinematografico Roma.

Some cataloguing and documentation staff participated on Fiaf Congress in Madrid and the festivaes Alpe-Adria Cinema Trieste, Cinema del Mediterraneo in Cagliari and Days of Silent Film in Sacile.

We also participated with five documentary films on the Eureka Screenings in Athens.

## 7. special events

Our primary concern is noexisting film laboratory in Slovenia. We hoped that that in the year 1999 government would show some interest for establishing it, but we were deeply disappointed. To comfort us Ministry of Culture gave for copying and purchases more money than previous year. We only hope that this kind of generosity is going to happen in the year 2000.

**SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 1999, page 1****1. Acquisitions of the year**

Since its founding four years ago, Slovenian Cinematheque, an autonomous institution of national importance, has progressively continued forming its collections of world film classics and modern works of art. The purchases are primarily financed by the Ministry of Culture and partly by the Open Society Institute, while acquisitions of French films are financially aided by Charles Nodier Institute Francaise. In 1999, Slovenian Cinematheque purchased 15 new film prints in this manner (to name a few: BUONO, IL BRUTO, IL CATTIVO by Sergio Leone, TA'M-E GUILASS by Abbas Kiarostami, CONTE D'AUTÔME by Eric Rohmer, VIE DE JESUS by Bruno Dumont, ŽYL PEV IJ DROZG by Otar Joseliani, NOSFERATU by F.W. Murnau...etc.) and acquired 729 titles, or 770 recent film prints from distributors based on voluntary deposits. The issue of acquiring prints from majors is gradually being solved, although we have not reached any agreement concerning long-term storing of films which are no longer of commercial interest. Since very few European or Non-American films are regularly distributed in Slovenia, Slovenian Cinematheque is attempting at least partly to improve viewers' knowledge of these cinemas. To this end, we made a wide distribution of GADJO DILO (directed by Tony Gatlif) and TASTE OF CHERRY (directed by Abbas Kiarostami) last year.

**2. Progress and problems in the field of preservation**

Slovenian Cinematheque proceeded acquiring studies into the improvement of preservation of film prints at its storage vaults in 1999. As the present storage room is becoming too scarce, plans are being drawn for new vaults in the immediate vicinity of Ljubljana, designed to fit FIAF standards. A young cinema archive, Slovenian Cinematheque began archiving practically from scratch. It was only last year that we succeeded acquiring funds from the Ministry of Culture to purchase the film print cleaning machine, a quality inspection unit, and two rewinding units in place of the two aged manual ones with separately installed power mains. After installing top quality audio-visual equipment in its film theatre, it is the cleaning machine that is Slovenian Cinematheque's most valuable acquisition. We have begun cleaning our fairly untidy film prints, preventing the occurrence or development of vinegar syndrome. We raised funds for a video-subtitling system last year to be installed in our cinema during Summer, 2000. This is important, above all because the existing mechanical subtitling technology in the country is out of date. Installing this video system Slovenian Cinematheque will subtitle prints using mechanical procedures only as exception, since they involve water which increases risks of vinegar syndrome.

**3. Cataloguing, documentation and research**

Slovenian Cinematheque proceeded last year to transfer data of its collections into computer data bases (collections of film prints, museum pieces, technology, etc.). We re-opened our professional film library last year, additionally extended using Ministry of Culture resources and numerous donations.

## SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 1999, page 2

**3. Cataloguing, documentation and research (continued from the previous page)**

The museum department is making every effort to acquire as much material as possible regarding Slovenian and foreign films within the Slovenian cultural arena, collecting every bit of information from small print to screenplays and posters. Slovenian Cinematheque continued research on Slovenian cinema of 1920's and 1930's last year. The study will also cover the subsequent decades of the 20<sup>th</sup> century, since Slovenian Cinematheque in co-operation with the Slovenian Film Archive of the Archives of the Republic of Slovenia has begun extensive preparations for a permanent exhibition under the working title, *Film and Cinema in Slovenia from the Beginning to the Present* which will open on the 100<sup>th</sup> anniversary of Slovenian film in 2000.

**4. Cinema shows, exhibitions and publications**

1999 saw a continued growth of classic vintage film programmes which was primarily made possible by our expanding liaisons with related national archives and cinemas abroad. We hosted a record breaking number of retrospective shows last year - sixteen. In addition to regular and well founded co-operation with cinema institutions of France, Poland, the Czech Republic, Hungary, Germany, Italy, Great Britain, Bosnia-Herzegovina, aided by their embassies and cultural attaches to Slovenia, we established contacts with the Swedish Film Institute and Swedish Institute last year, and organised the first comparative retrospective - parallel displays of two prominent figures of early silent film, Victor Sjöström and Mauritz Stiller, which were well received with young audiences with no small credit to the diligent pianist of the house, Andrej Goričar.

We have built important bridges to two distant, but very influential cinemas, Japan and Iran. The Japanese gave two exceptional retrospectives of Kenji Mizoguchi and Shohei Imamura the very first year, which were met by great applause. The same was true of the second Iranian visit, featuring a retrospective of Mohsen Makhmalbaf. We should separate from the rich crop of retrospectives the Federico Fellini weeks, the retrospective, *Unfinished Works of Russian Film Poets* with a number of excellent Russian films which had been banned and sealed until recently, and a modest, but precious celebration of Alfred Hitchcock's 100<sup>th</sup> anniversary at the end of the year and millennium.

1999 was a success in other vintage film cycles and series as well: *D-Day*, a day for documentaries is establishing itself as a periodic and current reporter of best achievements in world documentaries, while *Cinema-Ear (Kino-uho)* presents to Slovenian audiences stars of the film-music scene following the most recent experiments in the area. A new vintage-film series was born in 1999 - *Animateka* provides a place for animated films.

Slovenian Cinematheque intensified its film-music activities last year. Andrej Goričar, our pianist used the second part of the season to re-open the once regular Wednesday piano improvisation nights with silent movies - to films from our archive as well as those borrowed, and retrospectives.

## SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 1999, page 3

**4. Cinema shows, exhibitions and publications (continuing from the previous page)**

We have increased our educational function in silent films, (a full house for the presentation of Neil Brand, one of world's best cinema pianists during the Non/British Hitchcock retrospective) film experiments and avant-garde, as well as music. Larger orchestras meet a few basic problems. Audiences fail to reach desired numbers - an example of this was an inexplicably poor turn-up for conductor Carl Davis' visit with the Camerata Labacensis orchestra accompanying Harold Lloyd's *The Kid Brother*. We have boldly breached the area of electronics (DJ Neukleus, DJ Traveller) expanding our scope by multi-media interventions and performance. We have issued a CD by Pavel Vlasov sextet, *Stop or I'll Shoot! (Stoj ali streljam!)* featuring new soundtracks for two Soviet classics, *Mother* and *Happiness*. It should be noted that Kino-uhò is in no way influenced by mono-cultural schemes in film or in music - we cultivate classical music, jazz, pop, avant-garde, improvisation, experimental music, etc. We have finally assigned accordionist and composer Bratko Bibi to write music for the national silent film (in co-operation with the Slovenian Film Archive) venturing a long-term project, *In the Family Garden (Na doma em vrtu)*.

The Slovenian Cinematheque museum department was primarily concerned with transferring museum pieces to new depots last year, however it prepared an exhibition of sculptures by Fritz Lang to be displayed at the 2000 Venice film festival. In collaboration with the Slovenian Film Archive of the Archives of the Republic of Slovenia, they also began preparations for the *Film and Cinema in Slovenia from the Beginning to the Present* permanent exhibition until 2005, when we are celebrating 100 years of the Slovenian cinema.

The research and publishing department moved the film library from the building of former Slovenian Theatre and Film Museum in 1999. The new librarian has begun systematic classification. The department published catalogues for all extensive retrospectives, two original works, (a biography of Slovenian director Boštjan Hladnik by Zdenko Vrdlovec and a book on Slovenian film director Matjaž Klop written by Stojan Pelko) and three translations (Dominique Villain - *Le montage*, Michael Chion - *La Musique au cinema*, Kristin Thompson & David Bordwell - *Film History: An Introduction*).

**5. Budgetary matters, relations with governmental authorities**

Despite its very recent founding, Slovenian Cinematheque had formed foundations for museum, archive, programme-presentation and publishing departments. All this was achieved with support by the Ministry of Culture, its primary financial contributor. Compared with the year before and taking into account the growth of Slovenian Cinematheque, financial aid by the Ministry of Culture increased in 1999 to US\$ 790,000.

## SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 1999, page 4

**6. International relations (FIAP and others)**

The Slovenian Cinematheque co-operated in enriching the film collections and preparing film programmes and exhibitions with the following members of FIAF: Filmmuseum (Munich), Centre National de la Cinématographie (Paris), Slovenian Film Archive (Ljubljana), Hungarian Film Institute (Budapest), National Film Archive (Prague), Gossfilmofond of Russia (Moscow), Cineteca del Friuli (Gemona), Österreichisches Filmmuseum (Vienna), Macedonian Cinematheque (Skopje), La Cineteca del comune di Bologna, Deutsches Filminstitut (Frankfurt)... It cooperated also with Japanese Film Foundation, Farabi Cinema Foundation, Goethe Institute, Swedish Institute, French Institute, The British Council, Italian Culture Institut and numerous foreign embassies.

**7. Special events and other achievements**

Slovenian Cinematheque was a partner organiser of last year's *Ljubljana International Film Festival*. Its predominantly Non-American programmes were seen by 30.000 people. Collaborating with the Ekran magazine, we organised the 10<sup>th</sup> *Autumn Film School - International Colloquium of Film Theory and Criticism* on how to write cinema history. With the Institutum Studiorum Humanitatis postgraduate school, we are planning the introduction of a university subject of audio-visual media.

Silvan Furlan  
Director of Slovenian Cinematheque

Ljubljana, February 29, 2000

bfi COLLECTIONS  
(National Film and Television Archive)  
ANNUAL REPORT

## 1.0 ACQUISITIONS

In 1999, bfi Collections initiated the development of a full Collections Management Plan. As a key element of this, the Registrar's Section has worked to create a formal Acquisitions and Disposal Policy, consulting widely with other collecting organisations, both in the UK and overseas, including the UK regional film archives and a range of FIAF colleagues. The completed policy document has now been approved by the bfi Governors. Thereafter, it will inform the work of all the Acquisitions sections and will also assist in prioritisation of our preservation work at the J Paul Getty Conservation Centre.

### 1.1 Features

This was the first full year in which the Section's staff complement has been increased from two to three, leading to a corresponding increase in our annual rate of acquisition. (The additional member of staff has been made possible, for a 5-year term, through funding from the Heritage Lottery Fund.) A very busy and productive year then with full selection, identification, documentation and formal acquisition procedures completed as shown below:-

Number of reels acquired: 3,233  
 Number of cassettes acquired: 1,832  
 Total number of titles acquired: 3,224  
 Number of DTS discs acquired: 28  
 Number of DVDs acquired: 1  
 Number of reels junked: 629

Major donors to the collection during 1999, were BBC Television, Warner Bros Distributors, Columbia-TriStar (UK), United International Pictures (UK), British Screen, London Film Festival, NBC Superchannel, TCB Releasing and Supreme Film Distributors.

The HLF Project brought additional responsibility in supervising and advising the HLF team of Acquisition Assistants based at the J Paul Getty Conservation Centre in Berkhamsted. This team has formally acquired many hundreds of reels of backlog material including over 600 titles from our Institut Français collection and numerous items from our Rank Despatch collection. The majority of this material has been acquired as viewing copies.

To the collection of high quality copies for dedicated screenings which are presented in repertory throughout the year at the National Film Theatre as part of the "360 Classic Feature Films" initiative, we have added 2001: A SPACE ODYSSEY (1968) - a unique 70mm copy with Dolby noise reduction prepared in collaboration with the late Stanley Kubrick, LE NOTTE DI CABIRIA/LES NUITS DE CABIRIA (1957/74) and THE SHOP AROUND THE CORNER (1940).

## 1.2 Documentary

A total of 847 collections were formally acquired as part of the collection during 1999, the majority being on videotape (54%), with 21% being on 16mm, and 8% on 35mm. The remainder included audiotape and 3 items on the rare 60mm gauge.

Collections acquired continue to fall into a variety of generic and subject categories. Interesting amateur collections have included a collection of 16mm films shot in China, the Philippines and Egypt between 1927 and 1932 and additions to the extensive Tigg collection which illustrates several generations of one family's life contributing a fascinating glimpse into the social history of the time. Experimental video is represented by a collection of several artists' work from London Electronic Arts. Interview material for the television documentary series 'A Man's World' documents perceptions of masculinity in the first half of the 20th century. Formal acquisition of the large and important British Rail collection continued throughout the year.

The Documentary Section has also had additional responsibility for supervising the HLF Acquisitions Team and a great deal of fascinating material has been acquired. The section also contribute Programmes to a number of important seasons at the National Film Theatre.

## 1.3 Television

A total of 14,605 television programmes were acquired during 1999. Of these, 10,027 were acquired by direct recording: 3,813 from ITV; 3,371 from Channel 4; 2,457 from Channel 5; 383 from the BBC; and 3 others. The other programmes were acquired by purchase and deposit, including regional ITV material and more items on 2" videotape. In 1999 we began the process of transferring all our ITV 2" tapes (and many not in our possession) to Digibeta, as part of the project funded by the Heritage Lottery Fund. This will take three years. We also began the process of converting our master video format from D3 to Digibeta, and this will be completed during 2000.

The Television Section also continued to contribute to the NFT's regular television programming strand which drew on the archival collection throughout the year.

## 2.0 PRESERVATION

Collection Management Planning also began to have an impact at the Conservation Centre and a start was made to carry out a review the overall care of the collections. This will include a review of storage conditions at both the Conservation Centre and at our nitrate vaults at Gaydon and will continue throughout 2000. Completion of the new nitrate stores at Gaydon (built with the support of the Heritage Lottery Fund) gave us a head start on improving our facility. The new vaults give us the space and flexibility to review our overall nitrate storage strategy and upgrade storage in general. In tandem with this, preservation decisions will also be informed by the new Acquisition and Disposal policy, making our work more focused and productive.

2.1 Meanwhile work on the backlogs of unexamined material in the collection has continued, much of it thanks to funding from the Heritage Lottery Fund. Training of technical staff has proved more time consuming than we first thought, particularly in areas like technical selection where staff require specialist knowledge to carry out the work adequately.

2.2 Routine preservation work continued throughout the year. The target for the duplication of decomposing nitrate and safety material was 500,000 feet and this was met. In addition special restoration projects included a new tinted and toned print of Alfred Hitchcock's film, THE LODGER, A STORY OF THE LONDON FOG (1926). As with SOUTH, in the previous year, the print was made using the traditional dye bath methods to reproduce the subtle colours of the original nitrate print in our possession. Work also began on the new version of NAPOLEON, to be screened in a new tinted and toned print at FIAF in June 2000. Work was also completed on David Lean's masterpiece, GREAT EXPECTATIONS (1946) and a sparkling new print was screened at the London Film Festival in November.

2.3 The year also saw the beginning of a three year programme of video preservation again funded by the HLF. This is a project to transfer part of the television collection held on the obsolete 2" videotape format to Digibeta, the current chosen preservation format for videotape. It has necessitated the acquisition and refurbishment of a number of obsolete 2" machines and there are now four fully functioning transfer bays in operation at the Conservation Centre. The quality being obtained through the transfer is very high and all the recordings are being monitored to ensure the standard is maintained throughout.



### 3.0 CATALOGUING

3.1 The Cataloguing Section has continued to promote access to the collection through detailed cataloguing research to assist programming events and video releases. Documentation has been prepared, and talks given, to support SILENT SHAKESPEARE and SOUTH: SIR ERNEST SHACKLETON'S GLORIOUS EPIC OF THE ANTARCTIC. Advice has been given to the Irish Film Commission in the selection of material for their digital archive and programming assistance to the Irish Film Festival in their choice of film.

The Section has also increased its presence on the bfi's website by detailing its research services. Predictably this has stimulated access demands from a wide range of users, many of them from overseas.

Cataloguing made a strong contribution to the bfi's cultural diversity policy and has made careful provision in its choice of indexing vocabulary to reflect Britain's multi-cultural society and to facilitate access through its cataloguing to material potentially valuable to ethnic groups. It has also supplied information on key films in the collection to the Ethnic Notions catalogue of films, published by bfi Collections, reflecting black culture in Britain.

3.2 In their first full year of work, the 7 cataloguers employed by the Heritage Lottery Fund's collections management project catalogued c32,000 titles. This was in addition to c12,000 titles catalogued and indexed by the permanent cataloguing team.

3.3 Olwen Terris continued as a member of the FIAF Documentation and Cataloguing Commission. As part of this work she wrote a paper on the problems associated with the requirement to index what is not seen or heard on the screen. This paper What You Don't See and Don't Hear: Indexing Moving Images has been submitted for publication to The Journal of Film Preservation.

#### 4.0 PROGRAMMING

The Collections based programming strands (The Archive Presents and In Fact) continued at the NFT throughout the year, featuring a wide range of British features and documentaries and there was also a significant strand of silent cinema for much of the year. The Treasures from the Archive repertory screenings of film classics from around the world also continued, a highlight being the screening of the new 70mm print of 2001: A SPACE ODYSSEY. Arthur C Clarke was a surprise guest on this occasion much to the delight of the audience.

Special events included ten programmes of material from the British Transport Film collection marking the 50th Anniversary of the film unit. This event also marked the transfer of the British Rail collection, complete with intellectual property rights, to the two national archival collections, bfi Collections and the Imperial War Museum Film and Video Archive. The traditional Archive Cricket evening attracted its usual enthusiastic audience and the centenary of the Anglo-Boer War (1899-1902) was marked by screenings of all the available surviving film of this conflict, one of the very first to be filmed.

In addition to these screenings at the NFT, bfi Collections' Access Section also continued to work to broaden audiences by booking archival material to a range of cinemas right across the UK. The Access Section also expanded its programme of video publishing from the Archival collection and did much to shape the Collections content of the new bfi website.

#### 5.0 BUDGETARY

The level of funding to the bfi was maintained at its existing level in 1999-2000 so that our normal work levels were maintained alongside the significant increase in access and in the work flow arising from HLF funding.

#### 6.0 INTERNATIONAL RELATIONS

6.1 This year saw the centenary of Britain's most famous film director, Alfred Hitchcock. bfi Collections supplied multiple prints from the NFTVA collection to FIAF retrospectives all round the world, New York, Valencia, Barcelona, Paris, Vienna and the Pordenone festival to name but a few, as well as mounting a full retrospective and exhibition in London. In addition, seventy films were presented at MOMA in a two month season of British non-fiction ('BritDocs'), the culmination of a co-operative programming initiative showcasing British Cinema which stretches back to 1983.

Our tinted and toned restoration of SOUTH (1919), the record of Shackleton's polar expedition was a major success playing to full houses in the UK and internationally and equally successful were our restorations of THE LODGER and THE RING which were both released with newly commissioned scores.

We continue to support programmes, festivals and retrospectives from our FIAF colleagues everywhere, including prints for a major Ophuls tour, a John Stahl retrospective in Spain and many others. As always, we contributed to both Pordenone/Sacile and Bologna.

## 7.0

## 7.1 FIAF 2000

## 7.1 Staff Departures

This year also saw the departure of two members of staff who will be missed by colleagues in FIAF. Dr Henning Schou left the bfi to return to Australia after after 7 years as Head of Conservation at the NFTVA. He made a major contribution to our preservation work during that time, and indeed to the work of the FIAF Technical Commission, and we would like to take this opportunity of recording our thanks for his work. Luke McKernan, who has advised many colleagues about our holdings over his years as a cataloguer at the bfi, also left to take up a post at the British Universities Film and Video Council, where his encyclopaedic knowledge, particularly of early film, will continue to be put to excellent use.

## 7.2 FIAF 2000

Alongside all our normal activities plans for FIAF 2000 took up quite a lot of time in the latter half of 1999. The first newsletter went out to you all before the end of the year and has been followed by others in the early months of this year. We are looking forward very much to welcoming as many of our colleagues as possible to the 56th FIAF Congress in London in June 2000.

**IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE  
LONDON****ANNUAL REPORT 1999****Acquisitions**

During 1999, the Imperial War Museum Film and Video Archive continued to receive official British moving-image record material, as described in previous reports. All of this material, relating to service operations in the 1990s, now originates on video. The earliest acquisition from a non-official source was some 1913 film of airship trials; from the other end of the century, the Archive is honoured to have received the original Super-16mm film shot by Arthur Kent for his documentary *A View of Bosnia* (1993).

Amateur film from both civilians and servicemen remains a high priority for the Archive's Acquisitions Officer, Kay Gladstone. Notable collections of amateur film received this year include footage relating to training activities in the Special Air Service, the Royal Navy's *Section Belge* and coverage of a Sussex boarding school evacuated to the Bahamas in the Second World War, and some records of holiday travel in continental Europe in the 1930s.

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 and copies of completed programmes. Acquired in this way in 1999 was material relating to the Jeremy Isaacs Production *The Cold War*, to *The Second World War in Colour* (Trans World International for Carlton) and to *Station X* (Darlow Smithson for Channel 4).

**Preservation and Restoration**

In March 1999, Terry Watson, the FVA's long-standing Head of Preservation, retired after 31 years at the Museum. The new Head of Preservation is David Walsh, formerly Terry Watson's Deputy.

During the course of 1999, the Museum was notified that it would be required in 2001 to vacate the premises at Hayes, Middlesex (to the west of London) that have been the home for its nitrate film vaults and its preservation staff since 1958, in order to make way for the commercial development of the site. The Museum has since been engaged in intensive efforts to secure alternative accommodation for 40,000 reels of nitrate and 12 staff. It appears certain that our preservation work will suffer significant disruption when the move takes place.

While these important developments occurred in the foreground, preservation work continued steadily through the year, and the Archive's Hayes staff copied some 190,000 metres of previously unsecured nitrate film to safety stock.

**Cataloguing, documentation and research**

'Cataloguing' in the Film and Video Archive continues to consist only of the recording of new acquisitions and entry into the collection database of inventory-level data captured from existing documentation - practically never the preparation of full catalogue entries based on viewing and research of the films themselves. Although the Archive is aware that it should be doing more than this, there is little more that it can do within the present constraints of staffing and other resources.

The Archive's DB/TextWorks catalogue database now contains information on some 18,600 titles (out of an estimated total of ca 50,000).

Two film-related articles by members of FVA staff were published in the latest issue (No. 12) of *The Imperial War Museum Review*. These were 'Indian News Parade: the first Indian newsreel' by Paul Sargent and 'Words divide: pictures unite. Otto Neurath and British propaganda films of the Second World War' by Toby Haggith (co-authored with Professor Michael Burke).

### Film Showings

The Museum's Cinema remained formally closed while large-scale construction work continued in the surrounding parts of the building to accommodate new education, conference and gallery space (as described in previous reports). Until the end of June, a nearby art gallery in the Museum remained in use as a temporary auditorium, with facilities for video-projection only, but this facility was also lost in July when the gallery reverted to its original use. By the end of the year, however, the rehabilitation of the Cinema was well advanced, with the installation of new 35mm projectors and an updated sound system, and it was scheduled for reopening with a full programme of educational and public film shows in February 2000. One unwelcome by-product of the redevelopment is that a new air conditioning plant located beneath the Cinema creates an obtrusive level of noise and vibration, especially for audience members seated in the first few rows. A solution for this problem is still being sought.

During the first half of the year, the temporary auditorium was in regular use to provide the moving-image component of the Museum's structured education programme during school term-time, and there were public film screenings at other times. These have mainly taken the form of short programmes to reflect themes in the concurrent exhibition programme, notably the Museum's major exhibition on Britain's post-war social history, 'From the Bomb to the Beatles'.

While the Museum's own Cinema has been closed, and prior to the closure of MOMI itself, the FVA continued to present material from its collection on an occasional basis at the Cinema of the BFI's Museum of the Moving Image (MOMI). The FVA's Public Services section also continued its valuable working relationship with Film Education, a body funded by the commercial film industry to promote links with the educational establishment. Brad King and Toby Haggith of the section participated in several events, including the Foyle Film Festival in Northern Ireland.

Although the event was not specifically a Film and Video Archive one, colleagues may be interested to note that as part of the Southwark Festival in October, HMS *Belfast* was the highly appropriate venue for two sell-out screenings of Sergei Eisenstein's masterpiece *Bronenosec Potemkin*, with live piano accompaniment. HMS *Belfast* is the Imperial War Museum's Second World War cruiser, which is moored on the Thames opposite the Tower of London, and which it is hoped will be the venue for a reception during the FIAF Congress in June 2000.

### 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. Overall, Paul Sargent and Jane Fish in the Archive's Production Office report that levels of activity have been maintained at those seen in previous years.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 472. Staff dealt with some 7,500 telephone enquiries and wrote over 2,200 external letters, faxes and e-mails.

Excluding audiences at public screenings, over 1,150 visitors viewed material at the Film and Video Archive (680 researchers in film or video viewing cubicles, and some 475 in our small Preview Theatre).

Over 400 production files were opened during this period, and contact was established or maintained with customers from all over the globe.

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 1999, about 80 loan transactions, involving a total of over 175 titles were made. Of these, about 25 were made to educational institutions, 40 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 was a screening of the Archive's restoration of *Der magische Gürtel (The Enchanted Circle)* (1917) at the Berlin Film Festival in February; the same title later travelled to festivals in Hong Kong and Brisbane, Australia. The Centenary of Hitchcock's birth stimulated renewed interest in his tenuous links with the unfinished 1945 concentration camp documentary *Memory of the Camps*, and this title was lent for screenings in major retrospective seasons at the Museum of Modern Art in New York and subsequently in London, Valencia, Strasbourg and Paris. Six programmes (18 titles in all) were lent for a season on war documentary and propaganda films at the Filmoteca de la UNAM, Mexico in October.

### International Relations

The Archive was represented at the FIAF Congress in Madrid in April by Roger Smither, who also attended, in his role as Secretary-General, the EC meeting held in Toulouse in November. As Secretary-General, he accompanied FIAF's President, Michelle Aubert, to the meeting of the 'Round Table' of UNESCO-recognised NGOs, hosted by FIAF in Brussels on 12-14 March. He also attended the Second 'Eureka Audiovisuel' Conference on the Euro-Mediterranean Audio-visual and Cinematographic Heritage, held in Athens in late September and visited Mexico to participate in the opening of the UNAM season just mentioned.

The Archive's Acquisitions Officer, Kay Gladstone, introduced the collections and explained the work of the IWMFVA to the students attending an ARCHIMEDIA training course in London in March. He subsequently attended the conference of IAMHIST, the International Association for Media and History, held in Leeds in July, the annual meeting of the Association Européenne Inédits, held in Rouen in October, and the annual congress of the Association of Moving Image Archivists, held in Montreal in November.

During 1999, in addition to regular contact with other British archives and Roger Smither's official communications with fellow members of the Executive Committee, the Film and Video Archive was pleased to receive visits from colleagues at the Cinemateca Brasileira (Sao Paulo), the Etablissement Cinématographique et Photographique des Armées (Ivry), the Narodni Filmovy Archiv (Prague), UCLA Film and Television Archive (Los Angeles), ScreenSound (Canberra) and the National Archives (Ottawa). FVA staff visited FIAF colleagues in Madrid, Berlin, Mexico and Ottawa.

The Film and Video Archive takes this opportunity to bring to the attention of its colleagues that there is to be a further reorganisation of London-area telephone numbers during the year 2000. The Archive's new numbers are listed below.

IMPERIAL WAR MUSEUM



FILM & VIDEO ARCHIVE

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UCLA Film and Television Archive  
Annual Activities Report to FIAF: 1999

ACQUISITIONS

**Motion Pictures:** In 1999, the Archive's motion picture collection grew by approximately 375 titles and over 3 million feet of footage.

**35mm acquisitions:** Warner Bros. deposited DEAD PIGEON ON BEETHOVEN STREET (Samuel Fuller, 1972), "Don't Get Nervous" (1929), a Vitaphone short that our preservation department helped to restore, and a large collection of nitrate prints and pre-print material. Included in the over 1800 reels are prints and elements of many early Bosko, Buddy and Porky Pig cartoons. Also included are prints and elements of Warner Bros. features such as LIFE WITH FATHER, YOUNG MAN WITH A HORN, A STREETCAR NAMED DESIRE, FIREBALL, CAGED, THE HASTY HEART, DESTINATION MOON and STAGE FRIGHT.

The Stanford Theatre Foundation formally placed on deposit a collection of 35mm nitrate films including near complete sets of all three Flash Gordon serials (FLASH GORDON, FLASH GORDON'S TRIP TO MARS and FLASH GORDON CONQUERS THE UNIVERSE), the serial THE LOST CITY and feature versions of the serials. Shorts in the collection include many of the "Musical Moods" shorts, "Hollywood Gad-About," "Your Stars of 1935" and "Maurice Chevalier in Shorts." Features include both American and foreign releases: PANAMA PATROL, STRADIVARIUS, LE QUAI DES BRUMES, THE FORGOTTEN VILLAGE, BUGLES IN THE AFTERNOON and FRONTIER SCOUT. A few safety prints are included in the new deposit, including Charlie Chaplin's MODERN TIMES and Ernst Lubitsch's 1942 comedy TO BE OR NOT TO BE.

The Harold Lloyd Trust placed additional films at the Archive including both prints and printing elements for THE FRESHMAN (Sam Taylor & Fred Newmeyer, 1925), SPEEDY (Ted Wilde, 1928) and THE KID BROTHER (Ted Wilde & J.A. Howe, 1927), plus elements intended for use in the abandoned compilation project, LAUGH PARADE.

**Other 35mm acquisitions include:** THE TRUMAN SHOW (Peter Weir, 1998), GALLIPOLI (Peter Weir, 1981), POETIC JUSTICE (John Singleton, 1993), THIS IS SPINAL TAP (Rob Reiner, 1984), WHEN HARRY MET SALLY (Rob Reiner, 1989), THE STORY OF US (Rob Reiner, 1999), CIRCLE OF FRIENDS (Pat O'Connor, 1995), ROCK & RULE (Clive A. Smith, 1983), TWIST AND SHOUT (Bille August, 1984), GOLDFINGER (Guy Hamilton, 1964), SGT. YORK (Howard Hawks, 1941), DEEP THROAT (Gerard Damiano, 1970), THE DEVIL IN MISS JONES (Gerard Damiano, 1972) and THE FORTUNE COOKIE (Billy Wilder, 1966), LAST OF THE SECRET AGENTS (Norman Abbott, 1966), THE PATSY (Jerry Lewis, 1964), THE NIGHT OF THE FOLLOWING DAY (Hubert Cornfield, 1969), HARD TICKET TO HAWAII (1987), PICASSO TRIGGER (1990).

**16mm acquisitions include:** ANNIE LEAVES THE ROOM (Leslie S. Hiscott, 1936), A FIRE HAS BEEN ARRANGED (Leslie S. Hiscott, 1935)



and THE MAN IN THE MIRROR (Maurice Elvey, 1936); CHARLIE CHAN'S SECRET (Gordon Wiles, 1936), PACK UP YOUR TROUBLES (George Marshall, 1932); B-westerns: I COVER THE WAR (Arthur Lubin, 1937), ACES WILD (Harry L. Fraser, 1937), BUFFALO STAMPEDE (Henry Hathaway, 1933); AN ANGEL COMES TO BROOKLYN (Leslie Goodwins, 1945), VILLA (James B. Clark, 1958), GIDGET (Paul Wendkos, 1959), ULYSSES (Mario Camerini, 1954), CITY LIGHTS (Charles Chaplin, 1928), THE GOLD RUSH (Charles Chaplin, 1925), BOB'S BUSY DAY (Vitaphone, c1932), CROONER'S HOLIDAY (Vitaphone, c1932)

**Television:** The Academy of Television Arts & Sciences contributed the 50<sup>th</sup> Annual Primetime Emmy telecast, along with the 50<sup>th</sup> Annual Primetime Emmy nominees and winners (236 programs, 3/4" Digital Betacam and VHS); and the 50<sup>th</sup> Annual Los Angeles Area Emmy nominees and winners (163 programs, Betacam and Betacam SP). The National Academy of Television Arts and Sciences contributed the 25<sup>th</sup> Annual Daytime Emmy nominees and winners (219 programs, 3/4" and VHS).

Hallmark Cards donated D2 videotape copies of five recent HALLMARK HALL OF FAME productions broadcast between 1997 and 1999: "What the Deaf Man Heard," "Saint Maybe," "Grace And Glorie," "Durango," and "Night Ride Home." Von Zerneck-Sertner Films donated 3/4" copies of its recent television movies: MR. ROCK'N'ROLL: THE ALAN FREED STORY; TOO RICH: THE SECRET LIFE OF DORIS DUKE; SILENT PREDATORS, FATAL ERROR; and A MURDER ON SHADOW MOUNTAIN, all broadcast in 1999.

Other made-for-television movies received include donations from Warner Brothers of 16mm prints of LUCAN (1977), HIGH RISK (1976), NEVADA SMITH (1975), THE GODCHILD (1974), FARRELL FOR THE PEOPLE (1982) and FOR LOVERS ONLY (1982); the 1999 mini-series THE 60S, donated by NBC Productions; a number of TV-movies from MGM-UA: HUSTLING (1975), SMASH-UP ON INTERSTATE 5 (1976), DANGER IN PARADISE (1977), PORTRAIT OF A STRIPPER (1979), DISASTER ON THE COASTLINER (1979), FLATBED ANNIE AND SWEETIE PIE (1979), ANATOMY OF A SEDUCTION (1979), PORTRAIT OF AN ESCORT (1980), MIRACLE ON ICE (1981), FORBIDDEN LOVE (1982), THE FIRST TIME (1982) and IN THE CUSTODY OF STRANGERS (1982).

MGM-UA also donated 16mm prints of episodes from a number of television series, including BEARCATS (12 programs, 1971); CAGNEY & LACEY (34 programs, 1981-84); THE DEBBIE REYNOLDS SHOW (21 programs, 1969-70); THE DOUBLE LIFE OF HENRY PHYFE (17 programs, 1966); the animated series FANGFACE (6 programs, 1978); LOTTERY! (16 programs, 1983-84); THE TRIALS OF O'BRIEN (1 program, 1965). Columbia TriStar Television donated 3/4" tapes of THE DONNA REED SHOW (16 programs, 1958-66); Sanford And Son (11 programs, 1972-77); and Betacam SP tapes of THE JOHNNY CASH SHOW (10 programs, 1969-71) and THE JEFFERSONS (9 programs, 1975-82).

Other donations include: 12 kinescopes of THE STEVE LAWRENCE SHOW; 183 episodes of ALL IN THE FAMILY (1971-78). Videotapes of AMEN

(22 programs, 1989-90); BROTHERS (105 programs, 1984-89), THE ROYAL FAMILY (17 programs, 1991-92), THE FANELLI BOYS (4 programs, 1990); HAIL TO THE CHIEF (7 programs, 1985), HERMAN'S HEAD (42 programs, 1991-94), IT'S A LIVING (42 programs, 1981-86), MAMA'S BOY (6 programs, 1987); NEWHART (3 programs, 1986), OH MADELINE (14 programs, 1983-84), SOAP (40 programs, 1979-80), BRIDGET LOVES BERNIE (24 programs, 1972-73); CARTER COUNTRY (41 programs, 1977-79), CODE RED (10 programs, 1981-82); HARDCASTLE & McCORMICK (65 programs, 1983-86), HAZEL (49 programs, 1961-65); GHOST STORY (12 programs, 1972-73), WKRP IN CINCINNATI (90 programs, 1978-82), WILD BILL HICKOK (26 programs, 1951-58).

Some exciting examples of early television programming were received. Warner Brothers contributed 60 programs on 2" videotape from the prestigious syndicated series PLAY OF THE WEEK (1959-61), which include "The Iceman Cometh" starring Jason Robards, and "Medea" starring Dame Judith Anderson. Family Theater Productions donated Betacam SP and VHS videotapes of a number of religious programs it has produced over the years, including THE WORLD'S GREATEST MOTHER (1952, starring Loretta Young and Ethel Barrymore) and HILL NUMBER ONE (1951, featuring James Dean in a small role). Randy James, son of television personality Dennis James, donated 16mm kinescopes of a number of programs featuring his father, including episodes of such game shows as TWO FOR THE MONEY (6 programs, 1953-55), THE NAME'S THE SAME (4 programs, 1954), and HIGH FINANCE (4 programs, 1956). The Museum of Television and Radio provided 16mm kinescopes of three UNITED STATES STEEL HOUR telecasts: the series premiere "P.O.W.," (10/27/53), "The Man In Possession" (12/8/53, starring Rex Harrison and Lilli Palmer) and "Hedda Gabler" (1/5/54, starring Tallulah Bankhead). The Jewish Home for the Aging donated 16mm kinescopes of 21 THE GEORGE JESSEL SHOWS (1953-54) and 16mm prints of the syndicated series I'M THE LAW (15 programs, 1952-53, starring George Raft). Denise Steiner donated a 16mm kinescope of the THIS IS YOUR LIFE episode featuring Stan Laurel and Oliver Hardy (1954), along with 16mm prints of AMOS 'N' ANDY (6 programs, 1951-53), and single episodes of THE UNTOUCHABLES (1962) and HOLLYWOOD AND THE STARS (1963).

#### PRESERVATION

Feature films and short subjects preserved in 1999 include: BUTTERFLY (Universal Pictures, 1924) d. Clarence Brown, 8 reels. 35mm polyester dupe negative made by enlargement from 16mm diacetate print, in cooperation with The Stanford Theatre Foundation.

CHEERS FOR MISS BISHOP (United Artists, 1941) d. Tay Garnett. 35mm polyester dupe picture negative and digitally-restored re-recorded soundtrack negative made from a 35mm nitrate positive print.

DAUGHTER OF THE DRAGON (Paramount, 1931) d. Lloyd Corrigan. 35mm polyester dupe picture negative and digitally-restored re-

recorded soundtrack negative made from a 35mm nitrate positive print, in cooperation with Universal Pictures.

FOUR FRIGHTENED PEOPLE (Paramount Pictures, 1934) d. Cecil B. DeMille. 35mm polyester dupe picture negative and digitally-restored re-recorded soundtrack negative made from Cecil B. DeMille's personal 35mm nitrate print, in cooperation with Universal Pictures.

THE GREAT RUPERT (Eagle-Lion, 1950) d. Irving Pichel; produced by George Pal. 35mm polyester dupe picture negative and digitally-restored re-recorded soundtrack negative made from a 35mm nitrate print provided by Sabucat Productions.

THE HOME MAKER (Universal Pictures, 1925) d. King Baggot, 8 reels. 35mm polyester dupe negative made by enlargement from two 16mm diacetate prints, in cooperation with The Stanford Theatre Foundation.

HOW GREEN WAS MY VALLEY (20<sup>th</sup> Century-Fox, 1941) d. John Ford. 35mm polyester fine grain master positive and a digitally-restored re-recorded soundtrack made from a 35mm nitrate dupe negative, a 35mm acetate fine grain master, and two 35mm nitrate positive prints, in cooperation with The Academy of Motion Picture Arts and Sciences Film Archive and 20<sup>th</sup> Century Fox.

THE NAKED KISS (Allied Artists, 1964) d. Samuel Fuller. 35mm polyester fine grain master positive and 35mm polyester track positive preserved from the original 35mm picture and track negatives.

THE RETURN OF DR. FU MANCHU (Paramount, 1930) d. Rowland V. Lee. 35mm polyester dupe picture negative and digitally-restored re-recorded soundtrack negative made from a 35mm nitrate positive print, in cooperation with Universal Pictures.

THE SENSATION SEEKERS (Universal, 1927) d. Lois Weber, 7 reels. 35mm polyester dupe negative enlarged from a 16mm diacetate print, in cooperation with The Stanford Theatre Foundation.

SHERLOCK HOLMES series (Universal Pictures, 1942-46) d. Roy William Neill. Six more titles in this series were preserved in 1999: SHERLOCK HOLMES AND THE VOICE OF TERROR (1942); SHERLOCK HOLMES IN WASHINGTON (1943); SHERLOCK HOLMES FACES DEATH (1943); THE HOUSE OF FEAR (1945); PURSUIT TO ALGIERS (1945); and DRESSED TO KILL (1946). 35mm polyester fine grain masters and digitally-restored re-recorded soundtrack negatives and positives were made from a variety elements including original nitrate picture and soundtrack negatives, 35mm nitrate composite master positives and 35mm acetate master positives, with The BFI and Warner Bros.

SOMEONE TO REMEMBER (Republic Pictures, 1943) d. Robert Siodmak. 35mm polyester picture fine grain master and track positive made from a 35mm nitrate composite dupe negative, in cooperation with

Republic Pictures, and Taurus Films.

**Vitaphone One-Reel Subjects** include: BRENNAN AND BUTLER IN "You Don't Know the Half of It" (Vitaphone Corp., 1929) 1 reel; THE FOY FAMILY IN "Chips of the Old Block" (Vitaphone Corp., 1929) d. Bryan Foy, 1 reel. 35mm polyester dupe negative and digitally-restored soundtrack negative made from 35mm picture master positives and Vitaphone sound disks, in cooperation with The Library of Congress and Warner Bros.

**Screen-tests** include: ORSON WELLES SCREENTEST (1937), LANA TURNER SCREENTEST (1937) and MARLON BRANDO SCREENTEST (1947); one reel each. 35mm polyester dupe picture negatives and digitally-restored re-recorded soundtrack negatives made from 35mm nitrate positive prints, in cooperation with Warner Bros.

**Newsreels:** Preservation of nitrate newsreel film from the Hearst Metrotone News collection continued during 1999, with funding from the Ahmanson Foundation, the Joseph Drown Foundation, the Sarasota Film Society, and a Millennium Treasures grant. Of special importance, work continues on the Marian Anderson documentary we began in 1998. In anticipation of using contemporaneous location footage of the Washington D. C. area we have preserved several items from the Hearst Metrotone News collection.

Other footage preserved includes film of San Francisco's and Sacramento's Chinatowns in the 1930s, and the AFL Convention in San Francisco in 1934. Also from the 1930s, several reels of unreleased footage showing the Japanese-American community in both San Francisco and the San Joaquin Valley were preserved. Footage of the ground breaking for the San Diego Expo of 1935; restoration work on Mission San Juan Bautista in 1936; construction of the San Francisco-Oakland Bay Bridge in 1936; a baptismal ceremony lead by Elder Michaux in Newport News, Va. in 1936; the end of the 1937 dock strike in San Francisco; film of the Boston Red Sox winter training camp in Sarasota, Florida; and coverage of the batting average "race" between Ted Williams and Mickey Mantle in 1957 were also preserved.

**Television:** With Research Video Company of North Hollywood, California, we preserved 15 DINAH SHORE SHOW and DINAH SHORE CHEVY SHOW programs from the original 2" videotape masters, all telecast 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.

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 the Emmy Award broadcasts with the First Annual Daytime Emmy Awards telecast (NBC, 5/28/74) from the original 2" videotape master to Digital Betacam videotape. Also preserved in 1999 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" masters to 1" videotape.

#### CATALOGING

At present, the Archive has approximately 136,729 USMARC format records for titles, including 55,175 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 cataloging records, but most are "minimal level" inventory records enhanced by full credits and authority work on the director. 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 genre headings (counting both headings and cross-references). The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, our cataloging work is shared with other archives and library systems around the country.

Over the next several months we expect to be able to provide access to ORION over the Web. In the meantime, our records continue to be 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>

#### RESEARCH AND STUDY

In 1999, the Research and Study Center provided 12,372 viewing appointments to 4,984 researchers. The most important programmatic

appointments to 4,984 researchers. The most important programmatic activity continues to be the new degree program in Moving Image Archive Studies. The program is being developed in collaboration with UCLA's Departments of Film and Television and Information Studies. In this second year of development, three new graduate seminars will be offered: Access to Moving Image Collections, which focuses on the use of new digital technologies for access (taught by Howard Besser), Collection Development and Management (taught by Michael Friend) and Moving Image Cataloging (taught by Martha Yee).

In addition, the Archive received a grant from the Academy Foundation in support of the creation of an electronic encyclopedia of film and television formats. This encyclopedia will be a basic reference manual for modern moving image archivists and will constitute a crucial educational resource in the new degree program.

Another major activity for the Research Center was hosting the 7th annual Visible Evidence conference in August. The event is a major interdisciplinary conference focused on the role of film and video as witness to and voice for lived, social reality. The 1999 conference attracted more than 100 scholars from ten countries and featured more than eighty presentations and screenings.

#### COMMERCIAL SERVICES

In 1999 the Archive's Commercial Services Division provided archival newsreel footage from the Hearst Metrotone News collection to approximately 600 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. Archival footage has also been provided to production companies based in Australia, Austria, Brazil, Canada, China, France, Germany, Japan and the United Kingdom.

Over the past year, the Archive also contributed to television series such as ABC GOOD MORNING AMERICA, ABC NIGHTLINE, CBS SUNDAY MORNING, NBC DATELINE, NBC TODAY, A&E BIOGRAPHY, ACCESS HOLLYWOOD, AMERICAN MASTERS, E! TRUE HOLLYWOOD STORIES, ESPN SPORTS CENTURY, NATIONAL ENQUIRER and VH-1 BEHIND THE MUSIC.

#### PUBLIC PROGRAMMING

In 1999, the Archive presented approximately 200 programs, screening about 400 films. The Winter quarter featured the first of a two-part series on Japanese anime geared to children entitled "Magical Boys and Girls." A James Whale retrospective was well received, as was the program, "Cinema Novo and Beyond." Annual programs featured in the Winter included Contemporary Latin American Cinema and the Academy/ Contemporary Documentaries. The Spring quarter featured the second part of the Japanese anime program,

this one geared to an older audience, entitled "Samurai Cyborgs and Outrageous Babes." Also featured in the spring were our annual new French film festival, "City of Lights, City of Angels"; "The Vienna Effect," a program revolving around how that city has been captured filmically; "Film Restoration Today," in which renowned film preservationists presented their work; and "The Movie That Inspired Me," in which Archive Chairman Curtis Hanson dialogued with leading artists in the film community after they presented a film that had influenced their life. In Summer quarter, a retrospective of Marcello Mastroianni was held, as well as a program on the Iranian director, Dariush Mehrjui. In the late summer, the Archive hosted the Visible Evidence conference and its accompanying screenings. The Fall program included salutes to several internationally renowned filmmakers: Egyptian director Yousef Chahine; Korean director Kim Ki-Young; Swedish director Bo Widerberg; and Czech director Jiri Menzel. In addition, our exploration of Japanese animation continued with "Studio Ghibli: The Magic of Miyazaki, Takahata and Kondo." Another highlight was a tribute to the Lodz Film School of Poland. Single evening programs included a tribute to George Burns and a tribute to James Bridges. Continuing throughout the year were Archive Television Theatre, Archive Treasures, Silents, Kids Flicks and Desert Island Movies (in which prominent Angelenos program and introduce their favorite films).

#### INTERNATIONAL RELATIONS

Steven Ricci, the Archive's Head of Research and Study, attended the 55th FIAF Congress in Madrid where he was elected as the Federation Treasurer. Ricci also attended Executive Committee meetings in both Madrid and Toulouse and meetings of the Council of North American Archives in Vera Cruz, Mexico. At the INFOg99 new media conference in Melbourne—an international gathering of educators and archivists sponsored by the Australian Film Institute and CineMedia, he delivered the keynote address. Martha Yee traveled to Toronto in March for a planning meeting for a project to develop an international manual of archival description, and in August presented a paper at the International Federation of Library Associations in Bangkok, Thailand.

#### SPECIAL REPORT

After a wide-ranging international search, Timothy Kittleson was named Director of the UCLA Film and Television Archive in July 1999. He succeeds Robert Rosen, who held the position for twenty-five years before becoming Dean of the School of Theater, Film and Television in August 1998.



## RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1999

### 1. Acquisitions de l'année

En 1999, les collections de la Cinémathèque Municipale se sont enrichies de 499 copies de long métrage et d'environ 15 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. En matière de dépôts volontaires, une convention avec la société CLT-UFA a été élaborée en vue de la définition des conditions de mise en dépôt, de préservation et de valorisation de copies relevant du patrimoine international. La politique d'enrichissement des archives s'est orientée au niveau technique vers le format 35mm et au niveau structurel vers une politique aussi bien horizontale (complétant les stocks des cinématographies internationales) que verticale (mettant l'accent sur deux points forts de la collection, à savoir la cinématographie américaine à tous égards et la cinématographie française des années trente et quarante). En outre, la Cinémathèque s'est vu bénéficier de la mise en dépôt d'un stock de films documentaires concernant l'histoire locale d'une ville allemande de la région Saar-Lo-Lux.

Le département non-film s'est surtout enrichi grâce à l'acquisition d'une importante collection d'affiches, de photos et de press-books en provenance de plusieurs collectionneurs privés.

En plus, le département photos a été doté d'un dépôt d'une importante collection de diapositives relevant du patrimoine international et données en dépôt par divers médias nationaux.

Au cours de la même année et l'acquisition de la collection non-film susmentionnée mise à part, 416 livres sur le cinéma ainsi que quelque 800 périodiques ont été rajoutés à la bibliothèque spécialisée. Le département d'affiches de cinéma s'est vu ajouter quelque 1.500 pièces.

### 2. Progrès et problèmes dans le domaine de la préservation

En 1999, le service d'archives de la Cinémathèque a été doté d'une table de transfert vidéo pour copies en 16mm (l'acquisition d'une même table pour copies en 35mm étant prévu pour l'année 2000). Les transferts vidéo étant



destinés à des fins de visionnages et de recherches tant au niveau interne qu'au niveau des collaborations inter-archives, l'installation de la table contribuera de la sorte à ménager les copies d'archive.

En outre, l'année 1999 aura été l'année de l'acquisition d'une machine à nettoyage pour pellicule safety sur base d'alcool. Un plan de nettoyage systématique a été établi.

Dans le domaine de la préservation/restauration, la Cinémathèque a présenté à des spécialistes d'Orson Welles, dans le cadre d'un symposium au Filmmuseum München, une partie d'un important stock de matériel incunable (copies de travail resp. rushes de «Mr. Arkadin»), suscitant de la sorte une mise en réseau de ces spécialistes en vue d'un projet de préservation et de valorisation dudit matériel.

La Cinémathèque a également entrepris une collaboration avec le Centre national de l'audiovisuel au niveau du patrimoine cinématographique luxembourgeois détenu à la Cinémathèque en vue d'une stratégie de préservation, de catalogage, de documentation et de valorisation moyennant le transfert sur support vidéo digital.

Au niveau des problèmes de préservation, l'année 1999 a été marquée négativement par la détection d'un nombre accru de copies atteints par le syndrome du vinagre, ceci malgré la préservation dans un blockhaus selon des conditions de température et d'humidité appropriées et malgré un plan précis de détection et d'élimination des copies atteintes afin d'éviter des effets de contamination.

### 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 1999 y figurent avec les indications de base (catalogage de 500 copies long-métrage).

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 1999 y figurent avec des indications de base.

#### Publications:

Au cours de l'année 1999, la Cinémathèque Municipale a édité les publications suivantes:

Loacker, Armin: Anschluß im  $\frac{3}{4}$ -Takt. Filmproduktion und Filmpolitik in Österreich 1930-1938 (= Filmgeschichte International, Schriftenreihe der Cinémathèque Municipale de Luxembourg, Bd. 5)

Dr. Jörg Helbig/Paul Lesch/Dr. Uli Jung: Three Spotlights on Hitch (= cinéconférences 3)

Jung, Uli/ Scheffen, Jean-Louis: Raoul Walsh's «The Thief of Bagdad».

#### 4. Programmation de films

En 1999, la politique de programmation de la Cinémathèque Municipale a été axée notamment sur:

- des hommages à des réalisateurs et acteurs: Jean Marais, Andy Warhol, Rainer Werner Fassbinder et l'antithéâtre, rétrospective Gordian Troeller (en présence du réalisateur), Early Wenders
- des rétrospectives de l'histoire du cinéma: Nouvelle Vague, Europa Fantastica (rétrospective du film fantastique européen), Goethe au cinéma, cinéma des années 50, la période anglaise d'Alfred Hitchcock, l'antnazisme dans les films d'Alfred Hitchcock, Alfred Hitchcock et la télévision, Schnitzler au cinéma, le policier à travers le cinéma italien
- des réflexions thématiques de l'histoire du cinéma: 20<sup>th</sup> Century, portrait d'un siècle en 10 mots-clé (Masculin, Féminin/Vitesse/Pouvoir absolu/Psychanalyse/Spiritualité/Fashion & Vanity Fair/Communisme/Hollywood Babylon/Ex machina - simulacres et fabriques de corps)
- des soirées-conférence/table ronde: le cinéma méditerranéen, les thrillers britanniques d'Alfred Hitchcock, l'antnazisme dans les films d'Alfred Hitchcock, Alfred Hitchcock et la télévision, René Leclère, pionnier du cinéma luxembourgeois, les débuts du film sonore
- une programmation d'été: «Les plaisirs de la chair - l'érotisme au cinéma»
- des formules événementielles: Soirée Lumière, Semaine du cinéma finlandais, Festival du film d'immigration, Soirée Kintopp Panoptikum, Soirée Costa-Gavras en présence du réalisateur, Blue Movie Night, Festival du film italo-lusoespagnol, Live at the Cinémathèque (Faust), Soirée lanterne magique, Soirée cinéma et variété, Nuit des droits humains
- le «LIVE CINEMA» avec Carl Davis et l'Orchestre Philharmonique du Luxembourg: version restaurée de «THE THIEF OF BAGDAD» (Raoul Walsh)

- des séances animées pour enfants
- des séances spéciales pour classes scolaires

Total des séances: 658

Total des titres projetés: environ 430 (dont 95% en provenance de nos propres collections)

Total des spectateurs: 18.009 (progression de 7,2% par rapport à l'année précédente)

## 5. Administration et budget

Le budget de la Cinémathèque Municipale pour l'exercice 1999 était de 1.143.000,- Euros, salaires compris (progression de 15% par rapport à l'année précédente). L'embauchage à temps partiel d'une nouvelle caissière inclus, l'équipe de la Cinémathèque comprend dès lors 8 permanents et deux caissières 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 la Cinémathèque Suisse, la Cinémathèque Royale de Bruxelles, la Cinémathèque Française, le Filmmuseum München et le Deutsches Filmmuseum Frankfurt
- 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 de Berlin (rétrospective Berlinale), au Festival du film de La Rochelle, au Festival de Locarno, au festival Max Ophuls à Sarrebruck (présentation d'une rétrospective "IndustrieWelten"), participation au symposium "The Unknown Orson Welles" au Filmmuseum München (avec présentation de rushes de "Mr. Arkadin" et développement d'un projet de préservation et de valorisation de ce matériel moyennant un réseau d'experts)
- Développement des rapports avec la faculté des sciences des médias (et notamment avec la chair d'histoire du cinéma) de l'université de Trèves (organisation de soirées-conférences transfrontalières)

**CENTRE NATIONAL DE L'AUDIOVISUEL (CNA)  
(Grand-Duché de Luxembourg)**

**RAPPORT ANNUEL**

Acquisitions/Préservation/Restaurations.

- En matière de patrimoine national, une copie de sauvegarde 35 mm (blow up du 16mm original négatif, déposé en Allemagne) du film culte « Troublemaker » de Andy Bausch a été tirée, les deux seules copies 35mm existantes ayant trop souffert des nombreuses projections.  
Plusieurs documentaires des années trente ont été sonorisés en version video BetaSP  
Les couleurs totalement virées d'un documentaire sur le mariage princier (1953) ont été reconstituées digitalement sur support Beta.
- L'essentiel du patrimoine cinématographique ayant été restauré, les efforts se sont concentrés surtout sur la sauvegarde des archives de RTL acquis par le CNA et dont les transferts se font progressivement.  
Le transfert, la restauration (si nécessaire) et le catalogage des journaux télévisés des années 50 sur support 16mm continuent, tandis que s'effectuent parallèlement le copiage et la préservation des anciennes bandes U-Matic sur Beta SX et Digital.
- Même si le CNA s'intéresse surtout à la cinématographie nationale, une collection de ca 300 actualités cinématographiques allemandes et françaises a été acquise d'un collectionneur privé afin d'éviter la dispersion de cette collection.
- Un stock de matériel (copies 16mm, négatifs, copies de travail...) du réalisateur de documentaire luxembourgeois Gordian Troeller a été récupéré en Belgique. Il servira à reconstituer et à sauvegarder la partie française de son œuvre, en collaboration avec le réalisateur.
- Dans le cadre du dépôt légal des copies de toutes les coproductions luxembourgeoises récentes ont été déposées (Kirikou, Freccia Azzura, Une Liaison pornographique, Jaime...)
- Comme une de ses principales activités, le CNA continue de recueillir les films de famille qui lui sont confiés par des particuliers. Le transfert vers Betacam SP et le catalogage de ces films en formats amateurs continue à grande allure. Au total le CNA conservait à la fin de l'année 1999 les inédits de quelque 540 particuliers.

### Recherche/ publications/éditions/ diffusion

La mise en valeur des archives constitue une des principales activités du CNA.

- Une recherche sur le cinéaste luxembourgeois des années 30, René Leclère a abouti à l'édition du livre « René Leclère. Pionnier du cinéma luxembourgeois » accompagné de l'édition en vidéocassette de ses principaux films.
- Essentiellement à base de ses collections le CNA a produit lui-même ou coproduit - -  
« Iechternach, vu à travers 100 ans d'images d'archives » un documentaire historique sur la ville d'Echternach et sa procession dansante.  
« Philippe Schneider, l'homme derrière la caméra » un documentaire sur le cinéaste luxembourgeois des années 50-60, Philippe Schneider  
« Little Big one » une rétrospective sur le siècle au Luxembourg, réalisé essentiellement à base de films de famille.
- Le CNA a passé un accord avec l'Union des producteurs luxembourgeois (ULPA) et la CLT- UFA , assurant toutes les deux semaines une diffusion de films de fiction luxembourgeois, de documentaires ou d'autres documents des archives du CNA, le samedi à 21.00 hrs sur le programme luxembourgeois de RTL.

### Relations internationales

- Dans le cadre de l'AEI (Association Européenne Inédits) un stage de formation sur le traitement des films amateur (conservation, stockage, transferts, mise en valeur, droits) a eu lieu à l'université de Norwich. Le CNA a contribué financièrement ainsi qu'avec le savoir-faire de son archiviste à l'organisation de ce stage de formation en collaboration avec le East Anglian Film Archive et Les Archives Audiovisuelles de la Principauté de Monaco. Cette formation a eu le soutien du programme RAPHAEL.
- Trois séances du programme de la Cinémathèque Royale de Belgique furent consacrées à des films de fiction et des courts métrages luxembourgeois.

# Filmoteca Española

## Madrid

### Activities Report for 1999

#### 1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- ◆ 235 titles of Spanish features, of which:
  - 81 new 35mm prints through statutory deposit
  - 160 used 35mm prints (100 titles) deposited by 10 film societies or film companies
  - 30 positive prints and 4 dupe negs and 5 dupe positives manufactured in Spanish labs
- ◆ 17 interpositives and 17 sound negatives of Spanish features through statutory deposit
- ◆ 540 titles of Spanish shorts, of which:
  - 69 new 35mm prints through statutory deposit
  - 15 positive prints and 13 dupe negatives through printing in labs
  - 35 used 35mm prints (30 titles) and 455 used 16mm prints (425 titles)
- ◆ Since mid-1998, producers are depositing an increasing number of original negatives of features and shorts, which amounted to 146 last year, from all periods of Spanish cinema.
- ◆ 525 titles of foreign features, of which:
  - 900 used 35mm prints and 12 used 16mm prints, deposited by 7 distributors, and institutions (including several Godard films)
  - 4 new 35mm prints of American classics (licensed through Hollywood Classics), 6 Russian new 35mm prints from Sovexport and 15 Buñuel preservation prints (thanks to the collaboration of our colleagues from the UNAM and the Musée G. Pompidou, and copyright owners)
- ◆ 70 titles of foreign shorts in 35mm and 16mm (including 4 Spanish Civil War shorts)

For preservation and reference purposes, we increased our video holdings with:

- ◆ 217 tapes in Beta SP and Digital and approximately 800 VHS tapes

#### 2. PRESERVATION

The following preservation works were achieved in 1999:

- 35,000 m. of nitrate film transferred onto safety stock
- 110,000 m. of acetate film produced in laboratories
- 12,000 m. of magnetic soundtrack were re-recorded

Over 50 hours of film transferred to video

We acquired two new moviolas for 35mm, a video projector ILA M100 for Theatre 1 (Doré Cinema), and various sound and video appliances for the Doré and the new premises at Perales.

#### Recoveries-Reconstructions-Restorations

From original nitrate materials, we restored the following films:

- HERENCIA IMPERIAL (M. Hernández Sanjuan, 1951, 1,500 m.)
- MILAGRO EN LA CIUDAD (Juan Xiol Marchal, 1953, 2,000 m.)
- CURRO VARGAS (José Buchs, 1923, 2,400 m.)
- LUNA DE SANGRE (F. Rovira Beleta, 1951, 2,670 m.)

GRAN CASINO (Luis Buñuel, 1946, 2,620 m.)  
 MADRID 1936-BOMBARDEOS (M. Villegas López, 1937, 935 m.)  
 FIESTAS PATRONALES DE BRIHUEGA (J. Camarillo, 1927, 280 m.)

### Video Department

This department supplied 15,212 of NO-DO Newsreels in Betacam SP for TV use, and transferred approximately 500 hours of 35mm film for preservation and reference purposes.

### 3. CATALOGUING

During 1999, approximately 5,000 materials were catalogued (corresponding to 9,000 reels viewed by specialized staff from Level Data). At the end of December 1999, the total number of materials amounted to 63,051 items, of which 40,202 have already been catalogued. These data correspond to 19,982 catalogued titles and approximately 15,000 non-catalogued titles, the 6,033 materials of NO-DO excluded.

### 4. MUSEUM COLLECTION

The Museum acquired 426 items for its collection, among them 254 related to Charles Chaplin acquired by the Culture Secretary of State.

We organized two exhibitions: the first one, **SOÑAR EL CINE**, consisting of a brief sample of the Museum collection, toured Valladolid, Cáceres, Huesca, Zaragoza, Valencia, Alcalá de Henares and Logroño, and closed in Salamanca in January 2000. The second one, **BUILDERS OF DREAMS. ART DIRECTORS IN SPANISH CINEMA**, was part of the activities held for the 55th FIAF Congress. Catalogues were published for both exhibitions with the technical support of our staff.

Nine artefacts were loaned for the exhibition "TIERRA SIN PAN. LUIS BUÑUEL Y LOS NUEVOS CAMINOS DE LA VANGUARDIA" organized by the IVAM (Valencia Modern Art Institute).

The cataloguing and computerization of the holdings continued.

### ADDITIONS TO THE BUÑUEL ARCHIVE

The Buñuel archive was acquired by the Ministry of Culture in 1995 from Buñuel's heirs on the occasion of the exhibition organized at the Centro de Arte Reina Sofia (July-October 1996). By express wish of Luis Buñuel and his heirs, the archive should be deposited at cultural institutions related to the life and work of the filmmaker so, once its assignment to the Filmoteca Española was established by a Ministerial Order on 4 February, 1999, it was decided that part of it would be deposited as a free loan at the Residencia de Estudiantes in the custody of the Filmoteca. The Buñuel archive consists of approximately 9000 objects and documents: 1600 stills, 105 scripts, 519 letters, 1230 books and written documents, 5000 press cuttings and 139 objects for our museum collection.

### 5. DOCUMENTATION

#### Library Acquisitions

2,200 books and brochures  
 400 periodicals  
 1,300 periodicals (donation)  
 30.000 press cuttings (approx.)

**Stills Department Acquisitions**

- 2,200 stills
  - 350 negatives
  - 850 slides
- 3,000 lobby cards
  - 850 posters
- 1,800 miniature posters, postcards, etc.

**Public Access**

The Reading Room received approximately 2,500 visitors that consulted more than 6,500 documents and the information service answered approximately 4.000 phone calls, 200 written enquiries and 250 e-mails. The photography laboratory reproduced 450 black and white photographs and 3,350 slides, both for public and internal use.

**6. ACCESS TO THE FILM COLLECTION (Cooperation Department)**

- ◆ 191 researchers viewed approximately 1,067 films and 585 NO-DO newsreels in our premises
- ◆ we organized educational visits of our premises for 22 groups
- ◆ several thousand rights and material availability enquiries were answered
- ◆ 739 copies were temporarily loaned in 1999:
  - 238 on request of the rightholders for TV use, etc. and for our own laboratory work
  - 12 to foreign film festivals (Buenos Aires, Dusseldorf, Montreal, Nantes and Regensburg)
  - 44 to FIAF archives abroad (Athens, Bologna, Brussels, Gemona, Lausanne, Lisbon, Montreal, Munich, Stockholm and Wiesbaden)
  - 142 to national film festivals (Cartagena, Gijón, Huelva, Huesca, Madrid, Málaga, Murcia, Orense, San Sebastian, Valencia, Valladolid, etc.)
  - 68 to the film archives of the autonomous regions (20 to Valencia, 23 to Barcelona, 3 to Andalucía, 4 to Salamanca, 5 to La Coruña, 7 to San Sebastián, and 6 to Zaragoza)
  - 235 to Spanish cultural institutions
- ◆ 133 licence agreements for newsreel footage re-use, amounting to 15,200 m. of film, were signed with 54 Spanish and 6 foreign televisions, 4 cultural institutions, and 69 video or publicity companies, both Spanish and foreign.

**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 10 to September 11. The rate of occupation in the three theatres was 70%, 60% and 97%, equalling the level of attendance obtained last year.

Number of screenings	1,199
Number of spectators	186,867
Average attendance per screening	156
Number of films or programmes	648
Number of cycles	36
Number of screenings with electronic subtitles	558
Number of screenings with piano accompaniment	16
Number of copies from the Filmoteca Española collection	228 (30% approx.)



The following persons attended the presentations and round tables:

SPAIN: Carlos Aguilar, Jesús Blanco, Román Gubern, Basilio Martín Patino, Ángel Fernando Mayo, Manuel Mur Oti, Ignacio Ramonet, Esteve Riambau, Joaquín Romero Marchent, Pilar San Pablo, José A. Sistiaga, Luis Suñén, Santiago Salaverri, Casimiro Torreiro  
 CANADA: Bruno Lázaro Pacheco  
 DENMARK: Karl Norrested  
 ITALY: Manuel De Sica, G. Gambetti  
 SWITZERLAND: Heidi Specogna, Jean Stéphane Bron  
 FRANCE: Martine Offroy, Alain Robbe-Grillet  
 GERMANY: Werner Herzog  
 MEXICO: Juan Carlos Rulfo

### MAIN CYCLES - 1999

Month	Cycle	Screenings	Films	Spectators	Average
1	RICARDO FRANCO	16	16	2329	145
1	BASILIO M. PATINO	14	7	857	61
1,2	WERNER HERZOG	23	18	3125	135
1-12	SPANISH SHORT FILMS	15	7	1704	113
1-4	TRAINS IN FILMS	87	61	12456	143
2-4	SPANISH SCRIPT WRITERS	36	36	3460	96
2	ABSENT CHARACTERS L	52	27	9010	173
2-12	PUBLIC'S CHOICE	35	19	6872	188
3-6	JEAN-LUC GODARD	154	68	18525	121
3	SWISS FILMS v	25	17	1638	66
3	CUBAN REVOLUTION	9	9	613	68
4	IMAGES OF POWER	29	16	2457	85
4	EDGAR NEVILLE	20	17	1922	96
4,5	ALAIN ROBBE-GRILLET	10	5	754	75
5,6	ROMAN POLANSKI	31	19	7601	245
5,6,7,9	OPERA IN FILMS III	28	14	5957	213
5	LA MEMORIA COMPARTIDA	9	9	526	59
5	ICELANDIC FILMS	15	8	1337	89
6	MEXICAN DOCUMENTARIES	30	24	3480	116
6	JOSÉ AGUAYO: IN MEMORIAM	8	8	617	77
6-7	AKIRA KUROSAWA B	93	31	19255	207
7	OUSMANE SEMBÈNE	13	6	1599	123
8,9	REPERTORY: SPANISH FILMS	50	50	8807	176
8,9	REPERTORY: FOREIGN FILMS	95	48	20463	215
9	RITWIK GHATAK B	16	8	2560	160
10,11	JOHN M. STAHL	59	32	7605	129
10,11	VITTORIO DE SICA	22	12	5588	254
10-12	GOYA PRIZES	63	62	14359	228
11	NANNI MORETTI	18	9	4325	240
11,12	DOUGLAS SIRK	65	26	7260	112
12	EDGAR NEVILLE	20	20	2181	109
12	BRUNO LÁZARO PACHECO	4	2	378	95
12	HUMAN RIGHTS	10	6	2188	219

B = Also programmed in Barcelona / V = Also in Valencia / L = Also in Lisbon

## 8. PUBLICATIONS AND RESEARCH ON SPANISH CINEMA

In 1999, besides the usual Monthly Programme and the information notes distributed to the public at the Cine Doré, with a special dossier on the Jean-Luc Godard cycle, our publications were mostly related to the FIAF Congress:

♦ **Cuadernos de la Filmoteca Nº4: 50 años de la Escuela de Cine** (50th anniversary of the Film School), with a complete filmography and texts by former students now working in the Spanish film industry..

♦ **Cuadernos de la Filmoteca Nº5: Los soportes de la cinematografía** (), by Luis Fernández Colorado, Rosa Cardona, Jennifer Gallego and Encarnación Rus, directly related to the workshop and research by Alfonso del Amo on the History of Raw Stock Manufacture.

♦ **Cuadernos de la Filmoteca Nº 6: Los soportes de la cinematografía 2 / Motion Picture Film Stock**, by Fernando Catalina and Alfonso del Amo. Bilingual Spanish/English.

♦ **Cuadernos de la Filmoteca Nº 7: La memoria compartida. Cooperación para la preservación filmica en Iberoamérica**, with the collaboration of the Casa de América and AECE.

♦ **John M. Stahl**, coordinated by Spanish film critic Miguel Marías and Valeria Ciompi, a bilingual (Spanish/English) book edited with the San Sebastian Film Festival on the occasion of the retrospective dedicated to this director. The only existing book on Stahl for the time being, it includes most of the published texts on this filmmaker and the melodrama, plus an introductory study with new information on his life and career by Joe Adamson and contributions by different authors especially written for this edition.

The publication of the **research on NO-DO** was postponed until 2000.

## 9. BUDGETARY MATTERS

The expenditure in 1999 was (in U.S. dollars, \$1 = ESP 160 ptas.) 600 million ptas. (\$3,750,000), including 210 million ptas. (\$1,312,000) for construction and improvement works. Staff salaries amounted to approx. \$ 1,500,000.

Permanent staff: 75 full-time employees (of which 18 work at the Doré Cinema). Temporary part-time employees: 30 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, cataloguing and electronic subtitling.

## 10. INTERNATIONAL RELATIONS

Special thanks to our colleagues in Amsterdam, Berlin (Bundesarchiv), Bologna, Brussels, Budapest, Copenhagen, Lausanne, Lisbon, London (NFTVA), Los Angeles (UCLA and the Academy Film Archive), Luxembourg, Moscow, Munich, New York (MOMA), Paris (CF), Prague, Rome, Stockholm, and Tokyo, whose kind cooperation allowed us to complete many retrospectives, such as *Absent Characters*, *Trains*, *Godard*, *Clayton*, *Images of Power*, *Kurosawa*, *Opera in Films*, *De Sica*, *Stahl*, and *Sirk*.

♦ José María Prado attended the Rotterdam, Berlin, Cannes, Jerusalem, Venice, London and Havana festivals.

♦ Catherine Gautier attended the Berlin and Bologna festivals and participated in the ACE meetings.

♦ Valeria Ciompi attended the Bologna festival and the FIAF EC meeting at Toulouse.

◆ Our preservation officer, Alfonso del Amo, and Ana Cristina Iriarte attended the Bologna festival for the Gamma Group presentations and meetings.

### **SPECIAL ACTIVITIES**

The FIAF Congress, on which you will find more information on the Congress Report, was attended by 231 people, of whom 151 were FIAF affiliates. There was extensive coverage of the different activities (Symposia, retrospectives, special screenings, exhibitions) in the most important media (newspapers, magazines, tv and radio), and we were especially satisfied with the contributions and help received from different institutions and sponsors (EGEDA, AISGE, Casa de América, AECI, Círculo de Bellas Artes, Renfe, Fotofilm, etc. and, last but not least, our colleagues from the Filmoteca de la Generalitat de Catalunya, Filmoteca de la Generalitat Valenciana and Filmoteca Vasca), that enabled us to offer our guests better facilities, receptions and extra activities without great economical effort.

The work on our future site, the Palacio de Perales, continued throughout the year. We expect to move before the end of the year 2000. Planning and design of the future Preservation and Restoration Centre to be located in the City of Image started this year.

NORTH WEST FILM ARCHIVE (NWFA)  
Manchester, England

Activities report covering the period 1 August 1998 to 31 July 1999

1. Acquisitions of the year

- The North West Film Archive accepted 528 items (including nitrate-based films) for deposit assessment during the year. 647 films and 49 videotapes were acquired, under formal agreement, from 67 separate donors. Key deposits include collections that record industry, redevelopment and transport, while significant holdings were accepted from the regional public health authority and three educational institutions.
- The importance of representing the cultural diversity of the region was expressed in a NWFA pro-active acquisition scheme which targeted the Chinese community. This was undertaken in partnership with colleagues at Manchester's public library and successfully identified potential donors (to be concluded next year).
- This represents the sixth year when a systematic off-air recording service was undertaken as the designated agent of the National Film and Television Archive (London). 239 programmes were recorded during the year.

2. Progress in the field of film preservation

- This was the third 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 the relocation of sensors to improve the reliability of environmental data and the review of the archive's emergency response strategy.
- The NWFA's holdings of vinegar syndrome infected films were re-inspected in preparation for the submission of preservation funding applications.
- A programme of remastering videotape acquisitions onto DigiBeta format was undertaken by the Technical Officer. Procedures for this new work were established and 55 items were remastered and stored in the magnetic media vault.

### 3. Cataloguing, documentation and research

- The accelerated programme of cataloguing and records computerisation continued into its fourth (and final) year, supported by the Higher Education Funding Council for England. 1,202 titles were added to the *NWFA Moving Image Collection* databases.
- The *NWFA Moving Image Collection Database* went live on the Internet in July 1999. On schedule, this was the culmination of four years cataloguing and data preparation work. Linked to the NWFA web pages, and mounted on the archive's powerful new server, this user-friendly facility enables individuals to undertake their own remote online searches. Fresh consideration was given to the matter of categorising amateur and professional footage within the collection, along with the allocation of general browsing categories, in order to assist on-line searching.

Visit the NWFA website to explore its catalogue at [www.nwfa.mmu.ac.uk](http://www.nwfa.mmu.ac.uk).

### 4. Film showings, exhibitions and publications

- The NWFA titles featured in 22 public screenings and 12 academic presentations during the year. Footage was supplied to 19 exhibitions including the British Council's *12 for 2000 - Building for the Millennium* and to Pier 21 in Nova Scotia, Canada. The NWFA participated in the symposium on home movies organised at the Getty Research Institute for Arts and the Humanities, Los Angeles.
- A unique research project, designed to improve accessibility to the collection by meeting the needs of people with hearing and sight impairments, was undertaken. Implemented in partnership with disability consultants, Full Circle Arts, and user-led by twelve panellists, the project identified ways in which new technology and recognised communication techniques could work together for the benefit of this new audience. The successful outcome of this project led to the attraction of further funding for action research. A full report on the completed first phase is available on the archive's website.

#### 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. With the completion of the four year academic funded project, the NWFA had to implement an exit strategy that would enable it to function effectively with half the workforce and with revisions in all job responsibilities. The critical problem of sustaining this archive without the support of proper core public funding remains.

#### 6. International relations

- The archive sent a delegate to the FIAF 99 Congress in Madrid.
- The NWFA was accepted as a test centre for the training product *Film Archives On-Line (FAOL)*
- The Archive's Director, Maryann Gomes, was elected as the founding Chair of the Regional Audio Visual Archives Interest Group of the Association of Moving Image Archivists (AMIA). This group proposed a plenary session and a public screening for the AMIA Conference (Montreal, November 1999) drawing attention to issues of regionalism, globalisation and cultural diversity within the context of moving image custodianship. The NWFA was also represented on two AMIA Taskforces which considered diversity and internationalisation issues.

#### 7. Special events – other

- Work on updating the Heritage Lottery Fund equipment list was prioritised among the responsibilities of the Director, Assistant Director and Technical Officer. Audio visual and computer equipment to the value of £260,821 has been installed at the NWFA. These new facilities completed the equipment infrastructure which underpinned the principal developments during the year. While the purchase of the equipment represented a milestone for the NWFA, the very real challenges of installing and commissioning the complex new audio visual facilities, together with providing in-house training for colleagues, were fully met by Technical Officer, Mark Bodner.

Maryann Gomes  
Director  
NORTH WEST FILM ARCHIVE

Cineteca Nacional, México  
Activities in 1999

### New Acquisitions

During 1999 we acquired 192 new titles, including short and animated films.

### Preservation Activities

In 1999, 3000 feet of nitrate film were transferred to safety film, which are part of the Garrido Canabal documentary collection (1924-1934). 59,500 feet of acetate film were copied, in order to obtain new prints of mexican feature films.

Our technical department revised 3854 prints for diverse purposes.

### Video

In 1999, 825 new video titles were acquired, 598 VHS, 110 DIGITAL, and 118 BETA SP.102 solicitudes were attended.

### Cataloguing- Documentation- Research

Books	342
Scripts	50
Press books	150
Clippings	16,425
Stills	677
Posters	751
Publicity kits	150
12,266 users were attended, who received 45,757 services.	

## Film showings- Exhibitions

In 1999 we had 4,371 screenings, the number of spectators being of 394,458.

## Publications

9 books were published, along with the Cineteca Nacional monthly program booklet.

## Special Events

Cineteca Nacional organized, as usual, the International Film Forum and 34<sup>th</sup> Muestra Internacional, both regarded by critics and public as the main film event in Mexico City.

Several film cycles were organized to commemorate the first 100 years of cinema.

Cineteca Nacional awarded the Toscano medal to Tomás Pérez Turrent, for a lifetime of cinematographic criticism.

Cineteca Nacional also took part in 5 international festivals, and sent a representative to the Madrid FIAF Congress.





## ACTIVITIES REPORT 1999

### 1. Acquisitions of the year

In 1999 1,600 new titles were added to our collection, mostly of Mexican films, given us by the **National Association of Producers of Mexican Films**. The collection consists mainly of films from the 1950s, 1960s and 1970s of which, being comparatively recent we did not have many examples up until then. It should be noted that of many of these films we have about three copies in 16 mm., which simplifies their exhibition.

One hundred an eighty seven titles were added to our collection of videos, mostly in non-professional format, being used mainly for reference and research. However, when we negotiate the sale of rights over our films for television viewing, we take advantage of the opportunity to make digital video copies of them.

Our library acquired 555 new books on movies, 543 periodical publications and 13,556 newspaper cuttings as well as 3,893 stills, 626 posters and 1,658 lobby cards all of Mexican films as well as 76 CD ROMs.

With regard to equipment, we acquired an 8 mm movie camera, a stills camera, a sound recorder-reproducer, two 16 mm. film projectors, a visor-editor with integrated splicer for 8 mm film, a movie viewer for S-8 film cartridges and three containers for 17.5 mm and 9.5 mm film.

### 2. Progress and problems in the field of preservation

During 1999 we finished transferring the last of the material still in our installations in San Ildefonso, in the center of Mexico City, to the acclimatized vaults in our new building inaugurated in 1998 in the UNAM campus. These facilities are not only cooler but are in a less polluted area. We transferred approximately 5,000 reels of 35 mm film.

We enlarged the processing tanks of our old machine for developing 35 mm black and white film to follow the norms recommended by film manufacturers.

We have begun to use polyester material; i.e., the so called Star Base material, for making masters or duplicate positives in 35 mm., black and white, from original negatives. Results obtained up until now are satisfactory in so far as solution, density and contrast.

We are working on the adaptation of the liquid gate which donated to us, to our optic printer of American manufacture. Unfortunately, the specialized technician with whom we had negotiated this work died recently, and so the process has been somewhat delayed.

### 3. Cataloguing, documentation and research

We have continued working on our Internet page: <http://www.unam.mx/filmoteca>, inaugurated in 1998. Eight thousand five hundred visits have been registered which we consider a good response from the public. We update the page every month.

With the idea of producing in the year 2000 a directory of Mexican Movies from 1970 thru 1999, we have finished the cataloguing of all films made during that period and we are also digitalizing images of each film to include in the directory.

### 4. Film showings exhibitions and publications

Here mention must be made of the student strike which lasted 10 months in 1999 which meant that the two main movie theaters on UNAM campus were out of action during all that period. Even so, 455 films were shown in our three movie theaters off campus, in 2,691 showings with a total of 70,000 attendees.

In spite of the student strike we managed to show a wide variety of films thanks to support from our colleagues. We presented seven Canadian films of the 1990s from Quebec. We celebrated the centenary of Roman Novaro with three of his films made in the United States facilitated by the George Eastman House, as well as one of his Mexican films. The Peter Sellers cycle deserves special mention in which we exhibited eleven of his films, presented by Clyde Jeavons of the NFTVA. We also presented the III Festival of Sexual Diversity in Cinema and Video MIX 1999. We continued with the sixth edition of our Summer Movie Festival during which 11 important foreign films were shown in nine movie theaters in Mexico City as well as three more in the provinces. We mounted a cycle in tribute of Joaquin Pardave, the Mexican director/actor/scriptwriter/composer made up of eight of his films. We presented, in collaboration with the British Council, 18 contemporary English films. Finally, as usual we opened our movie theaters to the XXXIII and XXXIV International Film Shows and the 19th Forum, both sponsored by the Cineteca Nacional de Mexico.

We published a book on an important Mexican filmmaker of whom we have preserved samples of his work dating from the 1920s and 1930s: CARLOS VILLATORO, PASAJES EN LA VIDA DE UN HOMBRE DE CINE (Carlos Villatoro, passages in the life of a cinema man).

We continue to publish our monthly program, called BUTACA containing additionally potted biographies of film makers, film news and so on.

## 5. Budgetary matters

In previous years we have had to report net decreases in our budget as a result of the devaluation of the Mexican peso, but in 1999 fortunately we can report a real increase of 5%.

Our Institution, by virtue of UNAM legislation, is allowed to charge for services rendered such as the sale of stock shots, entrance tickets, film processing in our laboratory, etc. We have the right to reinvest 85% of this income, the equivalent of approximately 90% of our operating budget.

## 6. International relations

The Director of the UNAM Film Archive, Iván Trujillo Bolio, was elected President of the FIAF in Madrid, Spain for the period 1999 - 2001, during the FIAF's Annual Congress.

Present at this Congress were Iván Trujillo, Francisco Gaytán (Curator) and Francisco Ohem.

Present at the meeting of the CNAFA (Council of North American Film Archives) in Veracruz, Mexico were the Director of the UNAM Film Archive, Iván Trujillo, the Director of Production and Programming, Francisco Ohem, and the Curator Francisco Gaytán.

The Curator of the Cineteca del Comune di Bologna, Gian Luca Farinelli and the historian Vittorio Martinelli, visited our Archive to review our collection of European films on Nitrate.

## 7. Special Events

### Education

Rao Heidmets, film maker from the Republic of Estonia, gave a course on film and video animation for children.

With the presence of the Japanese specialist Kazuo Okada, we gave a course on Microcinematography and Scientific Video, open to national and foreign film makers.

### Promotion

In order to promote the making of documentary films we announced a national competition in memory of Jose Roviroso, film maker from the UNAM, with a prize of US Dls. \$5,000 to the best documentary submitted.

In conjunction with our Summer film Festival, we carried out two competitions exclusively for university students: one on film criticism, the other for the design of a poster, both concerning films shown in the festival, and each with a prize of US Dls. \$500.

## FONDAZIONE CINETECA ITALIANA

## 1999 ACTIVITY REPORT

**1. Acquisitions, Preservation**

Thanks to some agreements with several Italian distributors, about 50 films of recent production, both Italian and foreign, have been acquired. 150 additional titles were committed to our trust by directors or other parties entitled.

In this perspective it has been necessary to proceed to a partial re-qualification and remodeling of the rooms in which the cellars are located, in view of the adjustment to the international standards for film preservation. In order to insulate these areas as much as possible, the coibentation of the roofs with expanded polyurethan was carried out in first place. The counterceiling and the partial rebuilding of the masonry portions were then provided for, in order to optimize the effectiveness of the already existing humidifying and air-conditioning plants. A few masonry cells dating back to the early 1950s were removed and substituted with new metal shelvings. These structural interventions have been made possible by the financial support provided by a regional law.

Moreover, for the consultation of the materials, a moviola HL 3000 o/m for 16 and 35 mm films has been purchased.

Also in 1999 the Foundation has devoted a great part of its efforts to rescue the Italian silent movies (on nitrate support) from progressive deterioration.

The restoration works related to interested first of all short-length films (8), among which we will mention *A teatro*, *La danza degli Apaches*, *Ferragosto a Varazze* (1928), *Tra i bimbi* (1911), *Scontro ferroviario* (beginning of the century), *Pubblicità Assicurazioni Popolari* (1931), subsequently shown at the *Giornate del Cinema Muto*, which took place at Sacile in October.

A medium-length film of great interest, *Be my wife* by Max Linder, has been restored in cooperation with the French company Lobster Film.

Among the full-length films, we would mention a sound film by Robert Siodmak, *Brennende Geheimnis* of 1933; in cooperation with the Nederlands Filmmuseum of Amsterdam, *En rade* by Cavalcanti, for which a thorough work of translation of the original subtitles has been made; the restoration of *Christus* by G. Antamoro (1916), started the previous year, has been completed.

After special processing for ensuring the good quality of the copy, an Italian film of the 1930s, *La signora di tutti*, by Max Ophüls, has been re-printed; a copy of the film was used for an exchange with Narodni Filmovy Archiv of Prague.

## 2. Cataloguing, Documentation, Research

The ordinary archive work proceeded, namely the periodical revision of the preserved films, the cataloguing and the creation of a computerized archive for the new films acquired, the classification of the lots of films found. More titles were loaded to the database created according to our needs by means of Microsoft Access inserted into Office Pro 4.3. A total number of 2500 titles, approximately the 70% of which on nitrate, was reached by the end of 1999.

The computerized cataloguing of the posters of Milanese cinema of the 1920s-1930s, of which Cineteca owns an important collection, proceeded as well. About 5,000 posters (equal to perhaps one third of the entire collection) were catalogued and located in adequate shelvings.

Ten beta videotapes were purchased. The new cinema books were about forty. Unfortunately the Cineteca, notwithstanding the progress of the last years, has to struggle, while increasing the managing of the non-film patrimony, with a chronic lack of space and financial means, which still prevents the Foundation from making its collections of books, magazines, photographs, scripts etc. accessible to the public.

The study and research on the archive on paper that the director Alberto Lattuada donated to the Cineteca last year resulted in the publication of the second "Quaderno" of the Foundation, with various contributions which focused on different aspects of the screenplay of the film *Luci del varietà* (1950) by Lattuada and Fellini.

### 3. Film showings

On May 8, 1999, Cineteca re-started the screenings (which between January and March took place in the old seat) in an auditorium that is part of a multifunctional cultural space, owned by the Provincia of Milan, remodeled by the architects Gae Aulenti and Carlo Lamperti, which comprises also a bookstore, a telematic information point and some rooms designed for exhibitions and other cultural initiatives organized by the Provincia itself. In the auditorium (193 seats, access for the disabled, technical equipments for 16mm, 35mm, reader Betacam SP, VHS and videoprojector) the screenings take place Wednesday through Sunday, with two shows on weekdays and three shows in the week-ends. It is a great opportunity and a chance of growth for the Cineteca, which sees its activity recognized and valorized by the city authorities, and can thus assure an adequate offer for a numerous and diversified audience

Three guide-lines have oriented the programming: permanent education to images (with cycles of classics presented by critics and experts, valorization of silent cinema with live piano accompaniment, re-discovery of 'forgotten' authors); valorization of new proposals (with the presentation of some works neglected by the regular channels of distribution and coming from the most important film festivals); relations with other institutions (cooperations with all the organizations able to give a meaningful contribution to the realization of specific projects; among them, the other Italian film-libraries, teatro alla Scala, Mikado Film, Tele+, university faculties, cultural institutions...)

Various reviews and retrospectives were shown, and the response from the audience was very good, with more than 7,000 new associates: in 8 months of programming there have been 400 screenings, with about 180 titles and 18,000 viewers.

We would mention here only a few of the reviews and retrospectives shown: Rossellini, Rohmer, Corman, Reitz, German expressionism, Kaurismaki, Kusturica, Ivens, Flaherty, Greenaway, Tarkovskij, Tati, Vigo, Carné, Jodorowskj. *Vampyr* by Carl Th. Dreyer, in restored copy, closed on December 31 an intense year of film screenings.

#### 4. Administration and budget

The main source of funding is the Italian Government, namely the Department of Entertainment, which contributes the 65% of all funds. A 15% of the income comes from Regione, Provincia and Comune of Milan (which are to appoint their representative in the Board of Directors of the Cineteca), and the remaining 20% from the receipts deriving from our activities.

#### 5. International Relations, Special Activities

During the year FCI has maintained relations, in view of film exchanges, cooperations for restoration works, retrospectives etc., with the following film archives associated to FIAF: Cinémathèque Française, Centre national de la Cinématographie de Bois d'Arcy, Association Frères Lumière, Cinémathèque Suisse, F.W. Murnau Stiftung, Imperial War Museum, Magyar Filmintezet, Bundesarchiv-Filmarchiv, Scottish Film and TV Archive, Narodni Filmovy Archiv, George Eastman House, Gosfilmofond, Norsk Filminstitut.

In the month of December we were very glad to host the representative of Gosfilmofond of Moscow, Evghenij Barykin, on the occasion of a review (December 17-19 ) sponsored by Teatro alla Scala, with seven films on the great étoiles of the Russian ballet.

Cineteca has accepted the invite of Provincia of Milan to present the project '*Nitrate can't wait: rescuing the European heritage on nitrate 1891-1951*' to the European Commission, within the scope of the Raffaello Programme. The project was approved and Cineteca, together with the four co-partners European archives (Nederlands Filmmuseum, Stiftung Deutsche Kinemathek, Tainiothiki tis Ellados and Cinemateca Portuguesa) received the first part of the 250,000 euro by which the EEC will fund the project (the global cost of which amounts to 500,000 euro). The project, of a duration of three years, is directed to the analysis of the problems involved with the preservation and/or the restoration of nitrate films.

The first coordination meeting took place in Milan, in the FCI offices, on March 24, 2000.

The FCI was represented by Gianni Comencini, Matteo Pavesi and Luisa Comencini.

Two delegates represented Cineteca at the FIAF Congress of Madrid.

## National Library of Norway Sound and Image Archive

### ANNUAL REPORT 1999

The main thrust of our work in 1999 was devoted to developing basic routines that will increase the quality of our main areas of responsibility: Preservation and access. Our goal was that both internal and external projects should be planned so that they become integrated into our programme and not appear suddenly as a surprise to us. This goal requires increased planning, cooperation and following up. To achieve this result we focused on three specific areas: 1. Restoration of those feature films that are still on nitrate based stock. 2. Register more films. 3. Catalogue more films. As a result of this change of emphasis we have developed better routines, and has in turn increased our security and knowledge of what we do and why we do it. In 1999 there were 6 members of staff working in the film section.

### ACQUISITIONS OF THE YEAR

We received 27 acquisitions during 1999. Seventeen of these were through statutory deposit, 9 were through voluntary deposit, and there was one donation. We received no nitrate film during the year. The 17 acquisitions received through statutory deposit comprised 122 videocassettes, received mainly through the Norwegian Film Institute (NFI). During the year we received 436 units (one unit = one can or videocassette). In addition there are 60 cartons of film and video that arrived just before Christmas and have not yet been registered.

### PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

We have restored 29,142 meters (95,586 feet) of nitrate-based film, in all 89 titles. These are mainly features, with a few documentary and advertising films. The restoration of the feature films was done in cooperation with the NFI.

The feature films were restored because of their cultural and historic importance. The other films were restored as a result of a negative response to the Alizarin red test that we carry out on our nitrate holdings.

All film that was restored was copied to polyester-based film, and telecined to Digibeta and VHS videocassettes in order to meet the future demands from researchers and other clients.

### CATALOGUING, DOCUMENTATION AND RESEARCH

During 1999 we registered 379 titles comprising 1279 reels, in all 258,488 meters (847,841 feet) of film. We define registration as a description of the films physical characteristics, in addition to a brief description of the films content. As in 1998 we gave priority to registering films. This meant that fewer films were catalogued in detail, but registration enables us to find films again in the system.

At the same time we surveyed the various collections. We tidied up these collections and took stock of the films and videos we have in our excellent storage facility. On the 31<sup>st</sup> December 1999 our collection comprised 52,075 units.



## FILM SHOWINGS

We organised no public screenings. The Norwegian Film Institute is responsible for screenings at their Cinemateque in Oslo.

## BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

Our budget comes from the Department of Culture. We received the about same amount of funds in 1999 as in 1998. The restoration budget is sufficient for 30,000 meters (98,400 feet) of film.

## INTERNATIONAL RELATIONS

We participated in the FIAF conference in Madrid with two delegates, one from the archive, and one from the laboratory.

Two delegates participated in "Il Giornate del Cinema Muto". In collaboration with NFI we screened a number of Norwegian documentary films in Sacile.

One member of staff has studied for a whole year at the Jeffrey Selznick School of Preservation, George Eastman House, Rochester, USA. In connection with this we have established a cooperation with the Selznick School of Preservation (SSP) where members of staff travel on exchange visits between the two establishments. In August a member of SSP visited us for a month. In October one of our staff visited SSP for a month. Both of these visits were a success. As this is being written (March 2000) we have another member of staff at SSP. We hope that we can continue this program that will help to increase the skills at our archive, which is still at an early stage of development.

## SPECIAL EVENTS AND OTHER ACHIEVEMENTS OR DIFFICULTIES NOT MENTIONED ELSEWHERE

We are working with NFI on a long-term restoration plan.

We are working with the Film Studies Department of the University of Trondheim, Norway in order to integrate film preservation as a segment of their film studies course.

Our archive has worked with NFI on the Norwegian entries to "Il Giornate del Cinema Muto", the silent film festival in Sacile held last year. We restored a number of Norwegian animated films and features, as well as foreign "Treasures". There was unfortunately not enough time to show the animation films so these will be shown in 2000.

The personnel situation has been unstable in 1999, which has lead to lower production than we otherwise have achieved. Part of this situation has been a staff member studying at the Jeffery Selznick School of Film Preservation, Rochester, USA. We have great expectations over the fruits of this study.

Mo i Rana, March 14, 2000

Brynjar Kulset  
Head Archivist

Asbjørn Inge Straumfors  
Head of Sound and Image Archive



ARCHIVO NACIONAL DE LA IMAGEN -SODRE  
Montevideo - Uruguay

Informe anual de actividades 1999

1. Adquisiciones del año:

Recibimos en donación 81 largometrajes en 35 mm de una distribuidora local que cesó sus actividades, entre esos títulos hay obras de realizadores importantes (Mikhalkov, Tarkovsky, W. Allen) Otra donación fue la recibida por parte de la Dirección de Cultura del Ministerio De Educación y Cultura, se compone de 800 filmes en 16 mm, en su mayoría documentales de valoreducativo que pasará a formar parte de nuestra colección de préstamo.

En la videoteca se han incorporado 17 filmes de nuestra colección pasados a video, traducidos y subtitulados electrónicamente que se utilizan en el ciclo de Televisión por Canal 5 SODRE.

También hemos recibido 30 Umatic con copias de espectáculos de nuestro instituto (conciertos, ballet), y se adquirieron 44 videos VHS con clásicos del cine para consulta.

2. Progresos y problemas de preservación:

En 1999 hemos presentado una solicitud de asistencia financiera a través de la Agencia Española de Cooperación Iberoamericana que permita el copiado de un lote de filmes nitrato, documentales nacionales, con principio de descomposición. Esperamos poder llevar a cabo dicho plan, de ser aprobado, en el curso del año 2000.

Lamentablemente no hemos recibido ningún filme de la Cineteca de Bologna como parte del convenio realizado por el cual en 1996 hemos enviado 22 largos y 32 cortometrajes de la Colección Pedra para su restauración, y desde esa fecha solo hemos recibido 8 cortometrajes, al vencer el plazo del convenio en el año próximo esperamos poder finalmente completar el mismo.



MINISTERIO DE EDUCACION Y CULTURA  
SERVICIO OFICIAL DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

**SODRE**

DIFUSION  
RADIOTELEVISION  
Y ESPECTACULOS

3. Catalogacion, documentación e investigación:

Nuestra nueva bibliotecologa está ingresando en una base de datos un inventario de las 100.000 fotograficas de nuestra colección. Estamos a la espera de un nuevo programa que nos permitirá la catalogacion de las fotos junto con la imagen escaneada de cada una de ellas que recién estamos comenzando a realizar.

4. Exhibiciones y publicaciones:

Continuamos con nuestros ciclos regulares en nuestro cine y por televisión.

En nuestro cine realizamos cuatro ciclos permanentes: clásicos del cine, cine para niños y adolescentes, opera en video y danza en video. En 1999 el ciclo de clasicos se dedico a una revisión de cine latinoamericano.

En television se continua con un ciclo de filmes del acervo los sabados a las 21.40 horas (se cambió a dicho día y hora en este año) y se presentaron clasicos traducidos y subtitulados electronicamente especialmente para dicho ciclo.

5. Asuntos de presupuestos y relaciones con las autoridades gubernamentales:

Porblemas de falta de recursos han afectado el desarrollo de casi todas las actividades del ANI, incrementadas en el hecho que 1999 fue un año electoral y que en marzo del 2000 asumen nuevas autoridades en el SODRE. DE todos modos fue inaugurada la nueva sala que será utilizada en el presente año para cine, y se espera que el complejo del Auditorio SODRE sea completado en un futuro próximo, aunque nuestro Archivo no se mudará, si lo hará el sector de exhibiciones y Museo.

Montevideo SODRE



MINISTERIO DE EDUCACION Y CULTURA  
SERVICIO OFICIAL DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

**SODRE**

DIFUSION  
RADIOTELEVISION  
Y ESPECTACULOS

6. Relaciones internacionales:

En 1999 he podido asistir al Congreso FIAF de Madrid, aunque no pude recibir asistencia economica alguna para ello.

Tambien estuve en Mexico DF por invitación de Cineteca Nacional realizando una copia color de "El gabinete del Dr. Caligari" de nuestra colección para dicha institución.

7. Eventos especiales:

Como ya informara anteriormente la nueva sala del SODRE para 600 espectadores, fue inaugurada durante 1999, aunque se trató de una inauguración formal mas que efectivo pues todavía no tiene actividades, falta equipamiento incluyendo el de cine y video , que permita el comienzo de nuestras exhibiciones allí. De todos modos, esperamos en el curso del 2000, poder efectivamente empezar en el nuevo complejo.

A handwritten signature in black ink, consisting of a stylized 'J' and 'M' followed by a horizontal line.

Juan José Mugni

Director

Archivo Nacional de la Imagen

## La Cinémathèque Québécoise

À nouveau une année sous le signe de la rigueur administrative : compressions budgétaires, personnel réduit dans certains services et déficit à la clé. Une nouvelle convention collective de travail a néanmoins été signée au cours de cette année, garantissant aux employés une stabilité de travail pour les trois prochaines années; cette négociation a été l'occasion d'une réévaluation de tous les postes, un exercice hautement nécessaire vu le contexte de travail profondément modifié de plusieurs membres de l'équipe. La Cinémathèque a aussi recruté un Directeur administratif, complétant ainsi son équipe de direction.

Ce contexte économique difficile a heureusement peu de conséquence sur les activités publiques de la Cinémathèque : les projections publiques, comme les divers services de consultation de la médiathèque, gardent un public large et enthousiaste. Nos activités publiques ont par ailleurs connu une couverture de presse exceptionnelle au cours de cette année.

## 1. ACQUISITIONS DE L'ANNÉE

<u>Films :</u>	460 longs métrages 385 courts métrages
<u>Éléments de tirage :</u>	255 longs métrages 215 courts métrages
<u>Vidéos :</u>	265 bandes-maîtresses 55 copies

La situation financière de la Cinémathèque étant ce qu'elle est, le budget des acquisitions est toujours au point zéro. Les collections se sont donc enrichies essentiellement par le biais de dépôts et de donations. Cette année difficile est pourtant **une année record au chapitre des éléments de tirage** qui nous ont été confiés, situation qui s'explique par la fusion récente de deux grands laboratoires montréalais, aussi bien que par l'habitude désormais acquise chez la plupart des producteurs et des cinéastes de confier rapidement à la Cinémathèque leurs éléments de tirage.. Trois titres classiques ont été acquis par voie d'échanges avec des archives membres de la FIAF : *The Man Who Laughs*, *Un chapeau de paille d'Italie* et *Luci del Varietà*.

Collections afférentes au film:

Quatre donations majeures ont été soumises à la Commission canadienne d'examen des exportations de biens culturels : des documents liés à la carrière du cinéaste-producteur Claude Fournier, les cahiers de montage de Monique Fortier (monteuse notamment de films de Pierre Perrault, Bernard Gosselin et Jacques Godbout), les plans et esquisses du décorateur François Séguin pour une vingtaine de films et enfin les scénarios et les documents d'archives du cinéaste Bruno Carrière.

Plusieurs autres éléments importants nous ont été donnés au cours de cette même période : des tableaux de Norman McLaren et Oskar Fischinger, des photos originales du cinéaste et directeur photo Jean-Claude Labrecque, des documents de production de la cinéaste Anne Claire Poirier, des dessins et des celluloses de l'animatrice Claudine Meyer.

Enfin, plusieurs institutions ont également enrichi nos collections : Telefilm Canada nous a remis plus de 50 cartons de documentation diverse sur les films canadiens inscrits dans des festivals canadiens et étrangers; le Festival des films du monde nous a fait don de plus de 500 affiches de films qui ont été au programme du festival; l'Institut Lumière (Lyon) nous a offert 25 affiches de grand format. Une vingtaine d'appareils de cinéma et de télévision et une centaine de bandes sonores originales (vinyl ou dc) se sont également ajoutées à nos collections.

## 2. PROGRÈS ET PROBLÈMES DANS LE DOMAINE DE LA PRÉSERVATION

Comme prévu, les travaux d'aménagement d'un nouvel entrepôt de conservation ont débuté et devraient être terminés au cours des prochains mois. Simultanément, nous avons équipé un autre espace climatisé d'étagères métalliques pour recevoir les collections d'animation (cellulos, story-boards, dessins, etc.). Deux techniciens ont été recrutés sur une base temporaire pour procéder à l'examen et à l'identification de quelque 20 000 bobines 16mm de production télévisuelle.

## 3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Les activités de catalogage et d'indexation, reprises en 98, ont dû être stoppées à nouveau pendant huit mois pour terminer l'implantation des bases de données du nouveau système informatique.

Les heures d'ouverture de la médiathèque ont toutefois été maintenues de 13h à 20h, du mardi au vendredi (période estivale incluse), plus cinq samedis (12h30 à 17h) au moment des fins de session collégiales et universitaires.

**La fréquentation de la médiathèque a augmenté de façon notable au cours de cette période : 5 161 chercheurs (dont 1 401 en soirée) par rapport à un total de 3 744 en 1998.**

Les acquisitions aussi sont à la hausse :

- 566 livres achetés
- 287 livres et brochures reçus en don (notamment d'archives membres de la FIAF)
- 2 466 nouveaux dossiers de coupures de presse
- 60 cartons de documentation diverses (livres, revues, press-kits, etc.)

Les opérations de traitement, même si elles n'ont été possibles que durant une courte période de quatre mois, ont néanmoins permis le catalogage de 472 monographies et l'indexation de 317 numéros de périodiques récents – de ce nombre, 114 numéros ont été traités dans le cadre de notre collaboration au PIP. Enfin, 283 dossiers de coupures de presses ont été numérisés durant cette même période.

La médiathèque est désormais la porte d'accès à toutes les collections de la Cinémathèque, à l'exception des collections de films : photos, affiches, documents d'archives, livres et revues. Ce service de recherche, assumé par quatre techniciennes, a répondu à plus de 2 000 demandes téléphoniques et effectué quelque 800 recherches pour des clients, étrangers aussi bien que canadiens.

## 4. PROGRAMMATION DE FILMS, EXPOSITIONS ET PUBLICATIONS

La Cinémathèque a présenté 795 séances régulières dans la salle Claude-Jutra (cinéma) qui ont accueilli 47,177 spectateurs, et 314 séances dans la salle Fernand-Seguin (télévision-vidéo) qui ont accueilli 8,986 spectateurs.

La Cinémathèque a fait relâche pour accueillir les festivals suivants : Festival international du nouveau cinéma et des nouveaux media, Rendez-vous du cinéma québécois, Festival du cinéma juif de Montréal, Festival international de jazz de Montréal, Rencontres internationales du documentaire de Montréal, Vues d'Afrique et Festival international du film sur l'art.

Au-delà des séances fixes (Histoire du cinéma, cinéma muet, Cinéma d'animation, Cinéma canadien et québécois), plusieurs cycles importants étaient inscrits au programme de la salle cinéma :

- de grandes rétrospectives ont été consacrées aux œuvres de Manoel de Oliveira, Charlie Chaplin, Gilles Carle, Claude Miller et des rétrospectives plus limitées aux œuvres d'Alberto Lattuada, John Ford, Wim Wenders, Eric Rohmer et Jiri Menzel;

- des hommages ont été rendus à Alejandro Galindo, Fernando de Fuentes, Louise Brooks et Raoul Servais;
- des cycles nationaux ont été consacrés à Israël et à la Pologne;
- des cartes blanches ont été proposées au George Eastman House, à la revue *24 images* et au critique André Roy;
- enfin, un grand cycle *Nouvelle Vague*, comprenant 57 titres, s'est étendu sur quatre mois, alors que le Cinémascope a été célébré à travers toutes les séances du mois d'août.

Le 1<sup>er</sup> novembre, dans la grande salle du théâtre St-Denis de Montréal, la Cinémathèque a présenté *The Man Who Laughs* de Paul Leni, accompagné par l'Octuor de France qui interprétait la partition de Gabriel Thibaudreau dirigée par le compositeur.

La salle télévision-vidéo, en plus de ses nombreuses soirées consacrées aux archives de la télévision québécoise et canadienne, a de nouveau accueilli un grand cycle consacré à la chaîne franco-allemande *Arte*, une rétrospective de l'œuvre du vidéaste québécois Robert Morin, les vidéos récents de Donigan Cumming, une sélection des meilleures productions en compétition au festival de télévision de Banff, les œuvres de télévision du dramaturge Marcel Dubé, une rétrospective de la chorégraphe Ludmila Chiriaeff et les archives du Vidéographe, premier centre de production vidéo en Amérique du Nord.

Les spectateurs de la Cinémathèque ont pu rencontrer au cours de cette année : Raoul Servais (animateur belge), Claude Miller (cinéaste français), Pierre Barouh (cinéaste-chanteur français), Aleksandra Korejwo (animatrice polonaise), Jean Douchet (critique français), Paolo Cherchi Usai (conservateur films du George Eastman House), Paul Almond (cinéaste canadien), Randy Gitsh (producteur américain).

#### Expositions

L'exposition *Lumière sur la projection, de la lanterne magique à Imax* s'est poursuivie jusqu'en juillet dans la salle Raoul-Barré pour faire place à la nouvelle exposition permanente de la Cinémathèque *Formes en mouvement, regards sur l'animation*. Axée sur le processus créatif et la problématique du mouvement, l'exposition met en valeur les collections de la Cinémathèque.

Plusieurs expositions temporaires se sont succédé dans la salle Norman-McLaren au cours de 1999 : *Le cinéma québécois s'affiche* (72 affiches de films québécois des 50 dernières années), *Hollywood Celebrity*, *Portraits d'Edward Steichen pour Vanity Fair* (61 photographies de vedettes hollywoodiennes provenant du fonds de la George Eastman House); *Raoul Servais, itinéraire d'un ciné-peintre* (dessins, décors et costumes).

Les autres espaces d'exposition ont accueilli : *Impressions* (photos de plateau de Michel Gauthier); *D'un monde à l'autre* (dessins et peintures de Mila Younès); *Magie du réel* (l'œuvre de Pierre Perrault); *Affiches polonaises*; Wim Wenders, photographe; *En grève* (photos de Roméo Gariépy de la grève des réalisateurs de Radio-Canada en 1959); *Coin télévision* (image, écriture et dessin de Robert Pelletier).

Deux expositions produites par la Cinémathèque ont été reprises à l'extérieur de Montréal : *Visages du petit écran, photographies d'André Le Coz* a été accrochée à Shawinigan; *Arrêt sur images / Freeze Frames* (une histoire du cinéma dont le commissaire était Robert Daudelin) au Musée du Nouveau-Brunswick.

## 5. BUDGETS, RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES

Le dernier exercice financier complété de la Cinémathèque était de 2.7 millions. La masse salariale constitue 36% de ce montant. Au 31 décembre 1999, la Cinémathèque comptait 34 employés permanents, 23 employés à temps partiel et 3 surnuméraires.

Une nouvelle convention collective de travail a été signée le 30 mars 1999 et est valable pour une durée de trois ans. La longue négociation qui a mené à cette signature a été l'occasion d'une réévaluation de tous les postes et à des rajustements salariaux importants dans plusieurs secteurs.

Dans le contexte déficitaire dans lequel nous travaillons toujours, une attention toute particulière a été apportée à la gestion des immeubles et à la recherche de sources extérieures de financement.

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. L'aménagement d'un site web a bénéficié de l'appui financier du Fonds québécois de l'autoroute de l'information; le ministère du Patrimoine canadien a participé au financement d'équipements aux entrepôts de conservation et à la phase de recherche pour un projet d'exposition virtuelle sur le documentaire canadien.

## 6. RELATIONS INTERNATIONALES

Le directeur général de la Cinémathèque, Robert Daudelin, a participé au congrès de la FIAF de Madrid, à la réunion du Comité directeur de Toulouse et aux réunions (Vera Cruz et Madrid) de la Conference of North American Film Archives.

René Beauclair, directeur de la médiathèque, a participé aux travaux de la Commission de Catalogage et de Documentation et a de nouveau assuré la publication de l'annuaire des publications des membres de la FIAF.

Le conservateur du cinéma d'animation, Marco de Blois, a participé au Festival d'Annecy à l'invitation duquel il avait préparé une séance *Pionniers de l'animation parlante* puisant à même les collections de la Cinémathèque.

Le conservateur des collections afférentes au film, Pierre Véronneau, a participé au festival Confrontation (Perpignan) à l'occasion duquel il fut membre du jury du Prix Jean Mitry. Il a également participé aux Deuxièmes Rencontres francophones sur les nouvelles technologies et au congrès annuel de l'AMIA.

Robert Daudelin a été l'invité du festival de San Sebastian et des rencontres documentaires de Malaposta.

La Cinémathèque a bénéficié de la collaboration de nombreuses archives membres de la FIAF pour la présentation des cycles à son programme, notamment des archives de Paris (Cinémathèque française), Lisbonne, New York (MOMA), Madrid, Rochester, Lausanne, Bologne et Bruxelles.

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# REPORT

## OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/ THE ACTIVITY IN 1999

### 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 - 370 films among them feature - 261, animation -33, documentaries - 76.*

*Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 77800 m of the material.*

*1032400 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studios, TV, etc.).*

*The length of the restored film stock is 4497300 m.*

*62100 m of sound tracks were re-recorded.*

*Gosfilmofond completed a large project «Pushkiniana» dedicated to the 200<sup>th</sup> Anniversary since birthday of Alexander Pushkin - the Great Russian poet. The Anniversary was widely celebrated in 1999 through all Russia. Special screenings of "Pushkin" films were held in many cities and towns of the country. Gosfilmofond has released a special video series of 12 cassettes with the films shot on Alexander Pushkin's works.*

*Gosfilmofond organized and hosted the third festival of archival films "Belye Stolby-99" which still is considered as one of the best film festivals in Russia.*

*Like in previous years Gosfilmofond provided practical assistance to film shooting groups of cinema and television.*

*Many films from Gosfilmofond collection were shown as special retrospectives at the XXI International Film Festival in Moscow.*

*Gosfilmofond of Russia actively participated with films from its collection in a number of film festivals in Russia and abroad.*

*During 1999 archival cinema theater of Gosfilmofond ("Illusion" in Moscow) continued screening of films from the collection of the archive.*

*Gosfilmofond continued publishing activity. As a tribute to the 200<sup>th</sup> Anniversary of Alexander Pushkin's birthday Gosfilmofond published a "Pushkinskij kinoslovar'/Pushkin Cinema Dictionary". Two next volumes of the "Annotated Catalogue of Soviet Feature Films"(1980-81 and*

1982-83) were issued. The following volumes are in different stages of production. Gosfilmofond also prepares for publishing a number of other editions.

Paper archive of Gosfilmofond in 1999 obtained 367 units to be preserved among them 89 film files on Russian and foreign films; 59 sets of photo stills to foreign and Russian films, 164 personal files to Russian film makers and 55 - to foreign.

The Library of Gosfilmofond received 169 books among them 42 - foreign, 172 magazines among them 116 - foreign.

Work on computer databases of films preserved by Gosfilmofond was continued.

### INTERNATIONAL ACTIVITY

In 1999 Gosfilmofond maintained active contacts with 64 FIAF film archives. As an exchange to foreign film archives were sent for permanent use 1 films and for temporary use 84 films; received from foreign film archives for permanent use 3 films and 4 films for temporary use.

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 Italy, France, Germany, Portugal, Spain, Hungary, and Slovenia.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Italy, Germany, France, Slovenia, Spain, Poland, and Ukraine.

Gosfilmofond received delegations and representatives from archives and cinema organizations of Hungary, Poland, Germany, Japan, Ukraine, and France.

## Münchener Stadtmuseum - Filmmuseum

## FIAF Activities Report 1999

After Jan-Christopher Horak had left the Filmmuseum in May 1998, the director's post was vacant for one year, during which time Robert Fischer-Ettel, the managing director, carried on the current business, trying to maintain the institution's efficiency with the reduced personnel. In December 1998, Stefan Drößler, former director of the Bonner Kinemathek, was appointed new director by the City Council of the City of Munich. He began working at the Filmmuseum in May 1999. Robert Fischer-Ettel left the Filmmuseum in December 1999.

1. Acquisitions

In 1998/99 the Filmmuseum acquired by purchase or exchange - among others - the following films for its collection:

- DER SCHATTENSPIELER (1919, Ludwig Beck)  
 KINDER DER FINSTERNIS 1 & 2 (1921, E.A. Dupont)  
 DIE ELF TEUFEL (1927, Zoltan Korda)  
 DER KÖNIG DER MITTELSTÜRMER (1927, Fritz Freisler)  
 SUSPIRIA (1976, Dario Argento)  
 ONCE UPON A TIME IN AMERICA (1983, Sergio Leone)  
 TOUCH OF EVIL - Restored Version (1958/98, Orson Welles)  
 BOOK OF DAYS (1988, Meredith Monk)  
 ALS MAN NOCH AUS PERSÖNLICHEN GRÜNDEN GELEBT HAT (1996, Vlado Kristl)  
 DER LETZTE KLON (1998, Vlado Kristl)  
 MIDDLE OF THE MOMENT (1995, Nicolas Humbert & Werner Penzel)  
 VAGABONDING IMAGES (1998, Nicolas Humbert & Simone Fürbringer)
- POLKATÄNZER-DUETT (190?, Alfred Duskes ?)  
 IM WANNSEEBAD (ca. 1908)  
 DER KLEINE VIELFRASS (ca. 1910)  
 DER SCHNEESCHUHLÄUFER IN NÖTEN (1910)  
 ALS ICH TOT WAR (1916, Ernst Lubitsch)  
 DES ALTERS ERSTE SPUREN (1913, Franz Hofer)  
 DIE GLOCKE 2 (1922, Franz Hofer)  
 DER GETÄUSCHTE PIERROT (1917, Peter Ostermayer)  
 LOLA MONTEZ - DIE TÄNZERIN DES KÖNIGS (1922, Willi Wolff)  
 DAS WACHSFIGURENKABINETT (1924, Paul Leni)  
 DER STUDENT VON PRAG (1926, Henrik Galeen)  
 PRIX DE BEAUTÉ (1930, Augusto Genina)  
 YOU AND ME (1938, Fritz Lang)  
 MINISTRY OF FEAR (1943, Fritz Lang)  
 JOUR DE FÊTE (1949, Jacques Tati)  
 ANDERS ALS DU UND ICH (1957, Veit Harlan)  
 BLUE VELVET (1969, Matthias Weiss)  
 TAGEBUCH EINES LIEBENDEN (1976, Sohrab Shahid Saless)

UTOPIA (1982, Sohrab Shahid Saless)  
 DER WEIDENBAUM (1984, Sohrab Shahid Saless)  
 WECHSELBALG (1985, Sohrab Shahid Saless)  
 EIN UNding DER LIEBE (1987, Sohrab Shahid Saless / Radu Gabrea)  
 PASSION (1990, Jürgen Reble)  
 GESUALDO - TOD FÜR FÜNF STIMMEN (1995, Werner Herzog)  
 LITTLE DIETER NEEDS TO FLY (1997, Werner Herzog)  
 DIE GEBRÜDER SKLADANOWSKY (1996, Wim Wenders)  
 BIS ANS ENDE DER WELT - „Director's Cut“ (1991/97, Wim Wenders)  
 NEUE FREIHEIT KEINE JOBS (1998, Herbert Achternbusch)  
 SICILIA! (1998, Danièle Huillet & Jean-Marie Straub)

## 2. Restoration / Reconstruction

The Filmmuseum worked on different projects in 1999 - sometimes continuing earlier work on certain films and producing „definitive“ versions, after new nitrate material had become available; sometimes taking the results from earlier (own or other) restorations as a basis to (re-)produce the original German version with the German intertitles; sometimes laying the theoretical basis for further work on films of which the Filmmuseum had produced in the past (for their time) „definitive“ versions.

An altogether new path of restoration had to be taken regarding the problems posed by the various materials from the Orson Welles Estate which had been bequeathed to the Filmmuseum by Oja Kodar in 1995. At last, after preliminary cataloguing and establishing work, the „real“ work of re-construction was begun in 1999.

IM WANNSEEBAD (ca. 1908) / DER KLEINE VIELFRASS (ca. 1910) / DER SCHNEESCHUHLÄUFER IN NÖTEN (1910) / DER GETÄUSCHTE PIERROT (1917)  
 A huge collection of early German and French nitrate films from the family of the founders of the 1899 found „Society for the Protection of Birds and Animals“ found its way to the Filmmuseum's collection. So far about 40 titles have been identified, coming from production companies including Pathé, Messter, Ufa and the Munich Art Film. The first safety prints have been made from the above mentioned titles.

ANDERS ALS DIE ANDERN (1919, Richard Oswald)

Taking as basis the only surviving material from Gosfilmofond Moscow (a Ukrainian version of a shortened, re-cut excerpt of a later compilation film [GESETZE DER LIEBE] made in 1927 by Magnus Hirschfeld [advisor to and co-author of the original film]), a first version of the re-construction was prepared. The re-cut order of the short excerpt was maintained (with slight corrections in the editing), and German intertitles (newly made after recently discovered censorship documents - from the Bundesarchiv Berlin) were inserted. A second, longer version is just in the process of making - going back to the original, complex editing sequence (which can be re-constructed from contemporary written sources), including explanatory titles and extant film stills to illustrate missing scenes.

SUMURUN (1920, Ernst Lubitsch)

In co-operation with the Murnau-Stiftung Wiesbaden and the Narodni Filmovy Archiv Praha a new color restoration of the German version was produced by the Cineteca del Comune di Bologna, based on the Filmmuseum's previous reconstruction (which was based in its turn on material from Gosfilmofond Moscow, the Library of Congress, Washington and the George Eastman House, Rochester).

**DAS WACHSFIGURENKABINETT (1924, Paul Leni)**

Taking as basis the color restoration made by the Cineteca del Comune di Bologna, German intertitles (newly made after the original screenplay and different foreign release versions) were inserted.

**DER STUDENT VON PRAG (1926, Henrik Galeen)**

Taking as basis the color restoration made by the Cineteca del Comune di Bologna, the original German intertitles (which have survived in material from Gosfilmofond Moscow) were inserted. Helpful in establishing the German version were also two drafts of the original screenplay.

**ALRAUNE (1927, Henrik Galeen)**

Taking as basis materials from Gosfilmofond Moscow and from Det Danske Filmmuseum Copenhagen, an almost complete version could be established, and new German intertitles were inserted. Guidelines for the restoration were informations from censorship documents.

**METROPOLIS (1927, Fritz Lang)**

Taking as philological basis the previously reconstructed „Munich“ version, a concept was developed for a new restoration (in co-operation with the Murnau-Stiftung Wiesbaden and the Bundesarchiv Berlin), which is currently being worked on - proceeding from newly available nitrate material.

**ORSON WELLES' LONDON (1968-71) / ORSON WELLES' VIENNA (1968) / ORSON WELLES' MOBY DICK (1971)**

All the materials in the possession of Orson Welles which cover the unfinished projects of his last 20 years were given by Oja Kodar to the Filmmuseum. The restoration and reconstruction began with three short films which were edited on the basis of working prints and informations given by the collaborators of Welles.

3. Cataloguing, documentation and research

The First Munich Orson Welles Conference took place in October 1999. Its aim was to make accessible the Filmmuseum's collection, to discuss the ways of restoring unfinished films and to present the first results. Experts from all over the world came to Munich and some promising projects were started. A cataloguing of the Orson Welles materials has been prepared and will be the basis of a book „The unknown Orson Welles“ with an extensive filmography.

4. Film showings

In 1999 the Filmmuseum showed about 700 different programs in 890 screenings. In total there were 42.700 attendants to the screenings, which means an average of 48 spectators per screening.

The main series were:

Lola Montez x 4  
Nabokov's Dark Cinema

70 Years of Sound Film in Germany  
60 Years ago - Outbreak of War

Iranian Film in Exile  
 New Brazilian Cinema  
 ¡Hermana Mia! - Cat People x 3  
 Spain - Literature & Film  
 Criminal/Police/Report  
 Cinematic Time - Naration & Slowness  
 Klaus Mann on Film  
 Erich Kästner on Film  
 Documentary Film Festival  
 Silent Films with Music  
 The Tales of Richard Oswald -  
 ANDERS ALS DIE ANDERN & other Stories

City of Darkness - Hongkong SAR 1997-99  
 Recent Films from Romania  
 Jewish Culture in Eastern Europe  
 Stalin - Un/Persons & Cult of Personality  
 New Italian Cinema  
 The Agfacolor Story  
 The New Moscow  
 Guardian Angels & Angels of Peace  
 Indian Documentary Films  
 All'intorno di SICILIA!  
 Magic Moments -  
 The Critics' Choice of 1999's Best Films

Retrospectives with films by or with:

Herbert Achternbusch  
 Kato Tai  
 Donald Cammell  
 Serge Roullet  
 Helmut Qualtinger  
 Fanny Ardant  
 Sohrab Shahid Saless  
 Franz Hofer  
 Fred Astaire  
 Mike Hodges  
 Roman Polanski (Munich Filmfestival)

Ulf Mieke  
 Wim Wenders  
 Eric Rohmer  
 Werner Herzog - The Documentaries  
 Paul Verhoeven  
 Shinji Somai  
 Louise Brooks  
 Orson Welles  
 Bernhard Wicki  
 Juan Rulfo  
 Matthew Barney

Guests in the Filmmuseum:

Mike Hodges  
 Wim Wenders  
 Werner Herzog  
 Rob Houwer  
 Volker Vogeler  
 Oja Kodar  
 Gary Graver  
 Jonathan Rosenbaum  
 David Cammell  
 Yuri Tsivian  
 Andreas Lechner  
 Danièle Huillet  
 Jean-Marie Straub  
 Frank Mazzola  
 Barna Kabay  
 Amnon Teitelbaum  
 George Hickenlooper  
 Parviz Sayyad  
 Jean-Pierre Berthomé

Serge Roullet  
 Hossein Mahini  
 Michael Töteberg  
 Heiner Roß  
 Enno Patalas  
 Volker Koepp  
 Marco Turco  
 Tiziana Lodato  
 Janina Urussova  
 Jean Douchet  
 Senta Berger  
 Rogério Sganzerla  
 Bernhard Wicki  
 Vasilij Lanovoj  
 Peter Lilienthal  
 Lalit Kumar Upadhyaya  
 Vasilli Silovic  
 Esteve Rimbau  
 Francois Thomas

### 5. Budgetary matters

Apart from the salaries paid by the City of Munich to the Filmmuseum's staff (5 plus 5/2 employees) and the assistance granted by the Stadtmuseum (which accounts for administrative & overhead expenses), the Filmmuseum had at its disposition in 1999

for screenings and other events	DM 366.500 = E 187.350
for acquisitions and restoration	DM 250.400 = E 127.950

### 6. International relations

Besides an active exchange with other Filmmuseums and Cinematheques in Germany, the Filmmuseum lent prints for festivals and retrospectives to the following institutions / archives within FIAF: Nederlands Filmmuseum, Amsterdam; Filmoteca de la Generalitat de Catalunya, Barcelona; Pacific Film Archive, Berkeley; Cineteca del Comune di Bologna; Cinémathèque Royale, Bruxelles; Det Danske Filmmuseum, Copenhagen; Suomen Elokuva Arkisto, Helsinki; Cinémathèque Suisse, Lausanne; Cinemateca Portuguesa, Lisboa; British Film Institute / National Film Theatre, London; Cinémathèque Municipale, Luxembourg;

Filmoteca Española, Madrid; Norsk Filminstitutt, Oslo; Cinémathèque Française, Paris; Svenska Filminstitutet, Stockholm; Cinematheque Ontario, Toronto; Film Archiv Austria, Wien; Österreichisches Filmmuseum, Wien. Furthermore prints were lent to the Goethe-Institutes in Beijing, Izmir, Los Angeles, Melbourne, Nancy, New York, Palermo, Paris, Sofia, Sydney, Tallinn, Tunis, Wellington; to several Festivals (f.ex. Berlin, San Francisco, Edinburgh, Bologna, Vienna) and museums.

Altogether about 300 films from the Filmmuseum's collection were lent - as an active contribution to the necessary mutual exchange policy between national and international archives, without which a successful programming work would not be possible.

# ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES, 32 SECOND AVENUE AT SECOND STREET  
NEW YORK, NY 10003, TEL 212-505-5181, FAX 212-477-2714

1999 FIAF Report

*1970-1995 Twenty-five years,  
Anthology Film Archives*

*1895-1995 First Century of Cinema*

1. Acquisitions/Restorations 1999

Archangel (1966) by Victor Grauer. 16 mm  
The Fall of the House of Usher (1940s) by Curtis Harrington. 8 mm/16 mm  
Eyes on Russia (c. 1934) by Margaret Bourke-White. 16 mm  
Untitled: Two Rolls (1964) by Barbara Rubin. 16 mm  
For Bruce (c. 1969) by Michael Stewart. 16 mm  
24 Frames Per Second (1973) by Shirley Clarke. 16 mm  
Ensemble for Somnambulists (1951) by Maya Deren. 16 mm  
Early Works (1957-61) by Dieter Rot. 16 mm  
3rd Degree (1982) by Paul Sharits. 16 mm  
For Life, Against The War (1967). 16 mm. A group film with over fifty individual parts, each by a different film-maker.

Apollo (1968) by Ed Emshwiller. Betacam video restoration from a faded 35 mm print.

Image Flesh and Voice (1969) by Ed Emshwiller. Betacam video restoration from a shrinking 35 mm print.

2. Progress and problems in preservation

Organization and cataloging of our groundfloor collection of approx. 10,000 unsorted/identified films continues.

3. Cataloging/documentation, research.

Anthology published the 108 page catalog First Light describing 35 film artists working with light, generally abstractly. Essays (new) by Shelley Rice, Fred Camper, Ying Tan, Bruce Elder, Elfriede Fischinger, Sally Shafto, P. Adams Sitney, John Pruitt, Angela Delle Vacche, William Moritz, Rune Kreutz, and editor Robert Haller. The catalog is in print, costs \$12 (including shipping).

4. Film Showings

Included in our 600 films exhibited were a five month long retrospective of Hans-Jurgen Syberberg, the last public film presentation by the late Elfriede Fischinger, series on Andrei Tarkovsky, Maya Deren, Catherine Breillat, Susan Sontag, Sadie and James Benning, Andy Warhol, Stanley Kubrick, Paul Morrissey, Hermann Nitsch, and a tribute to the late Alan Pakula.

7. Special Events

1999 Film Preservation honorees were David Brown, Scott MacDonald, Richard May, Gerald O'Grady, and Peter Williamson. A report available.



THE MUSEUM OF MODERN ART  
DEPARTMENT OF FILM AND VIDEO

Founded 1935; Founding Member of FIAF

Acquisitions

More than 2000 films and videos were added to the collections in 1999. Of this number, 129 were videos, and more than fifty percent of the total were of national (U.S.) origin. Significant new acquisitions include:

The Fassbinder Collection: an ongoing project undertaken with the Rainer Werner Fassbinder Foundation, in which newly subtitled prints of this director's films will be acquired by the museum. Among the initial group of eleven features are KATZELMACHER (1969); HÄNDLER DER VIER JAHRESZEITEN (1971); ANGST VOR DER ANGST (1975); and LILI MARLEEN (1981).

The Mediaset S.p.A. Collection: an ongoing project in which newly subtitled prints of classic Italian films will be added to the museum's collections. Among the first ten titles acquired are: 8½ (Federico Fellini, 1963); IL DESERTO ROSSO (Michelangelo Antonioni, 1964); LA DOLCE VITA (Federico Fellini, 1960); MAMMA ROMA (Pier Paolo Pasolini, 1962); and UMBERTO D (Vittorio De Sica, 1952).

The Miramax Collection: Initial deposits include PULP FICTION (Quentin Tarantino, 1994); THE ENGLISH PATIENT (Anthony Minghella, 1996); SHAKESPEARE IN LOVE (John Madden, 1998); and LA VITA È BELLA (Roberto Benigni, 1998).

The Barry Levinson Collection: including DINER (1982); TIN MEN (1987); AVALON (1990); and LIBERTY HEIGHTS (1999).

The James Herbert Collection: original materials from this filmmaker's personal collection, including: "WAVES AND PARTICLES" (1993); APALACHEE (1974); ARC (1968); CANTICO (1982); FIG (1972); HERODIADE (1983); MARS (1979); PORCH GLIDER (1970); and THREE (1974).

Other notable acquisitions include: THE BROKEN GIANT (Estep Nagy, 1998); BUFFALO 66 (Vincent Gallo, 1998); THE CHURCH ON MAXWELL STREET (Yasuhiro Ishimoto & Marvin Newman, 1951); LILLIAN (David Williams, 1993); TAXI LISBOA (Wolf Gaudlitz, 1997); as well as important additions to the Stan Brakhage, Andy Warhol, Janus Films, and Christian Blackwood collections.

Preservation

The Department of Film and Video continued to receive generous financial support of its preservation activities from a variety of sources in 1999, allowing us to transfer approximately 320,000 feet of nitrate film and 207,000 feet of endangered acetate film to safety stock. Notable titles in the preservation program included: ADORABLE (William Dieterle, 1933), preserved with funding from the Louis B. Mayer Foundation; ALL ON ACCOUNT OF A TRANSFER (C. Jay Williams, 1913); THE CURE (Charles Chaplin, 1917); THE DOCTOR'S PHOTOGRAPH (Walter Edwin, 1913); THE ELECTRIC MULE (Edison, 1905); THE FLOORWALKER (Charles Chaplin, 1916); THE FRESHMAN (Sam Taylor & Fred Newmeyer, 1925); FULL OF LIFE (Richard Quine, 1956) and THE MARRYING KIND (George Cukor, 1952), both completed through the Sony/Columbia preservation program; THE GORILLA HUNT (Ben Burbridge, 1925) and PRIVATE LIFE OF A CAT (Alexander Hammid, 1947), the first two of five films to be preserved with funding from The National Film Preservation Foundation's *Treasures of American Film Archives* project; THE LITTLE FUGITIVE (Morris Engel, Ruth Orkin & Ray Ashley, 1953), preserved from Morris Engel's original negatives; LORNA DOONE (Theodore Marston, 1911); NOTHING SACRED

(William Wellman, 1937), in exchange for which the museum provided preprint elements in the Selznick Collection to The Walt Disney Company.

Work continued on the preservation of D.W. Griffith's films with funds from The Lillian Gish Trust. This year, the museum and The Library of Congress began a joint project to transfer to 35mm that director's Biograph films in the Paper Print Collection; titles now copied include MONEY MAD, THE PLANTER'S WIFE, THE RECKONING and THE SONG OF THE SHIRT, all from 1908. In addition, new work was begun on over 130 titles from the museum's own collection of original Biograph Company negatives.

Over sixty "screen tests" from The Andy Warhol Collection were preserved in 1999, and made available through the Circulating Film and Video Library.

For more information about the preservation program, or to learn about the Celeste Bartos Film Preservation Center, the Museum's state-of-the-art storage facility, visit the Museum's website at <http://www.moma.org/collection/filmvideo/filmpres/index/html>.

### Cataloging-Documentation-Research

- 1) **Cataloging:** In 1999, the Department of Film and Video created over 3,600 new catalog records in its databases and edited nearly 20,000 others. Work continued on the long-term project to refine and strengthen our catalog's existing authority functions.
- 2) **Documentation:** In addition to several hundred books, periodicals, pressbooks, lobby cards and posters, acquisition highlights of the year included original animation art by and from John Canemaker, as well as drawings and model sheets from the Fleischer Studio (1939-1941). Substantial additions were made to the Hubley Collection by filmmaker Faith Hubley. Correspondence, scripts, stills and publicity materials associated with the Kalem Company were acquired, as were stereocards from the turn-of-the-century.
- 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 1999:

#### Film:

Cinema Novo and Beyond (November 1998-January 1999)  
The Lodz Film School of Poland: 50 Years (December 1998-January 1999)  
Robert Bresson (January-February)  
Gaumont Presents the Restored BARABBAS (January)  
Lee Marvin: A Personal Portrait by John Boorman (January)  
Faith Hubley's Africa (January)  
BritDoc: A History of British Documentary Film (February-March)  
Carte Blanche: Film Follies selected by Stuart Klawans (February)  
Second Act: Second Season (February-March)  
Academy-Nominated Films (February)  
The Billy Rose Tribute to Edward G. Robinson (March-April)  
A Tribute to Marie Dressler (March)  
Erotikon (April)  
Alfred Hitchcock (April-June)  
Two by Machatý (May)  
The Sharpest Girl in Town: Ann Sothorn (May)  
Stan Brakhage: Recent Acquisitions, 1997-1998 (May)

Strand Releasing: 10<sup>th</sup> Anniversary (June-July)  
Borderlines: Paul Robeson and Film (June-July)  
Out-Takes Are History: Selections from the 45<sup>th</sup> Robert Flaherty Film Seminar (June)  
The AICP Show, 1999: The Art and Technique of the American Television Commercial (June)  
Márta Mészáros: A Retrospective (July-August)  
To Have and Have Not (July-September)  
Kubrick at MoMA: A Gift Revisited (July)  
Centennial Celebrations: Fred Astaire & George Cukor (July)  
Studio Ghibli, Japan (September)  
Benjamin Christensen: An International Dane (September)  
The Billy Rose Tribute to Noël Coward (September-October)  
BABA'99: Award-Winning British Commercials (September)  
From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years, 1893-1928 (October-April 2000)  
Arthur Omar: Films and Videos (October)  
Independent, Industrial, and Military Films: A Tribute to Director Charles L. Turner (October)  
The National Film Board of Canada: 60<sup>th</sup> Anniversary Program (October)  
A Tribute to John Szarkowski (October)  
Paper Dreams: The Art & Artists of Disney Storyboards (October)  
Errol Morris (November)  
New Films from Germany (November)  
A Special Donation: Barry Levinson's Baltimore Films (November)  
In Memoriam: Rudy Burkhardt (November)  
FilmFest (December)  
End of Century Selections (December)  
Olympic Ellington (December)

The following were continuing film and video series: Big As Life: An American History of 8mm Films; Who the Devil Made It: Conversations with Peter Bogdanovich (through April); Cineprobe; Video Viewpoints; New Documentaries; From the Archives.

#### Gallery Shows:

Alfred Hitchcock: Behind the Silhouette (April-August 1999)

#### Budgetary Matters

The National Film Preservation Foundation awarded The Department of Film and Video funds through the *Treasures from American Film Archives* project for the restoration of American silent and independent films. In addition, the museum received money through the National Endowment for the Art's "Heritage and Preservation" grant for the preservation of early American cinema. 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 230 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 Nacional, Mexico City; München Stadtmuseum; Cineteca del Comune di Bologna; Nederlands Filmmuseum; Le Giornate del Cinema Muto, Sacile/Cineteca del Friuli, Gemona; Cinematheque Ontario, Toronto; Oesterreichisches Filmmuseum, Vienna; National Film Center/The National Museum of Modern Art, Tokyo.

Non-FIAF activities abroad included the loan of films to the Secession Museum, Vienna.

Mary Lea Bandy, Chief Curator, and Steven Higgins, Curator, attended the FIAF Congress in Madrid in 1999. In addition, Ms Bandy attended several meetings in her capacity as a member of the FIAF Executive Committee and Deputy Treasurer of the Federation, as well as attending the annual CNAFA (The Council of North American Film Archives) meeting in Mexico. In July, Anne Morra, Assistant Curator, attended Il Cinema Ritrovato in Bologna. In the fall, Mr. Higgins represented the Department at Le Giornate del Cinema Muto in Sacile, Italy, and attended the first Orphan Film Symposium at the University of South Carolina, presenting a paper on the history and preservation of the museum's Biograph Collection. The annual Association of Moving Image Archivists (AMIA) conference was held in Montreal in November and was attended by Ms Morra and Arthur Wehrhahn, Film Vault Manager. Each organized session presentations, the former on access to collections, the latter on preservation facility environments.

Submitted: March 2000

By: Steven Higgins  
Curator

## FIAF ANNUAL REPORT 1999

### ACQUISITIONS OF THE YEAR

The Norwegian Film Institute has acquired 178 titles (202 prints) of foreign feature films in voluntary deposit during 1998, while Norwegian producers and distributors have deposited 23 titles (56 prints) of Norwegian feature films (including 5 co-productions), due to both Legal Deposit laws as well as voluntary deposit. The total number of foreign deposits are now approx. 7.000 titles (including features and shorts). About 100 titles (the material is not identified/verified yet) of short films, documentaries and other categories of films have been received from different Norwegian depositors and donors.

### PROGRESS IN THE FIELD OF PRESERVATION

A total of 27 features and 35 shorts/documentaries have been restored during 1999 - 4.230 meters of short film and documentary material, and 28.408 metres feature film material.

### CATALOGUING - DOCUMENTATION - RESEARCH

Last year marked the start of a new era, when the MAVIS database and tool was introduced to the Museum Department, in cooperation with the National Library of Norway (NB Rana branch). The Archive has been operating the FILIOKUS data base for Norwegian titles for years, using SIFT (Search In Free Text) technology. The base has been coordinated and maintained by NB Rana. However, we have a massive work ahead of us before we have registered our entire collections, a work that will go on for years, including checking all the material as well as verifying the content. The number of film titles listed in the old base, which is now "frozen" and only operates as a searchable tool of old data, stands at 9.305, of which 749 are feature films.

### CINEMATHEQUE

The new year started out with a roar. We aroused a lot of media coverage when we decided to present - within a series *Sex on Film* - pornographic classics like *Deep Throat*. The screening were cancelled after having been thoroughly debated at the board of Norwegian Film Institute, followed up by a legal memorandum concluding that screening of the pornographic films would mean an abuse of Norwegian law (the cinematheque screenings being defined as public screenings). The "incident" caused nationwide debate, into the corridors of the Parliament which at the time was preparing the revision of Act on Film & Video (1987) (no positive results regarding the status of the cinematheque so far).

Planning the summer program, we invited 100 persons from a wide range of the cultural life in Norway to sum up the century of film. We invited them aboard the fictitious S.S. Lumière, a ship loaded with the entire film history. They were given a choice of selecting one film to bring with them if the ship sank. We told everyone to be subjective in their selections, and without too much respect for the canonized part of the film history. Their choices described by each of them were presented in a small pocketbook, and a successful summer programme was reality.

All in all, 1999 was a good year for the cinematheque. We had approximately 900 screenings (4 screenings each day - except Mondays and Saturdays) of about 400 different titles, and 7.969 members bought 38.022 tickets.

#### Selected Series:

**David Lynch** - Paradise Lost, **Fritz Lang** in USA - A Threatening Univers, **Robert Bresson** - The Poetry of the Precision, **F.W. Murnau** - A Forgotten Master, **Pedro Almodóvar** - Kitsch, Sex and Passions, **Wim Wenders** - New questions, other answers, **Sex on film** - The Naked Truth, **American Independent** - A for amateur, X for unknown, **James Whale** - More Than Frankenstein, **Roberto**

Rossellini – Between fascism and neorealism, Alfred Hitchcock – Some slices of cake, Science Fiction – The Future Is Now!

#### OTHER ACTIVITIES

The Film Archive provided archival footage to several productions, especially for television. However the most important were the compilation film *Gi meg en grunn til å være kvinne* (Is there a reason for being woman?) directed by Birgit Semb Christophersen based on norwegian features. *Frosset hjerte* (Frozen heart) directed by Stig Andersen, based on Roald Amundsen material, and a portrait of director Nils R. Müller *Hva var vel livet uten deg* (the title refers to main theme from his best selling film from 1951 *Vi gifter oss/Let's get married*).

Booklet and video on film pioneer *Ottar Gladvedt* were published in connection with the opening of the new Film museum in march.

The museum - A beautifully designed 200 m<sup>2</sup> museum exhibition - concentrates on the main features of the technical developments that have taken place in film, nationally and internationally. In particular, important themes in Norwegian film history feature in the exhibition, for example *Ivo Caprino* - animation and box-office success. Another theme is *the encounter between film and the norms of society*, from bygone views on immorality and questions of virtue to political censorship, sexuality and a new kind of immorality. We give a thorough presentation of the *expedition films*, a genre that flourished in Norway at various times and in which *Thor Heyerdahl*, *Per Høst* and *Helge Ingstad* are important names. We give plenty of room to *our audio-visual memory*, with the angle on preserving and restoring films and stressing the importance of film as a historical source.

The opening film was Carl Th. Dreyer's *The Glomdal Bride* (1926), accompanied by the folk music group "Chateau Neuf Spellemannslag". In connection with the opening, the Institute screened Norway's oldest feature film among those recently restored, *Daughter of the Revolution* (1918) by Otto Gladvedt, Norway's leading producer, director and photographer in the 1920s. At the same time, assistant professor at the Film College in Lillehammer, Jan Anders Diesen, presented his new book about the pioneer himself. Tancred Ibsen's hitherto forbidden film *Two Suspicious People* was also shown. There was a High Court's approval to stop the film before the première in 1950. The producer and the families have now reached an agreement allowing a limited screening of this exciting thriller.

The permanent exhibition is supplementing the Cinematheque, library and school screenings; together, they form a comprehensive service offering film culture and film information to the industry itself, film students, school children and the city's cinema audience.

The Norwegian Film Institute has also opened a new film shop on its premises, and we are therefore pleased to be able to offer the public a wide range of attractions. The city centre, in which the Film House is located, is currently the object of considerable investment and improvement.

#### INTERNATIONAL RELATIONS

Vigdis Lian, director, and Håvard Oppøyen, head of archive, participated at the FIAF conference in Madrid, Spain, Håvard Oppøyen attendend the Eureka conference in Athens, Greece. Vigdis Lian, Håvard Oppøyen, filmarchivist Arild Jørgensen and head of technical division Jan Olsen visited The 18<sup>th</sup> Pordenone filmfestival in Sacile

At The Nordic Archive meeting on Island in september main theme was restoration and access to the collections The department were presented by the Vigdis Lian and programmer Yngve Sæther.

Being member of the FIAF board, Vigdis Lian was present at a board meeting in Toulouse in november, and as member of norwegian Unesco committe *Memory of the world*, she participated in a Latin American conference in Caracas in december

The museum department participated with films from the archive in Gothenburg Filmfestival in January and at The Nordic Film festival in Rouen in March.

In june the department in collaboration with the annual Norwegian Short film festival invited Austrian director Peter Kubelka and films for a lecture at the festival.

In september information officer Karin Hansen presented norwegian films from early silent era at Riga Film Museum at the fourth International Summer School of Film History .

At Le Giornate del Cinema Muto Festival, in Sacile, Italy, 5 Norwegian feature films plus a number of shorts were screened, a.o. as special event *Growth of the Soil*. (based on Hamsun Nobelprize winning

novel, directed by Gunnar Sommerfeldt) Leif Halvorsens original score was performed publicly for the third time in history by Camerate Strumentale, directed by Tore Martinsen. We also brought with us what has been regarded as lost: Roscoe Arbuckles *The Cook* from 1918 with Fatty Arbuckle and Buster Keaton .

*Growth of the Soil* was shown at the European Film Forum in Strasbourg in November.

An homage to norwegian director Arne Skouen was presented in La Rochelle in june, and Lübeck in november.

MINISTERE DE LA CULTURE  
ET DES ARTS

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SECRETARIAT GENERAL

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FESTIVAL PANAFRICAIN DU CINEMA  
ET DE LA TELEVISION DE OUAGADOUGOU

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CINEMATHEQUE AFRICAINE DE OUAGADOUGOU  
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BURKINA FASO

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Unité - Progrès - Justice

Ouagadougou, le 1er Février 2000

**RAPPORT D'ACTIVITES DE LA CINEMATHEQUE**  
**AFRICAINNE DE OUAGADOUGOU**  
**ANNEE 1999**

**INTRODUCTION**

La mission de collecte, de restauration et de conservation du patrimoine filmique africain s'est poursuivie cette année avec un accent particulier sur la réorganisation de la documentation.

**1. ACQUISITION DE L'ANNEE**

Le fait marquant de l'année 1999 a été l'acquisition d'une copie 35mm du film "Pièces d'Identité" de Mwézé Ngangura (Congo Démocratique) lauréat du grand prix L'Etalon de Yennenga de la 16ème édition du Festival Panafricain du Cinéma et de la Télévision de Ouagadougou.

La collection de la Cinémathèque Africaine s'est enrichie de huit (08) films du réalisateur français Jean Rouch; ces films des années 1960 et 1970 ont été tournés en Afrique.

Au total 13 copies de films ont été acquises, soit 21 boîtes (12 boîtes de 16mm et 9 de 35mm).

La Cinémathèque Africaine a enregistré un dépôt provisoire de 156 boîtes dont 56 négatifs effectué par CINECOM Production.

Ce matériel représente l'oeuvre du cinéaste burkinabè Gaston Kaboré.

**2. DIFFICULTES**

Les films d'actualités de la Télévision Nationale du Burkina, récupérés en 1997 présentent pour certaines boîtes des détériorations dues au syndrome de vinaigre. La Cinémathèque Africaine est alors à la recherche de moyens pour restaurer ces films et les transférer sur de nouveaux supports qui faciliteraient leur conservation et leur exploitation.



### 3. CATALOGAGE, DOCUMENTATION ET RECHERCHE

La réalisation du catalogue est en cours.

Les fiches confectionnées et les données informatisées sont à jour. La Cinémathèque Africaine de Ouagadougou souhaite éditer un catalogue et travaille dans ce sens à la recherche de moyens.

Le volet documentation a connu cette année une dynamique particulière. Parmi les activités menées, on retiendra entre autres :

- l'aménagement de la photothèque où 6 000 photos ont été repertoriées et classées;
- la poursuite du système de cotation;
- la constitution d'une bibliographie sur le cinéma africain;
- l'inventaire des textes et études sur le cinéma africain.

### 4. PROGRAMMATION DE FILMS

La Cinémathèque Africaine ne dispose pas encore d'une salle de projection.

La programmation des films est réalisée grâce aux unités de cinéma mobile.

En 1999, 57 séances de projection ont été organisées dans 24 villes et villages, avec une moyenne de 200 spectateurs par séance.

Le volet projection vidéo qui a débuté en 1997 connaît un bel essor et permet l'exploitation des films vidéo.

La Cinémathèque Africaine a co-organisé deux événements cinématographiques avec l'Ambassade de la République de Chine au Burkina et le Festival Noir Tout couleurs de la Guadeloupe :

- la semaine du cinéma chinois du 06 au 16 Juillet 1999;
- les journées du cinéma caribéen du 24 au 27 Juin 1999.

### 5. BUDGET ET RELATIONS AVEC LES AUTORITES

La Cinémathèque Africaine fonctionne essentiellement sur le budget de l'Etat burkinabè et emploie à plein temps douze (12) personnes.

### 6. RELATIONS INTERNATIONALES FIAF

Dans le cadre des relations de jumelage que la Cinémathèque Africaine entretient avec le service des Archives du Film de Bois d'Arcy, ce dernier a offert à la Cinémathèque Africaine en 1999, 12 copies de films et des pièces de rechange pour la remise en état du matériel de vérification et de visionnement. La Cinémathèque Africaine a eu entre autres des contacts avec Le West African Museum Program (WAMP) basée à Dakar au Sénégal dans le cadre de réflexions sur la sauvegarde des archives photographiques de l'Afrique.

Le Chef de Service



Ardiouma SOMA

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

La Cinémathèque Universitaire a collaboré à la programmation Feyder en 1998 et à la préparation du numéro de la revue 1895 accompagnant cette rétrospective. En 1999, elle a organisé un cycle de 10 projections dans le cadre de l'hommage à Christian-Jaque (10 séances en janvier 2000)

### 4. Rapport avec Archimédia

Nous avons accueilli 2 jours dans nos locaux de Censier la formation Initiale (pour le cycle : La gestion des Archives du cinéma, conférences de Clyve Jeavons et de Michel Marie) en décembre 1999.

### 5. Emplois

La mise à disposition de l'objecteur de conscience a pris fin le 15 février 2000

### 6. Nouveaux dépôts

Les Films de l'Atalante ont déposé une vingtaine de films 35mm et quelques 16mm, et nous avons acquis une vingtaine de films 16mm auprès de collectionneurs.

Rapport rédigé en mars 2000.

## Rapport d'activités, année 1999

## 1. Activités régulières aux centres universitaires 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 en moyenne une quinzaine de longs métrages par semaine (10 à Censier, 4 à Michelet).

Certaines programmations de l'université de Paris 3 ont lieu depuis novembre 1998 au centre culturel La Clef car il est de plus en plus difficile d'organiser 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 (Federico Fellini, Alain Robbe-Grillet, Claude Chabrol, Chris Marker), séances autour de l'édition d'un livre (programmation *Jean-Luc Godard* pour le livre *A Bout de souffle* de Michel Marie, *La Règle du jeu* (version courte exploitée entre 1945 et 1958) pour la publication du scénario par Christopher Faulkner et Olivier Curchod et *Nul mieux que Godard* pour le livre d'Alain Bergala).

## 2. Séances exceptionnelles

Certains cinéastes ou personnalités sont venus à la cinémathèque universitaire à la rencontre des étudiants: Abbas Kiarostami avec *Au travers des Oliviers*, Michel Chion avec *Le Grand nettoyage*, *Eponine* et *Messe de Terre*, Mathieu Amalric avec *Mange ta soupe*, Eduardo Lamora avec *Catpiss* (inédit), Philippe Torreton pour *Capitaine Conan* de Bertrand Tavernier puis Jean Marie Straub et Danièle Huillet pour *Sicilia* (rencontre organisée avec l'UFR d'Italien).

Les avant-premières organisées concernent des cinématographies et des catégories de films très variées: *Je suis né d'une cigogne* de Tony Gatlif, *Baril de poudre* de Goran Paskaljevic, *Torrente* de Santiago Segura, *Les Cachetonneurs* de Denis Dercourt, *1999 Madeleine* de Laurent Bouhnik.

Commencé en 1998, nous avons continué 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 *Cinémaction* avec *Sous le signe de Rome* de G.Brignone, *Travelling avant* avec *Que la lumière soit* d'A.Joffé en avant-première, *Repérages* en collaboration avec le Musée du Louvre avec *La Fiancée de Frankenstein* de James Whale, *Bref* une sélection de films primés, et *1895* avec une sélection de rareté.

Avec la collaboration du bureau de représentation de Taipei à Paris, nous avons proposé aux étudiants un rendez-vous hebdomadaire pour découvrir les films chinois de Taïwan.

Madeleine Malthête Méliès a présenté une séance de films de Georges Méliès accompagnée au piano.

Enfin, nous avons programmé quatre séances de films expérimentaux dont trois avec Braquage, association d'aide à la création et à la diffusion du cinéma expérimental.

## CINEMATHEQUE DE CORSE

### LA CORSE ET LE CINÉMA

#### RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1999

L'année 1999 a été marquée par la nouvelle situation juridique de notre association. Liée jusque là à la Collectivité territoriale de Corse par une simple convention, elle est devenue, depuis le 30 novembre 1999, de par la volonté de l'Assemblée de Corse, la délégataire du Service Public Cinémathèque. Système juridique exceptionnel pour une cinémathèque, très lourd à gérer administrativement mais qui devrait procurer à l'association une assurance financière régulière et suffisante.

- L'association a augmenté son patrimoine par des achats et des dépôts : une cinquantaine de films, des affiches (dont une affiche du Napoléon de Gance de 1927, signée Vaillant), des livres, et des films amateurs sur la Corse. La demande d'images dans ce domaine devient très importante (documentaires et chaînes de télévision).
- L'inventaire et le catalogage de nos archives restent notre préoccupation essentielle. La charte culturelle signée entre l'Etat et la Collectivité de Corse se met en place et le Centre National de la Cinématographie a signé pour deux ans une convention avec l'Association qui permettra le catalogage du fonds spécifique corse. Un logiciel spécifique a été élaboré.
- Une programmation hebdomadaire dans la salle commerciale de la ville et un public fidélisé qui attend patiemment l'ouverture de « sa cinémathèque ». Quelques animations de qualité : le mélo autour du cinéma japonais et de Fassbinder, un hommage à Bernadette Lafont, la rétrospective, en collaboration avec Cinecittà International, de l'œuvre de Valerio Zurlini.
- Une animation, au mois de juillet, avec projections en plein air, sur le thème « La Corse, images d'archives et documentaires : Le film amateur », a été très suivie. Un colloque a réuni des historiens, des journalistes, des universitaires, des producteurs autour de ce thème.
- Un livre « Affiches », auquel nous avons collaboré, a été consacré à l'affichiste Michel Landi. Président d'honneur de notre association, il a réalisé nos logos Cinémathèque et CinémAffiche, et a reçu pour « Harem », le premier « César » de l'affiche de cinéma.
- La demande de films napoléoniens pour des festivals a été importante.
- Les échanges avec les partenaires du bassin méditerranéen se développent, principalement l'Italie : La Maddalena, la cinémathèque de Cagliari et celle de Calabre.

L'année 2000 verra enfin le développement de la cinémathèque de Corse : l'installation de l'association dans des locaux plus adaptés a commencé; le patrimoine, sa conservation et sa diffusion pourront enfin être les priorités essentielles de notre activité.

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 1999 took over in its archival care the film materials of Czech Army Film, Film Studio Zlín, Academy of Science and further institutions and privat persons. The most interesting was the collection of 96 boxes from twentieth from the travelling cinema, considered as lost.

NFA made documentary records of the present on 35 mm negative Eastmancolor /records: the face of the cities Praha, Brno, Ostrava, cultural events etc./

NFA extended the activities in oral history /the history of Czech children's film, Film studio Zlín (Gottwaldov)/.

NFA begun the new extensive programme: we started to collect films made by Czech film amateurs and created nineteenth fifty minutes documentary on DV about most important contemporary amateur film makers.

It has been elaborated and deposited 3551 new film materials, 691 videocassettes, of which on the strenght of the compulsory deposit /legal depot/ NFA acquired 33 feature prints, 24 short prints and 90 BETA SP /156 titles/. It has been reprinted 193.474 m of film materials, demoulding 467.802 m of film materials.

The recontruction works on film materials continued.

Entering into the computer has been kept on continuing 5872 titles.

The documentation department acquisited 3859 stills, 1077 posters, 2127 promotion materials, 1557 old glass negatives various sizes has been restored. After five year's has been closed the work of restoring and securing of this collection /cca 16 thousand glass negatives/.

NFA restored 243 posters /of which 131 in own laboratory/. In own digital laboratory has been scanned 2384 stills.

NFA published Filmová ročenka 1998 /Film Yearbook 1998/ Czech- English and film quarterly Iuminace 1-4/1999 and monthly for film and video Filmový Přehled /Film Review /published on disquette too/ 1-12/1999, which celebrated 60. anniversary of its originate.

The archive cinema PONREPO organized the show of Croatian films /present director Krsto Papić/ with the cooperation with Hrvatska Kinoteka Zagreb, the show of films M. Klopčić with the cooperation of Slovenska Kinoteka Ljubljana, the show of films connected with the personality Franz Kafka with the cooperation of Goethe Institut, the show of films Šohei Imamura with the cooperation of Embassy of Japan, the show

of films shot according to the Edgar Allan Poe's works with the cooperation with BFI and the A.E.Poe's Company, the show of new Polish films /present director Jerzy Hofman/ with the cooperation of Polish Institute, Prague.

The special cycle was given to the transformation of life style from beginning of century at the end of sixtieth, psychoanalysis and the films shot according to the work of Heinrich, Thomas and Klaus Mann.

The personalities of Czech and world cinematography were reminded: František Vlácil, Jiří Trnka /all his work/, Vojtěch Jasný, Alfred Hitchcock, Victor Sjostrom, Charles Chaplin, Věra Chytilová, Jan Němec.

As novelty was the realisation of the cycle of the lectures regarding the technical problems connected with the invention and development of the cinematograph.

NFA prepared for the 34.IFF Karlovy Vary with the cooperation of ACE the show of the films restored by European film archives.

NFA gave the permanent attention to the publicity and extending of Czech film in foreign countries:

With the cooperation of the Ministry of Foreign Affairs presented the Czech films in Beijing, Moscow, Beograd, Budapest, Rabat, Tunis, Roma, La Valetta, Tel Aviv, Dillí, Berlin, Minsk, St.Peterburg, Lima, Ankara, Athinai.

With the cooperation of the Czech Cultural Centres presented films of Karel Kachyňa in Ljubljana, Sofia, Bucuresti, Budapest, Warszawa, Wien, in Berlin presented films of Věra Chytilová, František Vlácil and Czech films from sixtieth and eightieth, in Bucuresti presented films of Jan Švankmajer, in London presented films of Czech avantgarda.

With cooperation of the Czech Cultural Center in New York and with support of Ministry of Culture presented Gustav Machaty's films (including the reconstructed film EROTIKON with the accompaniment of the orchestra) in New York, Chicago, San Francisco and of Jiří Menzel's films in New York, Los Angeles, Chicago and Montreal.

NFA presented his films at the festivals of archival films in Bologna, Sacile, at Berlinale, IFF Leeds, Trieste, Conques, Tarascon, Chieti, Firenze, Aubervilliers, Moscow, La Rochelle, Strasbourg and Paris.

**1. New acquisition**

- 3551 new films were processed, classified and deposited, of which
  - 542 prints of full-length feature films,
  - 97 negatives of full-length feature films,
- 1661 prints of short films
  - 892 negatives of short films,
- 359 prints of short films /16mm/  
of which as legal deposit
  - 33 prints of full length feature films
  - 24 prints of short films
- 691 videocassettes were classified and deposited, of which
  - 212 videocassettes BETA SP of which as legal deposit
  - 90 videocassettes BETA SP (156 titles) and
  - 479 videocassettes VHS (711 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

- 28 prints of full-length feature films
  - 8 masters of full-length feature films
  - 14 negatives of full-length feature film
- 138 prints of short films
  - 62 masters of short films
- 150 negatives of short films
  - 50 prints of news-reels
  - 41 masters of news-reels
  - 8 negatives of news-reels
- 101215 m of nitrate film was transferred to safety stock
- 92159 m of safety film was proceeded

- b) Mould was removed from 467.802 m film material

- c) Some prints were tinted (9.096,0 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) 780 positive films and 989 negatives were identified in detail and catalogued

- d) Filmographic data of 5.872 feature and short films were entered into computer format

#### 4. The use of films

- a) In the archive cinema 390 feature and 231 short films were shown.  
 b) NFA worked with Czech TV during which 60 ancient Czech films were broadcast in the programme "Films for Old-timers" and with private TV NOVA and PRIMA.

#### 5. Foreign relations

- a) Old Czech films were shown at many foreign film festival at their request  
 b) NFA sent 3 feature films to foreign archives, as indefinite loans. NFA sent 61 prints of feature films and 10 prints of short films to foreign archives as temporary loans and received 14 feature films and 8 prints of short films from them as temporary loans.

#### Documentation department

##### Acquisitions:

Stills	3859 items
Posters (A0, A1 and special formats)	1077 items
Slides of posters	384 items
Promotion materials	2127 items
Books	989 items
Scripts	187 items
Periodicals	85 items (1.376 copies)

##### Preservation:

Restoration of posters	243 items (of which 131 in our laboratory)
Restoration of old glass negatives (special formats)	1557 items

##### Digitisation:

Scanning	2384 stills
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NATIONAL FILM ARCHIVE OF INDIA  
Ministry of Information and Broadcasting  
Government of India  
Law College Road  
Pune - 411 004

FIAF Annual Report 1999

1. Acquisitions of the year

During the year 193 new titles ( 43 shorts and 153 features) and 170 intermediate or duplicate prints (103 shorts and 67 features) were acquired. The Archive also received significant deposits of the negatives of classic films in Bengali, Malayalam and Hindi from various producers and rights owners.

Some of the important films acquired during the period 1999 are : Maya Miriga (Bengali/1959), Haat Baraleyi Bondhu (Bengali/1960), Ek Dhaga Sukhacha (Marathi/1961), Dakshayagam(Telugu /1962), Ek Tha Alibaba (Hindi/1963), Bhranti Bilash (Bengali/1963), Baksha Badal (Bengali / 1965), Amrapali(Hindi/ 1966), Shikari (Hindi/1966), Bandi Potu (Telugu /1973), Veera Kesari (Kannada/1975), Choricha Mamla (Marathi/1976), Heera Aur Pathar (Hindi/ 1977), Atyachar (Hindi /1978), Khamosh (Hindi/1985), Gandhi Se Mahatma Tak (Hindi/1996), Last Emperor Japanese/ 1988).

## 2. Progress and problems in the field of preservation

Two films of Bombay Talkies: Bhabhi(1938) and Navjeevan (1939) were transferred from nitrate base to safety base.

The complicated and delicate job of salvaging the film Garam Coat (1951) was accomplished using the available material from both the short and longer versions of the film.

During the year, detailed checking was carried out in respect of 1,462 reels in 35mm and 75 spools in 16mm. Similarly, thorough checking was carried out in respect of almost all preservation prints to identify the material to be copied or repaired. A further 175 reels ( 47,084.13 mtr of nitrate base films were transferred to safety base.

In terms of the Deposit Agreement entered into with copyright owners, NFAI is committed to render services to producers / copyright owners by supplying films for repairing the original negatives, preparation of duplicate copies and video copying for telecast purposes. A number of celluloid classics being telecast on the national and satellite networks are copied from NFAI's collection.

Although a little late after 35 years of its existence, NFAI had long last started construction of specialised vaults for preserving nitrate material in its holding.

3. Cataloguing, documentation and research

Data on Indian films relevant to documentation and research had been updated during the period under report.

There was an overwhelming response to the advertisement released by NFAI notifying the research programmes comprising of Research Fellowship, Monographs and Oral History Projects

Oral History project on eminent film personality Soumitra Chatterjee and Monograph on pioneer of Indian Cinema Hiralal Sen were completed during the year.

4. Film showings, exhibitions and publications

Films were supplied in India and abroad for festivals held on veteran actors, retrospectives, millennium Festival and silver jubilee celebrations. Another highlight of activities was the programme support to Swedish Embassy, New Delhi and Directorate of Film Festivals in organizing a retrospective of Bergman Festival in New Delhi. Programme support was given to 'Pulotsav' a festival of films in honour of P.L.Deshpande noted Literary figure and popular humorist and cult figure in Maharashtra. Films of important directors were screened during the 5th International Festival organized by Nandan, West Bengal Govt. As a part of the important activity of disseminating film culture in India, the Archive's

-4-

distribution library loaned 16mm and 35mm films to 32 members through out the country. It also organizes joint screening programmes on weekly, fortnightly and monthly basis in seven important cities in the country.

Under the film teaching programme, the Archive organized long and short term Film Appreciation courses in collaboration with Film & TV Institute of India and other educational and cultural institutions. A large number of films were supplied by the Archive for the Film Appreciation Course conducted in Delhi under the aegis of Cinemaya, French Embassy and NFAI and National Centre for Performing Arts, Mumbai.

Archive has two theatres with a capacity of 330 and 30 seats respectively. Apart from its own programmes and Film and TV Institute's academic screenings, the facilities are also availed of by other institutions for their screening programmes, lectures, seminars etc.

#### 5. Budgetary matters

NFAI had adequate budgetary support during the year under report for its acquisition and preservation activities.

## 6. International relations

At the international level, NFAI supplied several Indian classics for major screening programmes during the year. 13 films were supplied for 14th International Film Festival at Munich. 2 films were supplied for Adoor Gopalakrishnan's retrospective organized by Cinematheque Francaise, Paris. Archive loaned films to SAARC Festival at Colombo, Pusan International Film Festival, Nantes Film Festival and for special programme of seminar on Indian films to Danish Film Institute, Denmark.

Director, NFAI, participated in the 55th FIAF Congress, Symposium and General Assembly at Madrid in April and 14th International Documentary Film Festival at Munich during May.

On the Invitation of the French Govt Director, NFAI visited Paris during October for familiarizing himself with the archival practices in various Film Archives and around Paris.

Some of the eminent foreign visitors to the NFAI during the period under report were:

Mr. Pitois Cowlies	France
Mr. Patrick Bachta	Germany
Mr. Jauberton	France
Mr. Clerc	France
Le M. Yang	S. Korea
Dr. Markus Bank	British
V. Vitali	British

contd.

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Ms.Ruchi Chaturvedi	USA
Ms.Laleen Jayamanne	Australia
Mr. Dannier Jasper	USA
Mr.Sven Anderson	Germany
Ms.Nandi Lakshmanan	Australia
Mr.Adrian Cooper	UK
Ms.Manishita Dass	California
Ms.Annemarie Hafner	Germany
Emmanual Grimaud	France

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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 1999

La Cinémathèque a mené à bien les diverses activités planifiées pour 1999 grâce au soin méticuleux du camarade Kim Jong Il, Dirigeant Bien-aimé du peuple coréen et l'assistance active du gouvernement de la République.

### *1. Acquisition*

La Cinémathèque a acquis 155 films en 1999 dont 46 long-métrages et 94 court-métrages de notre pays. 15 films étrangers ont été ajoutés à notre collection grâce aux échanges avec les cinémathèques étrangères.

### *2. Préservation*

Suivant les recommandations de la Fédération et sur la base des données des expériences, la cinémathèque a doublé le mur du dépôt pour maintenir la température et l'humidité relative au niveau convenable et installé de nouvelles machines d'aération tout en améliorant la performance des anciennes. De ce fait, 1 réfrigérateur et 6 pompes ont été de nouveau installés. On a contrôlé régulièrement les films pour détecter le syndrome de vinaigre avec l'indicateur prévu à cet effet et 191 films ont subi le lavage. Mais nous n'avons toujours pas trouvé les moyens décisifs pour parer à ce problème à part le lavage et le bobinage.

### *3. Catalogage et Documentation*

La cinémathèque a effectué le catalogage des films collectionnés au cours de l'année et des revues de cinéma ont été régulièrement indexés à l'ordinateur dont le nombre a doublé.

## LE RAPPORT D'ACTIVITE 1999

**4. Projection**

La Cinémathèque a organisé 450 séances de projection avec 230 films du pays et de l'étranger. Le nombre des spectateurs s'élève à 70 mille.

**5. Budget**

La Cinémathèque a bénéficié de tout le budget prévu pour 1999. De 800 000 Wons (environ 400 000\$), 60% ont été alloués à la préservation, 20% au salaire et 20% aux autres activités.

**6. Relations Etrangères**

La Cinémathèque a envoyé des délégations au 55ème Congrès de la FIAF et au 49ème Festival de Berlin. Notre délégation a également rendu une visite amicale à la cinémathèque de Toulouse et une délégation de la cinémathèque chinoise nous a visité au cours de l'année.





الخزانة السينمائية المغربية\*  
CINEMATHEQUE MAROCAINE\*

التراث السينمائي، ذاكرة حية للإنسانية LE PATRIMOINE CINEMATOGRAPHIQUE, MEMOIRE VIVANTE DE L'HUMANITE

Rapport d'activités  
pour l'année 1999

1- Acquisition de l'année :

a- Films :

L'acquisition de films constitue l'une des priorités de la Cinémathèque Marocaine. Durant l'année 1999, quelques 82 nouveaux films de tous genres, aussi bien de fiction que documentaires, ont été acquis auprès des ayants droits locaux comme à l'étranger. Aujourd'hui, le dépôt de la Cinémathèque compte quelques 465 titres tous métrages confondus. En plus, la Cinémathèque continue la collecte des meilleures copies de films en fin de droit de distribution commerciale pour conservation.

b- Bibliothèque :

La bibliothèque compte actuellement quelques 685 titres dont 32 ont été acquis durant l'année 1999. En plus des ouvrages, 162 périodiques ont été acquis durant la même période.

c- Documentation :

Dans un souci d'archivage et de conservation, la Cinémathèque procède régulièrement à collecter les articles ayant trait au cinéma aussi bien dans les journaux (quotidiens, hebdomadaires), que les brochures, dépliants et autres documents en vue de constituer des dossiers de presse visant à faciliter le ressourcement documentaire aux chercheurs, étudiants et cinéphiles. Au cours de l'année 1999, près de 2392 articles ont été découpés, ce qui ramène le chiffre total de ces coupures à quelques 6400 articles environs.

#### d- Photothèque :

L'opération qui constitue à relever des photogrammes sur les films visionnés permet d'enrichir la photothèque de la Cinémathèque. Aujourd'hui, le patrimoine photographique compte quelques 7600 photos environs.

### 2- Progrès et problèmes dans le domaine de la préservation :

Les copies de films positives sont conservées dans un dépôt où sont respectées les normes de conservation (température et hygrométrie). Quant aux négatifs, ils sont conservés dans un dépôt destiné à cette fin et relevant de la maison mère (Centre Cinématographique Marocain). Parallèlement, les copies des films sont remises dans des bobines neuves en remplacement des bobines usées.

### 3- Catalogage, documentation, recherche :

Sitôt acquis, les films font l'objet d'un visionnage et d'un contrôle rigoureux. En même temps, sont établies des fiches techniques où sont mentionnées toutes les informations utiles : générique, interprétation, état, version, ... Ces informations sont souvent sollicitées par les étudiants et chercheurs en vue d'enrichir leurs recherches et mémoires, comme elles servent à l'élaboration des brochures et dépliants conçus par l'équipe de la Cinémathèque pour la programmation régulière ainsi que pour les manifestations spéciales.

### 4- Programmation de films, exposition et publication :

De janvier à juin 1999, une programmation mensuelle, par thème ou par cycle, a été effectuée à raison de trois projections par semaine. En plus, un programme spécial a été élaboré sous le thème « *Le Maroc au regard de l'autre* », en préparation du symposium de l'an 2001, auquel ont participé des personnalités du Maroc et de l'étranger dont Monsieur Abdelkader BENALI, chercheur et auteur du livre « *Le cinéma colonial* ».

La Cinémathèque accompagne la programmation des films par la publication d'un dépliant contenant les informations utiles sur les films : fiche technique, synopsis, biographie, commentaire, ... Ce dépliant est envoyé à quelques 250 destinataires, en particulier aux médias nationaux qui y reprennent quelques extraits.

Une autre publication « *CinéMaroc* », éditée par la maison mère (Centre Cinématographique Marocain) est diffusée auprès des organismes professionnels, ainsi qu'à une centaine de membres de la FIAF.

de personnalités nationales et étrangères, issues de divers horizons (professionnels du cinéma, médias, culture, art, communication, associations, cinémathèques, ...) a été constituée pour débattre de la situation de la Cinémathèque.

Après avoir étudié le dossier exhaustif qui a été adressé à tous ses membres, et après avoir débattu et échangé les points de vue durant toute une journée dont :

- Les missions principales d'une cinémathèque
- Les conditions actuelles de fonctionnement
- La dépendance vis à vis de la maison-mère
- La modicité des moyens financiers.

La commission a recommandé ce qui suit :

**1) A moyen terme :**

- Un statut juridique et une autonomie de gestion
- Des moyens financiers conséquents

**2) A court terme :**

- Renforcement de l'équipe de fonctionnement
- Subvention conséquente pour l'acquisition des films et complément d'équipement.
- Dotation spéciale pour l'organisation du Congrès de la FIAF en 2001.

**6- Relations internationales :**

La Cinémathèque entretient de plus en plus de relations avec la FIAF et quelques uns de ses membres (Cinémathèque de Madrid, Toulouse, Caracas, le Service des Archives du Film en France, ...) comme elle entretient des relations avec des organismes publics et privés en vue d'échanges d'informations et de services (acquisitions, restaurations, sous-titrage, ...).

**7- Congrès de la FIAF en 2001 :**

Respectant son engagement d'organiser le Congrès de la FIAF en l'an 2001 au Maroc, la Cinémathèque Marocaine, avec le soutien du Centre Cinématographique Marocain (maison-mère) et du comité directeur de la FIAF, continue la préparation du Congrès. L'état d'avancement de ces préparatifs sera annoncé lors du Congrès de Londres (Juin 2000).



الخزانة السينمائية المغربية\*  
CINEMATHEQUE MAROCAINE\*

LE PATRIMOINE CINEMATOGRAPHIQUE, MEMOIRE VIVANTE DE L'HUMANITE ذاكرة حية للإنسانية

Annexe 1

**Buts de l'institution**

- ❖ Recherche, acquisition, archivage, voire restauration du patrimoine cinématographique, quelqu'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.



Par ailleurs, Messieurs José Maria PRADO (Filmoteca Espanola - Madrid), Pierre CADARS (Cinémathèque de Toulouse - France) et Ahmed BEDJAOUI (Réseau EuroMaghrébin de Formation des Métiers de la Communication - France), ont été invités à participer aux travaux de cette Commission de réflexion, à titre consultatif, et faire part de leur propre expérience dans le domaine.

La Commission salue la création en 1995 de cette institution qui répond à un besoin exprimé depuis la fin des années 40, et dont la réalisation n'a pas cessé d'être réclamée par les cinéphiles, les professionnels et par tous ceux qui considèrent que le cinéma est un secteur essentiel de la culture et de l'éducation en fait une composante incontournable du patrimoine national.

La Cinémathèque a en effet pour missions principales :

1. d'acquérir, de conserver et de restaurer les films nationaux et internationaux faisant partie du patrimoine filmique universel,
2. d'assurer la diffusion de la culture par le film,
3. de contribuer à une meilleure connaissance de l'art du cinéma et de son histoire par des recherches, des publications, la constitution d'un musée, d'une bibliothèque de cinéma et par tout autre moyen ou support, présent ou à venir.

Après avoir étudié minutieusement la situation de la Cinémathèque, sur la base du rapport détaillé qui lui a été fourni à ce sujet, la Commission de réflexion a constaté que les conditions de fonctionnement sont loin d'être satisfaisantes malgré les efforts louables fournis par son équipe actuelle. En effet, la Cinémathèque ne pourra pas s'acquitter convenablement de sa mission, ni atteindre le seuil minimum de ses objectifs pour les raisons suivantes :

1. L'absence de statuts propres fixant les attributions de la Cinémathèque se répercute négativement sur sa gestion et réduit son rayonnement.
2. La collection de films dont dispose actuellement la Cinémathèque ne lui permet pas d'assurer une programmation régulière ni de répondre à la demande accrue du public cinéphile. Faute de moyens financiers qui pourraient élargir son répertoire, elle a été contrainte de suspendre temporairement sa programmation.
3. La Cinémathèque manque cruellement de cadres et de personnel qualifié pour accomplir les tâches essentielles, telles que préconisées par les experts.
4. La Cinémathèque ne dispose pas de moyens financiers nécessaires à son fonctionnement.
5. La Cinémathèque est une institution à but non lucratif à caractère culturel et à dimension patrimoniale. Sa dépendance vis à vis du Centre Cinématographique Marocain qui est un établissement public à vocation industrielle et commerciale, ne lui permet pas de remplir sa mission.

Pour sauvegarder la Cinémathèque Marocaine, qui constitue un acquis, et lui donner la place qu'elle mérite dans le champ culturel et audiovisuel national, la Commission de réflexion en appelle au gouvernement pour prendre les mesures qui s'imposent, en particulier :

1. doter la Cinémathèque Marocaine de statuts lui assurant une existence juridique et une autonomie de gestion,
2. lui attribuer les moyens financiers nécessaires à l'accomplissement de ses tâches.

Cependant, compte tenu du délai que nécessite la concrétisation de ces mesures, la Commission de réflexion recommande que des actions immédiates soient prises pour permettre à la Cinémathèque Marocaine de reprendre ses activités dans de meilleures conditions notamment par :

- ◆ le renforcement de l'équipe chargée du fonctionnement de la Cinémathèque par le recrutement de cadres qualifiés,
- ◆ l'attribution d'une subvention conséquente en vue de l'acquisition de nouveaux films et d'un complément d'équipements,
- ◆ L'organisation de projections à la salle " 7<sup>ème</sup> Art " dans un souci de proximité avec le public.

Par ailleurs, afin de permettre à la Cinémathèque d'honorer l'engagement pris par le Maroc d'accueillir le 57ème Congrès de la Fédération Internationale des Archives du Film (F.I.A.F.) en l'an 2001 d'une part et d'autre part eu égard aux retombées bénéfiques que la tenue dudit Congrès ne manquera pas d'avoir quant à l'image internationale du Royaume, la Commission de réflexion estime nécessaire de consacrer une dotation exceptionnelle à cette manifestation.

Enfin la Commission de réflexion suggère la création d'un Comité de suivi chargé de veiller à l'exécution de ces recommandations.

Et à l'occasion de la tenue de la Journée Nationale sur le Cinéma (16 octobre 1999), organisée cette année autour du thème : « **La Cinémathèque Marocaine : Réalité et Perspectives** », Monsieur Larbi MESSARI, Ministre de la Communication, a prononcé un discours au sujet de la politique du Ministère en faveur du secteur du cinéma en général, et de la Cinémathèque Marocaine en particulier, suivi des interventions des invités étrangers de la Cinémathèque.

Après diffusion et lecture du rapport de la Commission de réflexion, un débat a été ouvert avec l'assistance qui a permis d'enrichir le rapport par un ensemble de propositions qui se résument ainsi :

1. Permettre à la Cinémathèque Marocaine d'élargir ses activités à travers :
  - a- l'association des secteurs de la société civile
  - b- l'instauration de partenariat avec les parties concernées par l'action cinématographique culturelle.

2. Jeter les bases d'une collaboration avec les instances et établissements concernés, en vue de la promulgation d'un texte juridique relatif au dépôt légal et ce pour la sauvegarde du patrimoine cinématographique et audiovisuel.
3. Permettre à la Cinémathèque Marocaine de bénéficier du fonds d'aide relatif au secteur audiovisuel.



## Cinemateca do Museu de Arte Moderna do Rio de Janeiro

### 1 – Acquisition of the year

There were no film materials acquisition in 1999. The year was not typical for the institution. The Museum was reformed to improve the storage condition. It was necessary to move the film collection from his original vault and the normal activities decreased. It was not possible to have new acquisitions until the end of the construction of the new vault.

### 2 – Progress and problems in the field for preservation

It was made a new vault for negatives and masters of brazilian films. In the other vault the air conditioning equipment was changed. So we enlarged our storage capacity and improved the preservation conditions. These spaces are still being re-organized. The temperature condition and humidity will be:

	Temperature	Humidity
Vault 1 (for negatives and masters) -	13°C	35%
Vault 2 (for negatives and masters) -	13°C	35%
Vault 3 (for prints) -	18°C	40%
Vault 4 (for prints) -	18°C	40%

### 3 – Cataloguing, documentation and research

It was developed a new cataloguing system, based on Microsoft Access. The system provide data about the films, filmmakers, producers, kind and condition of the material, copyright, etc. The data will be available on-line at the Museum in 2001, and later by internet.

The research and documentation department acquired during the year 60 numbers of periodicals, 200 books, 50 posters and organized 500 new files with newspaper clippings. Some duplicated materials were sent to the Cinemateca Brasileira, CTAv (Audio Visual Technical Center) and Cinemateca de Cuba.

#### 4 - Film Showings, Exhibitions and Publications

Cinemateca's main aim in 1999 was to finish and organize the new vault. So the number of screenings was reduced. Film showings became not regular. Even so, important retrospectives took place in the film theatre, such as Gabriel Retes, Robert Bresson, Fernanda Montenegro, Picasso, etc. The last one was linked with a big exposition of Picasso's work.

Cinemateca started an educational activity with Rio de Janeiro's City Hall named "A Escola vai ao Cinema". The project provide cinema information and screening of brazilian films for public elementary school's children.

Cinemateca also organized six seminars "Cinemas", about the role of audiovisual production in the contemporary world. The event had the participation of filmmakers, film critics, researchers, writers, etc.

#### 5 – Budgetary matters, relations with governmental authorities

The Museum is a private institution that receives governmental subvention from Rio de Janeiro's City Hall.

#### 6 – International relations

Cinemateca lent prints for a Ruy Guerra retrospective at Cinemateca Portuguesa. Also supplied prints for Cinemateca Brasileira, Cinemateca Cubana and UCLA screening programs and Toulouse Film Festival (Rencontres Cinémas d'Amérique Latine).

Motion Picture Department  
1999 Annual Report

**1. Survey.** The following are the areas of the most significant development in the Department's activities: **Conservation and Storage.** The Museum expanded and upgraded its storage facilities at the Louis B. Mayer Conservation Center in North Chili, NY, 12 miles northwest from the Museum's headquarters. With the new additional vaults, the overall capacity of the conservation center exceeds 25 million feet of nitrate film, stored at a temperature of 40 degrees Fahrenheit and a relative humidity of 30%. The conservation center is also equipped with a new inspection room and an emergency generator which will guarantee the functioning of our HVAC system in case of a power failure. **The GEH / Mo i Rana Exchange Program in Archival Training and Professional Development.** Effective June 1st, 1999, the Museum and the National Library of Norway undertook a cooperative project involving the systematic exchange of staff and students for training residencies in the respective institutions. The first staff member from Norway to visit the Museum was Mr. Jens Rost. Every year, one person will be selected by GEH and our colleagues in Mo i Rana for one or more months of training and exchange of information. We are currently discussing a similar arrangements with the Danish Film Institute in Copenhagen. **The L. Jeffrey Selznick School of Film Preservation.** On June 25th, 1999, commencement ceremonies were held for students in the third year of our archival training program. The graduation class of twelve included students from China, Norway, Spain, Italy, Canada and the United States. The School is currently enjoying a placement rate of over 90% with graduates employed all over the world. We are proud to have graduates currently working at these FIAF Institutions: The Library of Congress, Nederlands Filmmuseum, The National Library, Rana, UCLA Film and Television Archive, China Film Archive, and the National Archives of Canada. For the 1999-2000 academic year we have a total of ten students from the United States, Canada and Korea. Applications are now being reviewed for the 2001-2002 Academic year. 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. **The George Eastman Award.** Established in 1955, this award is given to filmmakers and performers for outstanding merit in the development of the art of film. The 1999 honoree was actress Meryl Streep, who was feted in a gala ceremony held on October 23, 1999 at the Dryden Theatre. Ms. Streep was recognized both for her achievements in film acting, and also for her care and concern for the preservation of our universal film heritage. Her outspoken and forthright support for this cause has earned her well deserved admiration and respect from specialists in this field.

**2. Acquisitions.** New acquisition through gift and deposit included 5,750 film elements in 35mm, 16mm and 70mm. Major contributors to the growth of our collection were again Martin Scorsese and Warner Bros. Spike Lee continues to deposit his latest films, adding **The Summer of Sam** to his collection conserved at George Eastman House. And now his cousin, director/screenwriter Malcolm D. Lee, has chosen to deposit his first feature film, **The Best Man**, with us as well. The majority of the films acquired in 1999 were classic, mainstream Hollywood films and foreign productions. A significant portion of them comes from a group of nitrate films actually obtained several years ago but accessioned only during this past year. Produced in the United States and Europe between 1906 and the mid-1950s, titles include: two reels from Abel Gance's **Napoléon** (1926); a Lionel Barrymore film, tentatively identified as **The 7<sup>th</sup> Commandment**, and the "lost" Lon Chaney film **Broadway Love** (1918), directed by Ida May Park. We have also been fortunate to acquire a large collection of nitrate reels (approximately 3,500) from the Swedish Television Network, which having duplicated the material onto a tape format, no longer had any use for the original material. The films donated to the Museum are for the most part non-fiction productions made largely during the silent era in various countries. Inventory of this collection is currently under way, and is expected to be completed in the course of the year 2000. The following examples represent the scope of materials which were selected as additions to our collections: the "lost" Edgar G. Ulmer film, **Natalka Poltavka**, acquired in an archival exchange with the Steven Spielberg Jewish Film Archive in Jerusalem, suffers from advanced vinegar syndrome and was sent immediately into preservation; independent filmmaker Abraham Ravett donated two of his newest works, **Half Sister** (1985) and **Zeger's Note** (1984); the Gaston Méliès film **A Western Girl**, produced by the US branch of the Star Film company, was found by a private non-specialized collector; and Robert A. Harris, who directed the restorations of *Lawrence of Arabia* and *Vertigo*, has donated the nitrate fine grain master of an unidentified film called **The Golden Twenties**.

**3. Preservation.** Grant funding from public agencies, matched with private donations, reached a record high in 1999 with two major consortium grants coming from the National Film Preservation Foundation and the National Endowment for the Arts. These unique collaborations have allowed the Museum to place in preservation a number of nitrate films in the largest preservation effort ever undertaken by George Eastman House. *Saving the Silents: America's Treasures* (an initiative proposed by President Clinton and the first ever to directly cite the need for preserving our film heritage) has given us the opportunity to preserve/restore 19 films from our collection including such titles as **Sherlock Holmes** (Albert Parker, 1922), **Sowing the Wind** (John M. Stahl, 1920), **The Battle of the Sexes** (D.W. Griffith, 1928), **Kindred of the Dust** (Raoul Walsh, 1922), **Manhattan Madness** (Allan Dwan, 1926), **The Social Secretary** (John Emerson, 1916), **Man in the Moonlight** (Paul Powell, 1919) and **Paris Green** (Jerome Storm, 1920). Under *The Millennium Grant: Treasures of American Film Archives* (a consortium of fifteen archives in the US), George Eastman House has preserved four titles: **Humdrum Brown** (Rex Ingram, 1918), **The Penalty** (Wallace Worsley, 1920), **The Scarlet Letter** (1913, a one reel fragment from an American feature using the early Kinemacolor process), and **Turn to the Right** (Rex Ingram, 1922). We have also achieved preservation on **The Voice of the Violin** (1909), and a unique Mary Pickford feature from 1914, **Behind the Scenes**, and our rare, nitrate print of Helen Gardner's 1912 version of **Cleopatra**, was sent for preservation as well and will be compared with one-reel fragments held by the Museum of

Modern Art and the John E. Allen Laboratories. A grant from the American Film Institute is enabling us to preserve or restore four features by early cinema independents, including **Broadway Love** (1918, Bluebird Photoplays, Inc., mentioned above), **When Bearcat Went Dry** (1919, C. R. Macauley Photoplays, Inc.; directed by Ollie S. Sellers), **The Devil's Claim** (1920, Haworth Pictures Corp.; directed by Charles Swickard), from a nitrate print held by the Generalitat de la Filmoteca Valenciana, and **The Trespasser** (1929, Gloria Productions; produced by Joseph P. Kennedy and directed by Edmund Goulding). All told, the year 1999 saw some 42 films from our collection at some stage of the preservation process.

**4. Cataloguing, Documentation, Research.** In the Motion Picture Study Center, 137 films were screened by 38 researchers and 47 persons made use of our library and study center. In the cataloguing department, a total of 1,515 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 five existing viewing tables, students are now able to consult 35mm and 16mm films on a Prevost 35mm and 16mm flatbed viewer.

**5. Film Showings and Exhibitions.** Attendance at the Dryden Theatre in 1999 reached an all-time high of 29,090, averaging 111 patrons per screening. A total of 386 titles were projected in 261 programs in our Dryden and Curtis Theaters. Retrospectives and director monograph series included: *New African Cinema*, *The Jewish Experience*, *The Cinema of Robert Bresson*, *Jim Jarmusch: Cool Destinies*, *The Cinema of Akira Kurosawa*, *Joseph H. Lewis: Maverick Master*. Visiting filmmakers included: Ulrike Koch, Jim Jarmusch, Guy Maddin, Chuck Jones and Joseph H. Lewis. Special events included: the premiere of George Eastman House's restoration of *Delicious* (David Butler, US, 1931), starring Janet Gaynor, with music and lyrics by George and Ira Gershwin; *Movies on a Shoestring*, the oldest amateur film festival in the world, now in its forty-first edition; *The 10th Annual Rochester Labor Film Series*, co-sponsored by the Rochester Labor Council; *Image Out: The 7th Annual Rochester Lesbian & Gay Film & Video Festival*, a week-long series of screenings which was co-organized with the Gay Alliance of Genesee Valley; the *Toronto Film Society's* two-day screening of rare films from our collection; the four-day *George Eastman House 50<sup>th</sup> Anniversary Party*, which produced a weekend of non-stop theatre screenings in both the Dryden and Curtis Theaters, including hourly screenings of *Rochester in 3-D*, and an outdoor screening of *ET the Extraterrestrial* (selected by popular phone-in vote of the community) on the East lawn of the Mansion; *Meryl Streep*, the 1999 recipient of the George Eastman Award, introduced her newest film *Music of My Heart* to a sold-out Dryden audience; and finally, a special New Year's Eve event in the Dryden Theater screened *Flesh and the Devil* and at the stroke of midnight, Thomas Edison's *The Kiss* (1896).

**6. Budgetary Matters.** The National Film Preservation Foundation promoted an inter-archival funding project under the aegis of the National Park Service, the National Endowment for the Arts and the White House, with the participation of GEH, MoMA, and UCLA. The new preservation project, called "Saving the Silents", will provide financial support for the restoration of nineteen films held by the Museum in unique nitrate prints (see Chapter 3 in this report for details). On the other hand, government income from the National Endowment for the Arts for film preservation and exhibition is still kept to a minimum, and private funders continue to be our main sources of support for 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, and the Packard Humanities Institute underwrote the expansion of the Louis B. Mayer Conservation Center and the continuation of the vault management services position. Mr. Ralph A. Cook, a longtime supporter of the Museum, awarded the Motion Picture Department a grant which has been allocated towards the creation of a Film Preservation Endowment Fund. 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 53 national and international organizations for screenings. Several colleagues from the United States and abroad visited the Museum in 1999. Among them were Enno Patalas, former curator of the Münchner Filmmuseum; Peter Kubelka (Österreichisches Filmmuseum); Johan Puijs (Haghefilm Laboratories, Amsterdam); Jan-Christopher Horak (Universal Pictures); Ray Edmondson (National Film and Television Archive / ScreenSound Australia); Karan Sheldon (Northeast Historic Film); Nancy Goldman (Pacific Film Archive), and Grover Crisp (Sony Pictures Entertainment). Dr. Paolo Cherchi Usai attended the FIAF annual meeting in Madrid and the Executive Committee meeting in Toulouse, the Pordenone Silent Film Festival in Sacile (October), the Telluride Film Festival (September), the Syracuse Cinefest (March), the AMIA annual meeting in Montreal (November), and visited the New Zealand Film Archive in Wellington (December). Assistant Curator, Edward Stratmann visited the Cinesation Film Festival in Saginaw, Michigan; the Haghefilm Laboratories in Amsterdam; the Greenberg Library in New York and Los Angeles, and the Pordenone Silent Film Festival in Sacile (October). Vault manager Chadwick A. Olson worked for one month in August at the National Archives of Norway in Mo i Rana, in the context of an exchange program with the Museum (see the opening chapter in this report). Caroline Yeager, assistant to the Senior Curator, presented our restored print of William Wyler's *The Shakedown* (1929) at the London Film Festival in November.

## FONDAZIONE SCUOLA NAZIONALE DI CINEMA – CINETECA NAZIONALE

### 3) Showings

Our circulating catalogue (films with both duplicate material and projection prints) includes 1633 titles, of which 1170 are Italian (1038 features: 71 silents) and 463 foreign (375 features: 116 silents, 118 original versions, 141 dubbed).

Prints projected in 1999:

#### a) In Italy : 1180

Besides providing films for many film societies all over Italy (including theatres of our FIAF colleagues in Italy), we contributed to many Italian film festivals in Rome (Monicelli, experimental films of the 60s), Pesaro (V. Gassman, shorts), Rimini, Genova, Pescara, Palermo (L. Emmer), Comiso, Viareggio, Salerno. We have also shown the restored *Il nodo* in Bologna, *Riso amaro* in Vercelli, *Totò e Carolina* (made with the Bologna archive) and *Lo straniero* in Venice, as well as a wide retrospective of Alberto Sordi in Rome.

#### a) Abroad : 180

Main events : Clermont-Ferrand and Vienna (shorts), Cinémathèque Française ("A Different Italy"), Lisboa ("Treasures from the Cineteca Nazionale"), San Sebastian (Italian Comedy of the 60s), Kiev, Bruxelles (D. Risi).

#### b) For students of our school : 60

#### c) For scholars (on an editing table) : 500

### 4) Administration & Budget, Relations with the Authorities

The 1998 budget for the whole Scuola Nazionale di Cinema was increased in 1999 to 17 billion lire (8.780.000 Euros), thus granting the Cineteca Nazionale Sector the funds required for carrying out its activities, with particular regards to preservation (20% of the amount).

### 5) International Relations

Our Director visited archives in Helsinki, Lisboa and Prague; he attended the FIAF Congress in Madrid together with President Lino Micciché, General Manager Angelo Libertini and Vice-Director of the Cineteca Nazionale Sergio Toffetti; he attended Bologna and Sacile-Pordenone film festivals. Many contacts have been established for exchange of films and restorations with other FIAF members.

## FONDAZIONE SCUOLA NAZIONALE DI CINEMA – CINETECA NAZIONALE

- d) *new printings* :
- restorations : 18 titles, including 5 shorts, 2 silents, 2 foreign films (projection prints : 34)  
Main restorations : *Il nodo* (1921) by G. Ravel with Francesca Bertini; *Teodora* (1922) by L. Carlucci; *La notte insonne di Topolino* (1931), an unusual compilation of Mickey Mouse shorts by Alessandrini; *Siamo donne* (1954) by Guarini, Zampa, Rossellini, Franciolini and Visconti; *La battaglia di Algeri* (1966) by Pontecorvo; *Lo straniero* (1967) by Visconti.
  - preservations (films on which we have produced also printing material) : 30 titles, including 2 shorts and 1 foreign film (projection prints : 40).  
Main preservations : *Aquila nera* (1946) by Freda, *Totò al giro d'Italia* (1948) by Mattoli, *Anna* (1951) by Lattuada, *Un eroe dei nostri tempi* (1955) by Monicelli, *Le legioni di Cleopatra* (1959) by Cottafavi.
  - new circulating prints : 29 titles, including 1 short and 1 silent (49 projection prints).

2) **Cataloguing, Documentation, Research**

- New method of data base cataloguing.  
For the Film and Photo/Poster Archives we have recently elaborated a new software on a SQL platform – according to FIAF and ICCD (Italian Central Institute for Cataloguing and Documentation) norms and UNIMARC codifications for international transfer of data - composed by a main detailed record concerning the film as an abstract unity (“scheda madre”) and by a detailed record of the material we hold (film, still, poster, video, etc.) related to the title of the main record (“scheda pezzo”). This new software can absorb data already incorporated in our current Nauta software.
- Stills and posters : 24.048 stills (from Reporter Associati, with rights), 10.000 posters (from a private collector).
- Books/screenplays : 2256 new books and 1473 original screenplays were purchased by the Book Library and Publishing sector. 6 new magazines were added to our collection of 162 circulating ones, plus 315 issues of 17 old magazines.  
The library of the well known Italian critic and historian Guido Aristarco has been acquired (15.000 volumes).  
The archive of Roberto Rossellini has been acquired, including books from his library, screenplays, stills, letters, writings, diaries, etc. (material yet to be catalogued).
- Publishing : 5 books and 6 issues of our magazine “Bianco & Nero”



## FONDAZIONE SCUOLA NAZIONALE DI CINEMA – CINETECA NAZIONALE

The main government of the Scuola Nazionale di Cinema, which includes - as is known - the Cineteca Nazionale Sector (besides the Book Library and Publishing sector, the Film School and the new Production and Promotion sector) has changed : in the Board of Directors, former members Caterina d'Amico and Orio Caldiron have been appointed Director of the Film School (from February 1999) and General Consultant of the Book Library (from February 2000) respectively; in the Board of Directors, they have been replaced by Peppino Ortoleva and Bruno Torri. Caterina d'Amico, like all Sector Directors, is now also a member of the Scientific Committee. Grazia Volpi has been appointed General Consultant of the new Production and Promotion sector (from February 2000).

### 1) Acquisitions

#### A - *By law disposition*

- a) "Quality prize" category (a new print and a non obligatory deposit of duplicate material or permanent access to the original negative, an agreement which we usually obtain) : 43 titles (2 with duplicate material, the rest with access)
- b) "State funding in the form of advances" category (we receive a new print, the original negative and rights when the money lent by the State was not given back — which is quite normal) : 43 titles
- c) "Legal deposit" (a new print of all films with Italian nationality) : 203 features (years of production: 1989-1990)

#### B - *Other forms of acquisition*

- a) *donation* : 67 titles  
 Main donations : experimental Italian films of the 60s; films from the former San Diego Cinematografica (including 771 reels of films from the 60s and 70s yet to be identified).
- b) *fiduciary deposit* : 169 titles  
 Main deposits : experimental Italian films of the 60s; Italian films of the 30s from our Ambassade in Tokyo; negatives of Italian shorts from the 50s-70s (much more is planned for 2000).
- c) *purchase* : 33 titles  
 Main purchase : negatives of Italian films of the 30s and 40s (produced by Scalera and other companies).



# INSTITUTO DE CULTURA PUERTORRIQUEÑA

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## ARCHIVO DE IMÁGENES EN MOVIMIENTO 1999 - ANNUAL REPORT

The Archivo de Imágenes en Movimiento is a government branch devoted to the organization, cataloging, restoration and preservation of all moving images with historical or permanent administrative value to the Government and People of Puerto Rico. The Archivo de Imágenes en Movimiento, is the film and video depository of the Archivo General de Puerto Rico (General Archive of Puerto Rico). The Archivo de Imágenes en Movimiento is the biggest government archive & deposit of moving images documents. At the present our film collections are an indispensable reference for film researchers, scholars, producers and to the communications industry in general.

In October 1999, the AIM named Mr. Luis Rosario Albert, as Film and TV Consultant for the AIM. Mr. Rosario Albert worked as consultant in charge of the creation and development of the AIM from 1989 to 1993 and from 1994 to 1995. Mr. Rosario Albert was also responsible for the admission of our film archive as a member of the *Fédération Internationale des Archives du Film (FIAF)* in 1995. Mr. Rosario Albert's return responds to the institution's desire to start with the second phase of development of the AIM, that includes the creation of a programming unit as well as the coordination of the expansion and services of the archive's new facilities.

### I. Second Phase of Development of the AIM:

Since August 1994 the AIM has undertaken a **Second Phase of Development**. This new and promising venture will allow the AIM to develop to its fullest potential the infrastructure and programming capabilities of our Archive. This phase consists of the creation of a Film Programming Unit within the AIM and the technological consolidation of our Cataloging and Conservation Unit:

As part of the creation of the Programming Unit, the AIM recruited a new archivist, Mr. Jose Morales. This permanent unit is responsible for the organization and scheduling of the Archive's film series through out the year. This Unit will administer the Film Theater of the AIM. On the other hand, the Archive started the acquisition of important technical equipment for film conservation and video duplication purposes. This investment in equipment will allow the Archive to maximize its revenues by providing conservation and duplication services that had not been possible until then.

### II. Acquisitions

Since the Archivo General de Puerto Rico is the legal depository for all public documents with permanent value to the people of Puerto Rico, the AIM have continued to acquire film and video-tape works from different government agencies as well as donations from different film directors and private companies. In 1999 the AIM acquired 24 new film records as well as 124 video-tape records in different formats.

### III. Reference Services

In October 1999 the AIM re-opened its Reference Room to the public after four years of been closed. The AIM was able to re-install that facility as it was originally set up in 1995. This was an important accomplishment since our reference services had to be provided in the cataloging section creating space and scheduling difficulties.

### IV. Cataloguing and Documentation

In March 2000, the AIM started a data base project of its **Primary Collection** and the **Administración de Fomento Economico Film Collection** (Economic Development Administration Film Collection). This data base is also a step of the Second Phase of Development of the AIM. This project will also allow us to publish our first catalog that will consists of over 600 records. The AIM hired Prof. Teresa Previdi, a Film Scholar from Sacred Heart University in Puerto Rico. Prof. Previdi will managed the editorial aspects of this project in conjunction with the AIM archivists. This project will be finished by June 2000 and will be ready to be published by November 2000.

As of today our card catalog consists of 3,700 entries in different film and video-tape formats..

### V. Preservation & Technical Work:

During the last months of the year the **Archivo de Imágenes en Movimiento** received from **Filmoteca de la UNAM** twenty (20) titles from the **Kresto y Denia Newsreel Collection**. This collection had been preserved for the last year and half at the **Filmoteca de la UNAM** as part of an official exchange. Furthermore the AIM started this year another restoration project with the **Filmoteca de la UNAM**. This project consists on the preservation of four short films produced by Government of Puerto Rico, between 1947 and 1949. These are: **Una Gota de Agua** (1949), **El Pueblo en Acción** (1947), **La Caña** (1947), **La Voz del Pueblo** (1949). As part of this project we are also preserving a commercial feature film entitled, **Con los pies descalzos** (1961).

The Archive continued with its preservation program mainly through the inspection of films and videos. A list of films for preservation purposes was also prepared as a tool to determine which titles deserve priority.

Video duplication services are done at in-house facilities and continued to be in high demand. During the last months the archive have also acquired additional video equipment and furniture that will enhance our video platform. During the following months the AIM will acquire a Professional Film Cleaning system from the Lipsner-Smith Company, Model Excel 1100. This equipment will be an important part of our technical consolidation.

### VI. Budgetary Matters

In 1999 the **Archivo General de Puerto Rico** started a major project of renovation of its 19th century building and other facilities. This plan had an initial allocation of fifteen million dollars (\$15,000,000.00) provided by the government of Puerto Rico. After the completion of this project (year 2001) the AIM will have doubled its original space including the opening of an auditorium for hundred and twenty persons.

For fiscal year 1999-2000, the AIM received sixty thousands dollars (\$60,000.00) from the Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture) for its operational budget. Additional income was obtained through our video duplication services allowing the AIM to complement its budget.

#### VII. Film Showings & Exhibitions

The AIM continue its collaboration with the 1999 San Juan Cinemafest Film Festival by lending a 35mm print of the feature film, *El Otro Camino*. (1960, b/w, dir. Oscar Orzabal) This film had been recently restored and it had its first public screening at this festival since the 1960's. The AIM also co-sponsored, *La Noche de los Oscar (A night of the Oscars)*, an activity produced by the Caribbean Cinemas, the biggest film theater chain in Puerto Rico.

#### VIII. Archivo de Imágenes en Movimiento Advisory Council

In 1999 the Archivo de Imágenes en Movimiento named a new Advisory Council. The Advisory Council had been inactive during the last four years and this body's main responsibility is to facilitate the communication between the Archive, the community and the industry. In late 1999 the Archive recommended to the Board of Directors of the Instituto de Cultura Puertorriqueña the names of Mr. Juan Viguie and Mr. Jacobo Morales, regular members of the Council, as "Honorary Members" of the Advisory Council. This year the Council is composed by the following persons:

##### Members

1. Ms. Annie Terrón - Vice-President - Public Relations, Telemundo Puerto Rico
2. Mr. Jose Umpierre - Filmmaker
3. Mrs. Carmen Lidin - Public Relations Dept., Banco Popular
4. Mrs. Teresa Previdi - Professor of Film, Sagrado Corazón University

##### Honorary Members

1. Mr. Jacobo Morales - Filmmaker
2. Mr. Juan Viguie - Producer

#### IX. International Relations

In February, Mr. Luis Rosario Albert participated in the Third Meeting of the Council of North-American Film Archives held in Cholula, Mexico.

Respectfully submitted by



Luis Rosario Albert  
Film Consultant

## Rapport annuel 1999

### INTRODUCTION:

Après beaucoup d'années avec une réduction importante dans notre budget, cette année nous avons eu le même budget que l'année 1998.

#### 1. Acquisitions de l'année:

##### Cinémathèque:

Nous avons acquis **72** longmétrages et **39** courtmétrages, ainsi que **16** programmes de télévision de 30 minutes. En total nous avons acquis **145.000 mètres** de films aprox., ayant dans notre archive un total de 2.045.000 mètres jusqu'aujourd'hui, en format 70, 35, 16, 8, S-8, 9'5...

##### Vidéothèque:

Nous avons acquis **27.868** nouveaux titres, **60** d'eux en rapport au Cinéma Basque, et le reste référent au cinéma étranger tant actuelle ou ancien, en format VHS et Betacam.

##### Bibliothèque:

Nous avons acquis **353** nouveaux livres, ayant jusqu'aujourd'hui **3.660** exemplaires comprenant de 1901 à 1996.

Nous avons acquis **1.171** revues spécialisées, ayant jusqu'aujourd'hui **14.742** exemplaires, comprenant de 1901 à 1996.

#### 2 Progrès dans le domaine de la conservation:

Cette année on a procédé a la restauration technique de 19 films très intéressants, qui étaient en nitrate et que pour cette raison était urgente la restauration avec le but de les conserver pour futures generations:

**FONDO D. JOSE MIGUEL DE BARANDIARAN ( 11 films )**

Années: 1928-1934, *Directeur*: José Miguel de Barandiaran, Durée: 44', Version: Muet .

**UN DRAMA EN BILBAO**

Année: 1923, *Directeur*: Alejandro Olavarría, Durée: 11', Version: Muet.

**LOLITA LA HUERFANA**

Année: 1924, *Directeur*: Aureliano González, Durée: 8', Version: Muet.

**LA REINA M<sup>ra</sup> CRISTINA COLOCA LA PRIMERA PIEDRA EN EL BARRIO "CIUDAD JARDIN" DE SAN SEBASTIAN**

Année: 1925, *Directeur*: Anonime, Durée: 3', Version: Muet.

**ENTREGA EN LA PLAZA DE LA CONSTITUCION DE DONOSTIA DE LA BANDERA DE REGATAS A MANUEL ARRILLAGA, PATRON DE LA TRAINERA "LA BILBOTARRA" DE PASAI SAN PEDRO**

Année: 1929, *Directeur*: Anonime, Durée: 3', Version: Muet.

**TAMBORRADA DE LA SOCIEDAD "UNION ARTESANA"**

Année: 1929, *Directeur*: Anonime, Durée: 4', Version: Muet.

**CORONACION VIRGEN ANDRA MARI DE ARRITOKIETA DE ZUMAIA**

Année: 1930, *Directeur*: Anonime, Durée: 5', Version: Muet.

**CORRIDA BENEFICA EN ZUMAIA CON BELMONTE**

Année: 1924, *Directeur*: José M<sup>a</sup> Martiarena, Durée: 12', Version: Muet.

**VITORIA EN FIESTAS**

Année: 1945, *Directeur*: Ramón Biadiu, Durée: 9', Version: Sonore.

**EL MIRADOR DE LA RIOJA: LAGUARDIA**

Année: 1927, *Directeur*: Anonime, Durée: 16', Version: Muet.

### 3. Catalogage, documentation, recherche:

Pendant 1999, on a catalogué 280 fiches complètes et 340 fiches d'inventaire de base. Nous avons aussi, catalogué **214** press-books ainsi que un nombre importante de photos.

### 4. Projections, publications:

Comme vous savez déjà, à la Cinémathèque on ne donne pas de projections publiques, mais dans notre salle privée nous avons passé **49** projections ( producteurs, jurés du Festival International du Cinéma de San Sebastián, premières à la presse, cours du cinéma, etc..) pendant cette année, ainsi comme **42** prestations de copies à l'extérieur pour organisations culturelles.

Concernant les publications, nous avons publié cette année les livres suivants:

#### **LO VASCO EN EL CINE ( LAS PERSONAS )**

Auteurs: Koldo Larrañaga et Kike Calvo. 17cm. x 23'5cm. 586 pp.

Edition en collaboration avec la Fundación Caja Vital Kutxa.

#### **BERTRAND TAVERNIER**

Auteurs: Jean-Luc Douin. 17cm. x 23'5cm. 212 pp.

Publication en collaboration avec le Festival International de Cinéma de San Sebastián.

#### **ILUSION Y REALIDAD: LA AVENTURA DEL CINE VASCO EN LOS AÑOS 80**

Auteurs: Casilda de Miguel, José Angel Rebolledo y Flora Marín. 17 x 23'5cm. 298 pp.

Publication en collaboration avec le Gouvernement Basque ( Département de Culture ).

### 5. Administration et budget - relations avec les autorités nationales

Euskadiko Filmategia-Filmoteka Vasca, est la seule Cinémathèque qui ne dépend pas hiérarchiquement d'aucune administration publique de l'Etat espagnol, mais nos recours économiques proviennent dans un 60% (1999) des administrations publiques du Pays Basque (Gobierno Vasco, Diputación Foral de Gipuzkoa) et la Fundación Kutxa.

Notre budget de 300.000\$ aprox. doit servir pour couvrir les dépenses principales de personnel, crédits bancaires (pour les nouvelles installations), maintien, achats de copies et restaurations.

Notre principal relation avec les institutions c'est avec le Departement de Culture du Gouvernement Basque, avec lequel nous maintenons une excelente relation, la Cinémathèque est la dépositaire des copies que par normative doivent être délivrées au Gouvernement Basque.

## 6. Relations internationales (FIAF et autres):

Jusqu'au présent nos relations internationaux sont basées sur l'échange de publication et d'information, specialment dans le domaine du Cinéma Basque.

On a prété des copies specialment comme modèle de notre cinéma, seulement avec d'autres cinémathèques en Espagne.

## 7. Divers:

Actuellement notre plus grande préoccupation est la création d'un nouveau dépôt pour copies cinematographiques, parce que celles que nous avons dans l'actualité compte avec des fonds de 2.045.000 mètres et sa capacité ne depasse pas les 2.500.000 mètres.



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cinemateca brasileira

**Cinemateca Brasileira - Sao Paulo**  
**1999 ACTIVITIES REPORT**

**1. Acquisitions**

**1.a. Moving Images Collection**

The year was significant in terms of film/video acquisition, not only because the archive received printing material of a lot of recent short and feature films from producers and filmmakers in a spontaneous way but also because we have had a very effective work on backlog (films received a lot of years ago and not yet incorporated to the collection). In addition to that, the archive began to receive the films produced with the support of the Audiovisual Law, that must obligatory be deposited at the institution. This law has been for some years in existence, but only this year some measures were taken to make it effective.

**Feature Films**

Brazilian films        84 titles ( 62 preservation materials)  
Foreign films        66 titles ( 2 preservation materials)  
(around 1,300 reels of film)

**Short Films** (including advertising films and newsreels)

Brazilian films        1007 titles (1002 preservation materials)  
Foreign films        19 titles (8 preservation materials)  
(around 2 thousand reels of film)

Among the inventoried materials, there is a complete series of advertisingng films made by L.S. Person, an important filmmaker that lived in São Paulo.

**Video Collection**

Brazilian titles                                188  
Foreign titles                                 15

**1.b. Documentation**

Books    94  
Scripts                                         31  
Newspaper clips                            4,873 (from 1998 Brazilian newspapers)  
Posters                                         202  
Miscellanea                                  112

## **2. Preservation**

The building of the air-conditioned vaults went on during the year. Some problems with the architects and lack of money delayed for months the conclusion of the civil works, now completed. Thanks to the support of the Vitae Foundation the equipments for air conditioning and dehumidification were acquired.

3 feature color films were copied at a commercial lab under the supervision of our Chief Technician Patricia de Filippi, to grant archival processing standards. 7 black and white feature films and 22 short films were preserved at our own Restoration Lab. The latter are documentaries and newsreels about Bahia during the 1930's; the former include a classic silent Brazilian film (**O caçador de diamantes**) and a film by Nelson Pereira dos Santos (**O Boca de Ouro**).

375 thousand meters of preservation materials and 195 thousand meters of viewing prints have been examined. 50 thousand meters of nitrate materials have been rewind.

The effective discard policy went on, and some 1,400 reels of damaged prints or deteriorated materials were thrown away. Unfortunately, this number includes some unique Brazilian films irretrievably lost.

## **3. Cataloguing - Documentation - Research - Access**

### **3.a. Physical Control - Inventory**

All acquisitions indicated in item 1.a. have been entered in the database TRF that controls all materials stored at the archive. This database has now 42 thousand records.

The database registered the movements of 430 titles (around 3,800 reels) for use within the archive premises (for Access, Cataloguing, preservation and duplication works) or for use outside premises (for duplication works, exhibitions, etc.).

### **3.b. Content Informatization**

1,968 new records were entered in the database relating to the 16mm newsreel topics of our Tupi Network Collection.

246 new records were entered in the database of materials produced originally in videotape; information about 150 new titles was introduced at the foreign films database.

The Technical database that stores information on physical/chemical conditions of Brazilian films is updated now.

### 3.c. Documentation

The Documentation Department was transferred from our old premises to our definitive premises. Unfortunately the big historical vault that will be the Documentation Center is not yet restored (the works are at its half) and the books, posters, stills, and all other materials had to be provisionally stored in different places, far from the ideal conditions of storage. This has been a handicap for internal works and for the public consultation during the year.

4,873 clipping on Brazilian cinema, from 1998 newspapers and magazines have been catalogued and indexed.

The staff of the Photographic Laboratory accommodated the collections and equipment to the new spaces and received researches interested in the use of stills in books, magazines and CD-ROMs. At the end of the year the sector produced a beautiful 2000 Year Calendar.

A still from **Cinema falado**, a feature film directed by the composer/singer Caetano Veloso, was used as an illustration for the cover of his record "Omaggio a Federico e Giulietta".

### 3.d. Access

84 research projects - of production companies, television networks, cultural institutions and individual researchers - used the archive services during the year. Some of these projects spread for several viewing sessions, involved contacts with copyright owners and demanded many technical works inside and outside the archive premises. Materials from the film/video collections were used in 30 film documentaries, CD-Rom, soap operas, cable TV series, etc. Though this activity is very exhausting - and some conflicts may arise between access and preservation staff - we think it is one of the aims of the archive and the money it brings is generally employed in improving technical work conditions.

Besides this activity, the archive received dozens of demands for advices on preservation and cataloguing procedures, coming from different institutions that keep some kind of audiovisual materials. We have tried to answer all, either by phone or mail or even with personal visits.

### 4. Film Showing - Exhibitions

The film theatre was reopened in March, after some works and the installation of new projectors technically able to screen archival materials at variable speeds. During the year, some 871 film sessions were presented for a public of 19,023. Some 310 titles have been screened.

Main shows and cycles: Holy Week Specials, The best of Brazilian Cinema, Cycle Robert Bresson, April 25<sup>th</sup> - the Revolution of the Carnations, The Balkanic ecstasy,

Homosexuality and repression, **L'enfant sauvage** & co., Films with souls, XXVIII São Paulo International Film Festival, The golden age of the Mexican melodrama, Afonso Beato's images/Almodóvar's films. During the year some permanent sessions were weekly presented: Cinema from the past (silent movies with living music), Brazilian Screen, and Masterpiece movies.

The archive still launched the following titles: **Level 5**, by Chris Marker, **La chambre verte**, by François Truffaut, **Dong gong xi gong**, by Zhang Yuan, **Bure baruta**, by Goran Paskaljevic, **Maborosi**, by Hirokazu Kore-Eda, **Pervil etage**, by Igor Minaiev, **Lola rennt**, by Tim Tykwer, and **Claire Dolan**, by Lodge Kerrigan.

The archive participated at the show "Le cinéma brésilien fête la musique", which took place at the Cinema Grand Action, in Paris; and at the retrospective "Joaquim Pedro de Andrade et le tropicalisme brésilien", during the Festival des cinémas et cultures de l'Amérique Latine, in Biarritz. The archive opened the I International Environmental Film and Video Festival (Goiás, Brazil), with the film **Sinfonia amazônica** – the first Brazilian feature film in animation – recently restored at our Lab.

Film loans: 162 titles were loaned to 42 film schools, museums, cinema clubs, cultural film theatres, film festivals and universities.

### 5. Budget - National Relations

The budget in 1999 was about US\$ 860,000. This number does not include the staff – paid directly by the federal government. From this number, 53% is money from private institutions given directly for the construction of the air-conditioned vaults. 24% is money granted by the federal government for maintenance services (electricity, water, cleaning and security services).

### 6. International Relations

The Executive Director, Sylvia Naves and the Vice-Director Carlos Roberto de Souza attended the FIAF Congress in Madrid. During the Congress, Mr. Harald Brandes, from the Bundesarchiv/Filmarchiv gave very important recommendations about the insulation of the vaults the Archive is now completing. The Archive participated also at the show "La memoria compartida", released during the Congress, with the film **Minas em armas** restored at our Laboratory with the help of the AECI-Agencia Española de Cooperación Internacional and the Fundación del Nuevo Cine Latinoamericano.



## KOREAN FILM ARCHIVE

### Annual Report 1999

#### 1. Acquisitions for the year

During 1999, 343 film titles were acquired, of which 58 film titles were legally deposited to the Korean Film Archive in accordance with Film Promotion Act 14 'Legal Film Deposit'.

Total copies of films we added to our collection were 447. As a matter of long feature films, we acquired 64 copies of negative films and 240 copies of positive prints while we acquired 8 copies of negative films and 32 copies of positive prints of short feature films. 103 copies were made for the preservation prints.

Besides 43,736 videotapes, 1,535 videodisks, 898 scripts, 1,238 books and periodicals, 481 posters, 1,520 film stills, 486 advertising materials and 2,629 sound materials were acquired.

One Chinese film, "Farewell Shanghai (1934)" by a Korean director Ki-Tak Chung, was acquired in cooperation with China Film Archive.

#### 2. Progress and problems in the field of preservation

We selected 8 films that were highly damageable and early produced films, and then duplicated them into dupe negatives or preservation masters. And among the films that were preserved as type of only negative films, 74 titles were duplicated for the preservation prints

As a lot of sound materials were acquired since 1998, we expanded 100 m<sup>2</sup> of storage.

#### 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. Approximately 55,000 sources were collected this year, and 1,515 records are newly created in database

The KFA launched the web site called 'Korean Film DB Service' (URL <http://cinematheque.or.kr>) since April 1998. In 1999, we started offering English translation services for foreigners to be able to get Korean film information with ease. 602,667 people connected to this Internet database.

#### **4. Film showings, exhibitions and publications**

##### <Film showings>

During 1998, we presented total 60 programs and screened 210 films that attracted 33,072 people.

'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 5th University Film Festival' to find out new film directors for the next generation. 58 good short films of 15 universities in the nation were on the screen with great success. 'Foreign Film Week', that were held totally 4 times, introduced good films from Mexico, Israel, UK and Portugal and attracted 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 4th Pusan International 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', 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 14th volume to offer various information such as film industry, latest films preservation and restoration technology.

### **5. Budgetary matters, relations with governmental authorities**

A budget of the KFA is roughly 2.4 billion Won (Approx. USD 2,000,000). The budget was increased by 3.8% from a year earlier. Especially, a number of videotapes were acquired, and we need to expand an extra space for them.

As governmental authority emphasizes on the importance of film industry, it becomes to understand that of film preservation as well. Through close cooperation with the government, we will implement more activities to collect, preserve and restore films on the national level.

### **6. International relations**

President Hong-Taek Chung and Bong-Young Kim attended the annual FIAF Congress in Madrid. Chung invited the 58th Congress in Seoul and the General Assembly accepted the proposal. Chung also attended the FIAF Executive Committee meetings of the Cinematheque Toulouse, France.

Director Byung-Hoa Chung, Operation Manager No-Min Park and former president Hyun-Chan Ho visited China Film Archive and asked to help acquiring early Korean films in China and the both archives agreed to exchange programs in Korea and China.

The KFA sent 13 films to the Cinemateca Portuguesa for the Korean film retrospective and to the UCLA Film and Television archive for the Kim Ki-Young retrospective. Non-FIAF activities abroad included lending films to Hong Kong Arts Center, Hong Kong; International Film Series at University of Delaware, USA; Festival d'Automn, France; University of California, Irvine, USA.

### **7. Special event and others**

Under the understanding that records of performance arts should be preserved as cultural heritage, the KFA recorded 10 pure performance arts, and documentaries about 6 filmmakers on 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 1999

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### 1. Acquisition of the year

In 1999, *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 approximately 4.270 cans with 16mm films, mostly of the Bureau for Cultural and Educational Film, an institution that has previously been incorporated to the Faculty of Dramatic Arts, and not excising any more.

Also, about 100 cans with various types of materials (negatives, positives) were acquired from Red Cross which are to inspected and catalogued.

In the Documentation Department, comprising the phototheque, department for written documents and the library of books, materials were inspected, separated and put on deposit into the departments. In the Documentation Department the following materials were acquired:

- Phototheque - 345 photographs were acquired from the post-war film production, as well as 50 posters and 145 pieces of different promoting and advertising materials. Within the frameworks of the project *An Ancient Macedonian Photography*, an inspection and researching of the several old photographers and their several thousands photos and glass photo plates were acquired.
- Written Documentation - 2 original new scripts were acquired and another 2 production files, as well as 13 other written files
- Library of books - 88 new books were acquired, 15 current periodicals and 1.500 newspaper clippings.

### 2. Progress in the field of preservation

1999 was 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 some additional prints for preservation purposes.

Last year several separate restoration and preservation works were done as well as a whole project for preservation (copying and transferring into BETA of the post-war documentary film production (1947-1953) comprising 18 documentary films (some of them into NITRATE were realized.

The following documentary films were completely restored: *The Cattle breeders of Today, St. Elias' Day 1948, 11th of October, The First Congress of Communist Party of Macedonia, Five Years of People Republic of Macedonia, Along the Vardar River, Cultural Life in Macedonia, Mavrovo is Constructing, White Dawns, Who is Responsible, Fire, A Story for a Man and the Sheep, Blood Transfusion, Pasteurized Milk, Countryside Teacher, Talking with Our People, Dawn in the Fields and Mirvacı Weeding.*

Beside this, new film print for our documentary Oscar nominated film *Dae* was made.

It means 15.079 m. were brought to film laboratory *Boyana* in Sofia (Bulgaria).

As there is no other facilities for preservation in the premises of our institution except inspection (with A/D strips) and rewinding (with PTR- Practical Tape of Rolls), 95 documentary films and



33 feature films were inspected and rewound. Also for preservation and presentation purposes 26 films were transferred into VHS videotapes.

3. Cataloguing, Documentation and Research

120 films were inspected and compared. 50 titles (documentary and animated films were fully catalogued and inserted into the local computer network, and 4 feature films (with full description) were added into the on-line bilingual (Macedonian-English) computer database. Translation of that database is in progress.

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*.

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 29 films either film prints or videotapes was shown.

As far as the exhibition activity is concerned, 1999, there was film exhibition prepared by Cinematheque of Macedonia shown during the *Film Camera Festival "Manaki Brothers"*, and our published editions (books and publications) participated at the book fairs in Frankfurt and Istanbul.

As far as the publishing activity is concerned, 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. However, 1999, was very important as we published the second volume of the book *MACEDONIAN FEATURE FILM*, by Miroslav Chepinchic, with short summaries in English and French, with a complete lists of cast and credits, summaries on each film, an essay, selection of the awards and press clippings.

Another huge project was our work on our CD-ROM. 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 20<sup>th</sup> 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 was continuing in 1999 and we expected its promotion in May 2000.

#### 4. International Relations

1999, the *Cinematheque* accomplished quite a widespread activity on the international level. The *Cinematheque* answered to all requests, questionnaires and correspondence from abroad.

The *Cinematheque of Macedonia* accomplished fruitful and useful relations with FIAF and its affiliates as well as with ACE, fulfilling its obligations (membership fees etc.). Unfortunately, there was no representative at Madrid FIAF Congress.

The *Cinematheque of Macedonia* accomplished good cooperation with ACE, answering all letters, questionnaires and requests, as well as participating (in cooperation with ACE) to the *European Film Forum* in Strasbourg (France), presenting (showing) the film *Makedonija* (1923). Our institution achieved good cooperation with *Audiovisual Eureka*, participating in different meetings where Eureka was one of the organizers such as in Athens (two meetings).

The *Cinematheque of Macedonia* participated at *La Biennale di Venecia* (*Venice International Film Festival*) with the screening of re-discovered and restored film by Manaki Brothers - *The Funeral of the Metropolitan Emiliano of Gravena* (1911), with which the Program *Over the Balkans*, organized by *La Biennale* was announced.

Also, our institution made all the preparations (obtaining film showings and preview VHS tapes) for the *Festival Alpe Adria Cinema*, Trieste (January 2000), where Macedonian cinematography was paid special attention to.

Our associates (staff members) attended two meetings, organized by *Council of Europe* (one in Rome, Italy) on the *Cultural Activity in the Informative Society* and in Varna (Bulgaria) on the *Decentralization of the Institution of the Field of Culture*.

Also, our staff member participated at the *Technical Symposium Paris 2000*, that was held at the very begging of the 2000.

#### 5. Special Events

Being very happy and satisfied because of the fact that 1998 our institution was given a new building outside the city for storing our film holdings (new vaults), 1999, the *Cinematheque* realized its movement and "big transportation" of 120 tones films, film materials and other related materials from *Kurshumli Han* to the new vaults, called *Bardovski Konaci*. The transportation lasted for almost 2 months and it was and still will be followed by complete inspection, removing and changing of the cans.

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. We made some re-adaptation (painting, cleaning, supplying new shelves and plastic cans), however, each year we need an additional financial support provided by our Ministry of Culture to invest in it and to make it possible for the appropriate and adequate required purposes.

Finally, 1999, Vesna Maslovarik, former researcher, film cataloguer and coordinator for international relations in the *Cinematheque* was appointed as a new Director.

KINOTEKA NA MAKEDONIJA/  
CINEMATHEQUE OF MACEDONIA  
Skopje, Republic of Macedonia

## BULGARSKA NACIONALNA FILMOTEKA

## ANNUAL REPORT 1999

1. Acquisition of the Year

The following film materials were acquired during the period: 316 new feature titles, among them 299 Bulgarian and 17 foreign ones. A full inventory of the collection showed a total amount of 14 129 titles /8 318 Bulgarian and 5 811 foreign/, 46 copies and 293 639 reels.

The video collection increased with 250 new titles, mainly on U-Matic cassettes.

2. Progress and problems in the field of preservation

The transferring programme for a selected list of Bulgarian nitrate news reels continued. New 34 news reels /47 reels/ were copied to acetate material.

3. Cataloguing, documentation and research

The failed computer database was restored and a modernized Windows version of ISIS program was implemented successfully. The cataloguing working places were connected in an interior network. New 1 100 titles were added to the cataloguing database and a special software for the Documentation section is under preparation.

The non-film acquisitions consist of: 210 new books, 26 volumes of periodicals, 11 750 cuttings from newspapers, 351 photos, 31 new posters and 61 production scripts and files.

The cataloguing staff contributed to the first national film encyclopedia /a private project supported by the PHARE PROGRAMME funding/, which included 1200 titles and 800 personalities fully indexed.

4. Film showings, exhibitions and publications

The regular 3-times-per-day screenings in the archive's cinema "Odeon" continued. The average attendance slightly increased during the year and reached 45. The programming section continues to produce a diverse range of screening programmes, special seasons and retrospectives. A greater public interest attracted the tributes to Sir Alfred Hitchcock, Humphrey Bogart, Francis Ford Coppola, Krzistof Zanussi, Elia Kazan, John Cassavetes. With success passed several special events dedicated to

“Sixties in the Cinema”, “40 Years French New Wave” with special guest Agnes Varda, “The Novels of the Century in the Cinema”, “European Co-productions” etc.

The tradition of publishing a monthly programme was restored and since April 1999 a tree-color leaflet with a size of film poster is regular.

5. Budgetary matters, relations with governmental authorities

The regular Governmental grant for the year was 101 000 Leva /appr. \$52 000/. Other incomes of 90 000 Leva came from rentals and film theater's box-office.

6. International relations

Bulgaria is under Currency Board and all official expenditures were shortened sharply - so it was not possible an archive's representative to attend the FIAF Congress this year.

7. Special events

With a financial aid from the Ministry of Culture two vaults in Sofia for nitrate films were especially equipped and the transportation of the most endangered nitrate materials from the vaults in Belogradchik has started. The vaults are with full air-conditioning, temperature and fire controls and should be filled in and put in use by the end of June 2000.

# Activities Report 1999

## Cinematket - Svenska Filminstitutet

### Stockholm

#### Acquisitions of the year

During the year, the number of titles in the archive reached 19.000. More than 800 viewing prints, 35 and 16 mm, were deposited by their owners. Original negatives to Swedish productions have been deposited to 34 features and 173 shorts. Master positives or duplicate negatives to nearly 200 titles.

#### Progress in the field of preservation

##### Nitrate films

The total production of Swedish long films during the nitrate period (1897 - 1953) was 1,218 titles. We have located and restored 894 titles. 27 % are still missing. The nitrate short film production is more difficult to handle. Thousands of titles are already lost and, of more than 1,000 titles in our collection, only about 50% of them have been restored. We are able to copy about 50 films a year, but the input of short films in parity with this, and it therefore seems we will forever have 500 titles still to copy.

##### Restored films (master positive and viewing prints)

###### Feature films

- Nattens barn (Georg af Klercker 1916)
- 91:an Karlsson (Hugo Bolander 1946)
- Marodörer (Herbert von Hau 1934) fragment

###### Short films

- Film om Sundsvall (1910)
- Det plaskar i vågen (1916)
- Se Sverige (1924)
- Stockholms Frihamn (1927)
- Under Svenska fanor (1934)
- Vingåkersdräkten förr och nu (1935)
- Landet för folket (1936)
- Uddeholm i fest (1943)
- Fria fjärdar (1945)
- I Sagas värld (1948)
- Fyren (1948)
- Välkomna ombord (1951)
- Mysteriet Artfilm (1953)
- Swedish Paramount News (30 numbers 1925-1927)

### Colour films

Our vaults since 1970 have a controlled climate of -5° C and 35% Rh. Most of the original negatives were stored outside this filmfriendly climate, by production companies, laboratories a. s. o. From 1996 extra funds were granted (5,000,000 SEK/year) for restoration and preservation of the colour films. With regard to films of the nitrate period we initiated an inventory. The number of feature films produced in Sweden 1954 - 1989 is 996. We have been able to locate the original negatives to about 800 of these. Of the 753 films produced 1953 to 1979, the period chosen for the start of colour restoration, 301 were in colour.

Our intention is to convince the production companies of the importance of optimal storage care. When we started our colour restoration project we selected 10 titles from different producers, different storage conditions, different colour systems and different years from the period 1953 - 1979. After two years we realized that each title had problems of its own, not necessarily connected to producers or storage.

The Agfa films from the 50s are problematic, both prints and negatives are faded beyond reconstruction with available technics. Eastman negatives have survived much better but present problems like "pumping", "flickering" at each cut etc. Inserts using with CRI-negatives also creates problems of its own. We have been quite successful making new negatives from existing black & white separation positives.

Our intention for the future is to take care of as many negatives as possible. Examine them, wash and place them in our cold storage. Restoration will take place as fast as our 5,000,000 SEK a year permits. We have so far been able to present 34 Swedish features in new restored condition to the public.

It must also be pointed out that we work only with Swedish productions. Our hope for the future is to get extra funds for restoration work on the black & white production from the acetate period.

### Restored colour films

- Synnöve Solbakken (Gunnar Hellström 1957)
- En djungelsaga (Arne Sucksdorff 1957)
- Ryttare i blått (Arne Mattsson 1959)
- Att angöra en brygga (Tage Danielsson 1965)
- I Huvet på en gammal gubbe (Tage Danielsson 1965)
- Hugo och Josefin (Kjell Grede 1967)
- Bokhandlaren som slutade bada (Jarl Kulle 1969)
- Harry Munter (Kjell Grede 1969)
- Äppelkriget (Tage Danielsson 1971)
- Du gamla du fria (Öyvind Fahlström 1972)
- Strandhugg i somras (Mikael Ekman 1972)
- Dunderklumpen (Per Åhlin 1974)
- Trollflöjten (Ingmar Bergman 1975)
- Mannen på taket (Bo Widerberg 1976)
- Ett anständigt liv (Stefan Jarl 1979)

The Financing Agreement for the Swedish Film Institute, signed January 1st, 1993, was still effective in 1999. This agreement concerns the financing of production aid granted by the Institute. The "cultural" parts of the Institute, including the archive, are to be financed by money directly from the government. A special budget of 5 million SEK for colour restoration was granted by the government in 1999.

Master positives of all new Swedish productions have been deposited with the archive in accordance with the rules of the Agreement.

#### International relations

During the year the archive lent more than 180 prints to other member archives and international festivals. Cinemateket borrowed 360 prints from other member archives. Jan-Erik Billinger and Rolf Lindfors represented the archive at the FIAF congress in Madrid. Jan-Erik attended the ACE meeting in Strasbourg where a program of short silent documentaries from the archive was shown. A meeting with members of the archives in the Nordic countries was held in Reykjavik. The main subject of the meeting was programming. Le Giornate del Cinema Muto, this year in Sacile, presented 13 Swedish silent films from the archive. During the Vietnam war a large collection of Vietnamese films was brought to Sweden to be taken care of. Now when the 25 year celebration of a united Vietnam approach and the archive in Vietnam have facilities to take care of its heritage. We are very happy that more than 200 films could be returned to their country of origin.

#### Special events

Staff from the archive have given several lectures on the archive's work and methods of film restoration. Introductions to several showings of restored films have been held at festivals around Sweden. For example Arne Suckdorff's *En djungelsga* and Hasse Ekman's *Jazzgossen* were presented at Göteborg Film Festival in new and restored prints..

Stockholm 1999-02-29

Rolf Lindfors

## Fårödokument (Ingmar Bergman 1979)

## 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. 80% is fully catalogued.

The book collection amounts to 44.000 books. The Library has acquired 1042 books, 713 by purchase and 329 as gifts. Hours of service: Monday, Thursday 12.00 - 19.30, Friday 12.00 - 16.00, Tuesday - Wednesday 12.00 - 17.00.

Unpublished script materials are organized to 8,100 foreign films and 2.000 Swedish films.

Newspaper clippings: 53.600 film titles, 16.200 personalities and general subjects classified by the FIAF scheme. The clippings were microfilmed and microjacketed. Stills: The collection contains 1,500,000 stills, related to 33,000 film titles, a large collection of portraits and a minor section on subjects.

Posters: The collection of posters contains approximately 31,000 items.

In January the library purchased a new library system Aleph 500 from ICL/Denmark A/S in order to replace the Tinlib system. Aleph 500 is a modern, flexible system with web-interface. The operation start for the new system, called MATINÉ, was the 15th of November 1999.

## Film showings - exhibitions - publications

Cinemateket organised four screenings a day in Stockholm, five screenings a week in Göteborg and four screenings a week in Malmö. The number of enrolled members sold was 10,200, and the total number of admittances for the 1,165 screenings amounted to 70,214. Information sheets were produced to all films shown.

The screenings took place at two cinemas in Stockholm (360 and 350 seats) two cinemas in Göteborg (710 and 205 seats) and one cinema in Malmö (175 seats). The highlights among the year's retrospectives were Stanley Kubrick, F.W. Murnau, Roberto Rossellini, James Whale and Otto Preminger. Cinemateket also screened films by contemporary directors such as Aleksandr Sokurov, Wong Kar-wai, Abbas Kiarostami, Olivier Assayas and Takeshi Kitano; films that haven't been released commercially in Sweden. We also screened a number of Swedish films, restored within the framework of the archive's colour restoration programme. Several guest filmmakers were present to introduce their own work such as Aki Kaurismäki, Harun Farocki, Volker Schlöndorff, Stefan Jarl and Stig Björkman. Exhibitions of posters and stills from the Cinemateket's collections accompanied most retrospectives in Stockholm. All silent films were screened with live music.

## Budgetary matters, relation with governmental authorities





## CHINESE TAIPEI FILM ARCHIVE

### ANNUAL REPORT 1999

#### 1. Acquisitions of the year:

The acquisition of the year including 708 titles, 1819 copies, 734 in digital format (VCD, DVD, LD)

Due to the earthquake of September 21 in the middle of Taiwan, the film vaults and the office of the Taiwan Film Culture Company (former Taiwan Provincial Film Studio, one of the three major studios in Taiwan) collapsed. The company had financial problems for a long time and the board decided to close the studio. The collection of 3 million feet negatives and prints were deposited to our archive, includes newsreels, documentary, feature films made between 1945 to 1999 by the company.

King Hu Foundation, Los Angeles, and our archive reached agreement to catalogue the documents of the late master, Mr. King Hu. 296 boxes of his manuscript, storyboards and other materials were shipped from Los Angeles in December. After restoration, the documents will be helpful to the researchers.

Exchanges of film prints with Shanghai Film Archive were made for Retrospective of Xia Jin and Lee Hsing.

Head of Documentation Department, Mr. Ching-Hao Huang and Ms Hui-Lin Huseh visited Shanghai Film Archive in October.

#### 2. Progress and problems in the field of preservation

An ultrasonic film cleaning machine was purchased. 65 Chinese film prints were duplicated last year. The titles are films from 1940s to 1970s.

130 hand drawing of the poster master, Mr. Chen Tzu-Fu were restored and duplicated.

Because of the increasing amount of our collection, another two storeys of storage vaults were rented.

### **3. Cataloguing, documentation and research**

#### Cataloguing and documentation

Total of 2250 new entries of books, videos, films were catalogued. 482 books and 406 film stills, 120 posters, 249 photos of actors were added to documentation services.

#### Research

Starting from December CTFA cooperated with Film societies Association of Northern Taiwan Universities to build the film files of film essays and film criticism for the future research purpose.

There are 10 interviews of oral history with local producers, distributor, actors, actresses and lighting masters in 1999. A panel discussion of the cinematographers who worked in 1950s to 1970s is organized and recorded. CTFA values these oral history interviews and hope that it will provide different perspectives to our understanding of Chinese and Taiwanese film history as well as helpful to academic studies of Chinese cinema.

Taiwan Daily News was the major newspaper published during the Japanese colonization period and is an important information resource of film from 1890s to 1940s. In October of 1998 the archive began building the "Taiwan Daily News Film Column Catalogue." The process involved creating two copies of all cinematic articles and advertisements. The process resulted in a 188 volume collection available for researchers who are interested in the early history of Taiwan Cinema.

The project to restore and preserve 130 drawings by the poster master Chen Tzu Fu. CTFA held an exhibition of the duplicated posters. There will be a book published in the near future.

The project of compiling the book *The Chronicle of Taiwan Cinema* continues and is expected to be published next year. The book covers from the first years when cinema was introduced to Taiwan to present film events.

### **4. Film showings, exhibitions and publications**

CTFA in-house programs in 1999 presented 345 titles, 558 showings and there were 11 film exhibitions in theatres. The total attendance is approximately 36,700.

#### Film showings:

- ◆ Special program: French Literature and Film
- ◆ Special program: Film in Films
- ◆ Canadian Short Film Week
- ◆ Homage to Stanley Kubrick
- ◆ Retrospective of Theo Angelopoulos
- ◆ Films from the Other Side of the Wall, East Germany
- ◆ Images of the Mothers
- ◆ Retrospective of Pedro Almodovar
- ◆ Retrospective of actress Chen Yen Yen
- ◆ Retrospective of actress Tang Pao Yun
- ◆ Retrospective of Dirk Bogarde
- ◆ Special program: Japanese Literature and Film
- ◆ Special program: Literature and Film Russia and Eastern Europe
- ◆ Special program: Images of Father in World Cinema
- ◆ Retrospective of Pai Kuang
- ◆ 100 Film Classics of the Century

Film Exhibitions:

- ◆ Celebration of 20<sup>th</sup> anniversary of Chinese Taipei Film Archive, avant-garde film Exhibition, Preservation of Film Exhibition,
- ◆ Retrospective of King Hu, master of martial art films with panel discussion and programmes of major reviews
- ◆ 1999 French Film Exhibition, 50 years of Cannes
- ◆ The tour of 22<sup>nd</sup> Golden Harvest Awards
- ◆ The tour of 1999 Annual R.O.C. Documentary Awards
- ◆ Bench Theatre: Open Air Film Exhibition in Taipei City
- ◆ Film exhibitions in the campus of 7 Universities and Colleges
- ◆ Retrospective of actress Tang Pao Yun
- ◆ Retrospective of Xia Jin and Lee Hsing
- ◆ Netherlands Film Festival
- ◆ 2<sup>nd</sup> Taipei International Film Festival (co-organizing)
- ◆ providing prints for the 34<sup>th</sup> Golden Horse Awards

Publications:

Books: *The Cinema in the Republic of China 1999 Yearbook*

*Film Dictionary*

*Romance of three Cities: Studies on Chinese Cinemas*

Bi-monthly journal *Film Appreciation Journal* five issues:

- ❖ No. 95 French Literature and Film
- ❖ No.96 Japanese Literature and Film

- ❖ No.97 Russian Literature and Film
- ❖ No. 98 Audio in, Vision out I
- ❖ No. 99 Audio in, Vision out II

#### Lectures and Speeches:

- “Films from the Other Side of the Wall, East Germany” Panel discussion
- Panel discussion Mr. Alain Lombard, the chief of the International Affairs of the Cultural Department, France and Mr. Marc Tessier, Director of Centre national de Cinematographie, France

### **5. Budgetary matters, relations with government authorities**

#### Budgetary matters

The total budget of CTFA in 1999 was NT\$ 45,167,894 (US\$ 1,457,000). This is the second year of the three consecutive year grant from government designated for film preservation and restoration. The full support of the government branches enables CTFA fully realize its goal to preserve Taiwan's cinematic heritage.

#### Relations with government authorities

CTFA co-organized the 2nd annual Taipei International Film Festival sponsored by the Taipei City Government and was in charge of the competition of Independent filmmaking and the recommendations of commercial films category.

The following awards or competition sponsored by the government agents to encourage short films and independent filmmaking were carried out by CTFA in 1999

- The 1999 Annual R.O.C. Documentary Awards
- the 22<sup>nd</sup> Golden Harvest Awards
- Grants of the Short Films and Documentary of 1999

### **6. International relations**

The director, Edmond Wong, attended the 1999 FIAF Congress held in Madrid. As the vice-president of Taiwan International Documentary Festival, he also visited Yamagata International Documentary Film Festival to prepare for the coming 2<sup>nd</sup> Taiwan International Documentary Festival.

A package of Taiwan documentaries called “Crossing Waves: Documenting Taiwan in 1990s” toured in 3 major film archives in the universities of the United States, including UCLA, Pacific Film Archive, Harvard Film Archive.

This package was collaboration with IDA (International Documentary Association) and Fairbank Center for East Asian Research.

Our deputy director, Mr. Winston Lee was invited by Cinematheque Francaise to attend Hou Hsiao Hsien Retrospective of in November which our archive provided film prints. Head of Documentation Department, Mr. Ching-Hao Huang and Huseh Hui-Lin visited Shanghai Film Archive

We are honored to have the following international visitors coming to CTFA or meeting with the director

Mr. Alain Lombard, the chief of the International Affair of the Cultural Department, France and Mr. Marc Tessier, Director of Centre of nationale of Cinematography, France

Mr. Lo Tak-sing, the senior manager of Hong Kong International Film Festival

Mr. Simjahovsk, the director of documentary department, National TV station, Macedonia Republic

Mr. Greg Bellerby, Emily Garr Institute, Vancour

Mr. Peter Gerdes, film critic

Mr. Zhang Ying Jin, film scholar

Delegates of Scandinavian Film attending Taipei Film Festival

Mr. David Bordwell, film scholars

Mr. Mohan Agashe, Dean of Film and Television Institute of India

Mr. Christian Juene, Cinefoundation, Cannes International Film Festival

Directors of entries of International Student Film Competition Program, Taipei Film Festival

CTFA has provided film prints of the following international film festivals or film institutes: Pusan International Film Festival, Hou Hsia-Hsien Retrospective held by Lincoln Center, New York and Cinematheque Francaise, Paris

Restropective of Sung Tsun Shou, Tokyo International Film Festival

Cinematheque Francaise

( Filmkhaneh-ve Melli-e Iran )

Founded: 1949

Joined FIAF: 1949

**Annual Activities Report to FIAF: 1999****Introduction**

It is a common knowledge that the roots of documentary films go back to the very beginning of film history, and the first films ever made anywhere were documentaries. But if we attribute the beginning of cinema to the Leonardo da Vinci's Camera Obscura, perfected by Giambattista della Porta, and Athanasius Kircher's Magic Lantern; in Iran, in the late 11<sup>th</sup>/early 12<sup>th</sup> century, Umar Khayyam (c 1040 – c 1122), Persian poet and mathematician, was already familiar with this phenomenon; as it is stated in his poem:

*For in and out, above, about, below,  
Tis nothing but a Magic Shadow-show,  
Play'd in a Box whose Candle is the Sun,  
Round which we Phantom Figures come and go*

(Translation by Edward Fitzgerald)

However, the date that the French and many other scholars consider the birthday of world cinema is 28 December 1895. And the date which is considered the birthday of Iranian cinema is 18 August 1900; the date that the first nonfiction footage was shot by an Iranian, and that was outside Iran!

Mozaffar-al Din Shah Qajar, who ruled Iran from 1896 to 1907, kept a diary on his first trip to Europe, which makes it possible to pinpoint this date with a rare accuracy. In this date, in Ostend, Belgium, Mirza Ebrahim Khan 'Akkas-bashi, the official court photographer, with a Gaumont camera that he had purchased on the orders of the Shah in Paris a few weeks earlier, shot a film of Mozaffar-al Din Shah's review of a "flower parade," during which floats passed by laden with flowers and girls tossing bouquets.

'Akkas-bashi was a member of the new generation of Iranian intelligentsia who had spent some years in Europe. Back in Iran, he filmed the Ramazan religious processions in Sabzeh-meydan, the lion in the royal zoo at Farahabad, et al. These films, along with imported French and Russian newsreels, were shown at the royal palace and the houses of dignitaries on such convivial occasions as celebrations of weddings, births, and circumcisions.

The National Film Archive of Iran (NFAI) was founded in December 1949 under the name of Kanoon-e Film (Film Centre). It was an independent, non-governmental organisation, specialising in screening foreign art films.

As soon as the Film Centre was established, it joined the International Federation of Film Archives (FIAF), as a provisional member. But this was only the first phase of the Centre's formation, and since then, it has been closed, suspended, and reopened several times.

( Filmkhanch-ye Melli-e Iran )

By the time of the victory of the Islamic Revolution on February 11<sup>th</sup>, 1979, activities of the NFAI were dormant and for the third time its membership to the FIAF suspended (the activities of the NFAI, between 1979 and 1984, were limited to the sporadic film screenings in Tehran \_ its cinémathèques outside Tehran were closed down \_ and had no active cooperation with other archives). It also offered very limited public services.

From June 1984, with the appointment of the new director of the National Film Archive of Iran, Mr. Mohammad-Hassan Khoshnevis, and with the most limited availability of equipment, inappropriate working conditions and a real lack of human force, the task of rebuilding the NFAI took root.

At this time, the NFAI continued its membership with the FIAF as an observer, and since 1997 as a full member.

As the Iranian cinema has gained worldwide recognition and the New Iranian Cinema has become the darling of film festivals, the NFAI has tried to fulfill its share of promoting the art of cinema in Iran, and preserving the national audio-visual heritage. Today, the NFAI is proud that it has a collection of nearly 30000 reels of film, 2000 videotapes, 5000 volumes of books, 5000 posters and 5000 stills, It has fairly adequate facilities of preservation and projection, it provides services to all those who request assistance and it has the best cinémathèque in the country.

Furthermore, the NFAI, as always, puts a great emphasis on the development of its international relations, and the expansion of its cooperation with other member archives, as it believes that globalisation is one of the most important tasks of any archive.

The following is the summary of the NFAI's activities during 1999.

## I. Acquisitions

The NFAI acquired a total of 529 film titles and 316 video titles, in the following categories:

- i) 29 titles of new Iranian feature films were acquired according to the "Legal Deposit Act". According to this act, adopted in 1993, a copy of each new Iranian feature film should be deposited with the National Film Archive of Iran, which is reciprocally responsible to purchase the cultural rights and pay for the cost of materials, that comprises a print of the film, a trailer, three posters and five stills.
- ii) 531 titles of Iranian and 300 titles of foreign feature films were purchased, of which 400 have already been received.
- iii) 100 titles, of foreign feature films were donated
- iv) 156 titles of videotape of foreign feature films were purchased.
- v) 160 titles of videotape of foreign and Iranian feature films were donated.

### Other acquisitions:

- vi) Books: 106 volumes purchased.
- vii) Periodicals: Subscriptions to 10 Iranian and 10 foreign titles purchased, plus 3 Iranian and 5 foreign titles donated.
- viii) Newspapers: Subscriptions to 7 Farsi dailies, purchased.
- ix) Posters: 29 titles (total of 87) of Iranian feature-length fiction film productions, donated.

( Filmkhaneh-ye Melli-e Iran )

- x) Film Stills: 29 titles (total of 145) of Iranian feature-length fiction film productions, donated.
- xi) CD-ROMs: 12 purchased.
- xii) Miscellaneous: purchase of one computer, two mouse devices, two headphones, stationery, film devices (e.g. splicers, tapes... etc), and other basic materials used in a film archive, plus donation of one movieola.

## II. Preservation

Basic repair works -- including cleaning, washing, repairing perforations, et al. -- were done as usual, and 400 old film cans were replaced by new ones. As mentioned before, 29 titles of preservation prints of new Iranian feature-length fiction films (Legal Deposit Act) were purchased. No transfer to safety films or duplication of viewing copies were made. However, 5 titles of Iranian film productions were transferred both on U-matic and VHS tapes, for preservation and viewing purposes. Furthermore, there remains no more nitrate print in the archive collection which has not been transferred to safety film yet.

## III. Cataloguing

Work on computer cataloguing and reviewing films continued and, by the end of 1999, data on a total of 6628 film titles were added to the computer database.

All the periodicals, books, posters and film stills acquired were filed, and card catalogue was issued for each of them.

## IV. Public Service

- i) Number of researchers using documentation and/or viewing films on movieola and/or (in video form) on VCR: 220
- ii) Number of research requests by telephone and mail: approx. 600
- iii) Number of film titles viewed by researchers on movieola in the archive premises: 175.
- iv) Number of video titles viewed by researchers on VCR in the archive premises: 225
- v) Number of library users: approx. 3000
- vi) The NFAI loaned 2 film titles to private sector, to be used in the production of Iranian films, 1 film title to be used in theatre for projection in a play, and 21 film titles to the Islamic Republic of Iran Broadcasting to be used in programmes of the national television; all free of charge.
- vii) A total of 129 film titles were loaned to the following organisations and festivals: Fajr International Film Festival (17 films), Tehran Cinémathèque of Museum of Modern Art (46 films), Festival of Child and Youth Cinema (6 films), Festival of Deputyship for Cinematic Affairs (11 films), House of Cinema (7 films), Shiraz Film Centre (24 films), Bushehr Cinémathèque (8 films), Mashhad Cinémathèque (1 film), Mazandaran Cinémathèque (3 films), Guilan Cinémathèque (1 film), National Film Theatre of London (5 films).



( Filmkhaneh-ye Melli-e Iran )**V. Publication****History of Animation in Iran**, by Mahin Javaherian.

The author points out that she started to compose this book in 1987, and it took more than a decade to be published. It surveys the history of animation in Iran from the beginning to the 29<sup>th</sup> September 1998.

**VI. Cinémathèque**

On January 5<sup>th</sup>, 1999, the third programme of the thirtieth season, and on December 28<sup>th</sup>, 1999, the last programme of the thirty third season were screened. The 30<sup>th</sup> season was devoted to a Selection of 70mm Films – of which two titles were shown in 1998. The rest of programmes of this season included films such as: *Grand Prix* (John Frankenheimer, 1966), *Far From the Madding Crowd* (John Schlesinger, 1967), *2001: A Space Odyssey* (Stanley Kubrick, 1968), *The Wild Bunch* (Sam Peckinpah, 1969) and *Close Encounters of the Third Kind* (Steven Spielberg, 1977).

This season, whose films were all shown in dubbed version with stereophonic sound, was received enthusiastically by the cinémathèque members. Due to this favourable reception, the same programme was repeated in the 31<sup>st</sup> season, which started on April 6<sup>th</sup>, 1999, and included films such as: *How the West Was Won* (Henry Hathaway, George Marshall, John Ford, 1962), *Hello Dolly!* (Gene Kelly, 1969), *Goodbye Mr. Chips* (Herbert Ross, 1969) and *the Brothers Karamazov* (Ivan Pyriev, 1968).

The 32<sup>nd</sup> and 33<sup>rd</sup> Seasons started on September 28<sup>th</sup>, 1999, and ended on 21<sup>st</sup> December 1999, which was the last programme of that year. The summer and autumn seasons were not devoted to any particular theme and a selection of films were shown randomly, such as: *Silver River* (Raoul Walsh, 1948), *The Man Between* (Carol Reed, 1953), *War and Peace* (Sergei Bondarchuk, 1966-67), *Adieu Bonaparte* (Youssef Chahine, 1984), *The Group* (Sidney Lumet, 1966) and *Psycho* (Alfred Hitchcock, 1960). Two films, *Le Petit Soldat* (Jean-Luc Godard, 1960) and *La Marseillaise* (Jean Renoir, 1937) were provided on loan by the Service culturel, scientifique et de coopération de l'Ambassade de France en Iran.

The screenings are weekly and the cinema has 1100 seats, which is nearly always full of spectators. The cinémathèque is only accessible to members.

**VII. Budgetary Matters**

Fortunately, after two years of financial difficulties, 1999 was fairly a good year. The NFAI was able to purchase 831 films and other materials, pay for the cultural rights and cost of prints of 29 new Iranian film productions, employ two more staff members on temporary basis and pay off all its financial obligations.

**VIII. International Relations**

Mr. Mohammad-Hassan Khoshnevis, the director of the NFAI, together with its director of international relations, Mr. Fereydoun Khameneipour, attended the 1999

( Filmkhaneh-ye Melli-e Iran )

FIAF Congress in Madrid, which was a great opportunity for the representatives of the NFAI to exchange ideas with their colleagues.

The programme of the National Film Theatre of London, during June and July 1999, was entitled, **Life and Art: the New Iranian Cinema**. It was accompanied with a free book: "A comprehensive study of one of the most exciting cinema-producing countries in the world". In the brochure it was written: "This two month season celebrates the artistic vibrancy of one of the most widely hailed national cinemas of the 90s Festivals have showered Iranian directors with awards, culminating in the Cannes Palme d'Or for Kiarostami's *The Taste of Cherry*. Even the American Academy, for three consecutive years, nominated Iranians for Oscars: Dariush Khondji (cinematography, 1977), Hossein Amini (screenplay, 1998) and Majid Majidi (foreign film, 1999)."

The NFAI provided the NFT with five films on loan, and is looking forward to participate in other programmes celebrating the Iranian cinema.

Finally, the NFAI would like to emphasise that, as always, it 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 increase cooperation in cultural exchanges and get involved in artistic, educational and other non-commercial activities worldwide. Since we firmly believe that without international cooperation and understanding, we cannot make due progress or to overcome the problems which we are all facing.

LES ARCHIVES CENTRALES NATIONALES DU FILM  
DE LA REPUBLIQUE D'ALBANIE

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RAPPORT D'ACTIVITÉS POUR L'ANNÉE 1999

1. ACQUISITION DE L'ANNÉE

ACNF pour des raisons financières et sociales créées surtout ces dernières années a eu des difficultés et c'est forcé de les surpasser en avoir l'entente du Ministère de la Culture, Jeunesse et Sports sur ses fonctionnements, la collaborations des donateurs et une administration interne plus efficace.

En 1999 les collections des Archives Centrales Nationales du Film sont enrichis de 53 titres de films de longs métrages et de courts métrages de production national, en totale de 273 bobines de film.

Le département non film s'est surtout enrichi grâce à l'acquisition d'une importante collection de photographie de Monakis, des livres et des documents très importants de l'histoire de la cinématographie qu'on a possédé après des recherches et des contacts avec les personnes qui les avaient, de press-books, d'affiches et de divers documents (revues, livres). envoyés par les autres archives. La manque d'expérience et la multiplication de la presse a créé des difficultés à un travail rythmique à l'accueil des coupures de presse.

2. PROGRES ET PROBLEMES DANS LE DOMAINE DE LA PRÉSERVATION

Dans le domaine de la préservation, les Archives ont développé une politique de différenciation, entre copies d'archives et copies de projection en faisant une secondes copie après des contrôles et des sélections des matériels qui ont des valeurs historiques pour le memoire collectif albanais en recopiant 38 films en 126 bobines de films en total 29.854 m. et en cherchant d'avoir la possibilité de mettre les film sur video.

ANCF a deux dépôts: un pour le film acetat avec le système FICA et un autre pour le film nitrat.

On a des problemes avec le dépôt du film nitrat qui n'a pas les conditions de climatisation parce que tous les appareils sont des années 50 et très amortissés et il se trouve dans un endroit populeux.

Dans nos archives nous n'avons pas des machines de restauration et pas de data-base pour l'inventaire physique du film

On a fait un travail très soigneux pour le contrôle et l'aeration normal du film manuellement.

En 1999 pour la première fois on a mis en fonction la machine de nettoyage



Total des séances: 28

Total des titres projetés: 160 ( dont 90 % en provenance de nos propres collections)

Total des spectateurs : 652 + 1500 réfugiés de Kosovo( progression de 50 % par rapport à l'année 1998)

## 5. AMINISTRATION ET BUDGET

Le budget des Archives Centrales Nationales du Film en 1999 était 66.929 US\$. salaires compris.

L'équipe de l'ACNF comprend 16 employé.

Pendant le 1999 le Ministère de la Culture, Jeunesse et Sports pour la première fois a accordé aux ACNF un fonds de 7000 US\$ pour la terminaison de la grande salle du cinéma de 120 fauteils.

On a fait des demandes et des efforts pour la création d'une videothèque et pour faire passer les films en 35 mm sur video,mais encore le support financier est très contenu,même pour les films en support Orwo qui sont en dégradation (12 films albanais) nous n'avons pas la possibilité de les restaurés.

Les ACNF ont demandé plus d'une fois de faire part à ACE mais manque de fonds financiers cette demande n'est pas encore réalisé.

## 6.RELATIONS INTERNATIONALES

Les ANCF ont participé pendant le 1999 :

a. Participation en Grece dans le programmes pour l'immigration Eureka Audiovisuelle

b.Participation a Bologne, Itali (Cinéma ritrovato)

c.Participation a Cagliari, Itali (Cinéma del Mediterraneo)

d.A Rotterdam, rétrospective

f. Collaboration avec le laboratoire de Bologna pour le film nitrat.

ACNF ont besoin de spécialiser leur equipe en collaboration avec les autres archives membres de la FIAF même que on a eu la possibilité cette année d'envoyé une personne a Rochester pour la première fois.

NATIONAL FILM CENTER

**NATIONAL FILM CENTER  
THE NATIONAL MUSEUM OF MODERN ART, TOKYO  
JAPAN**

3-7-6, Kyobashi, Chuo-ku, Tokyo, 104-0031 JAPAN  
Tel: 81-3-3561-0823, Fax: 81-3-3561-0830

ACTIVITIES REPORT for 1999  
(covering fiscal 1998: April 1998-March 1999)

**I. Acquisitions of the Year**A. FILMS

A total of 1,258 films were added to the NFC's collection during fiscal 1998: a total of 1,056 films through donation and permanent loans from distribution and production companies and individuals, as well as 202 new purchases. Most of the 202 new films are domestic theatrical feature films produced mainly by Shochiku, Toho, Daiei, Toei, and Nikattsu. These acquisitions included not only 9 recent domestic theatrical productions but also 6 viewing copies of Chinese films in the 1930s and 1940s, which were purchased as part of two cultural exchange projects--"Project of promoting cultural exchanges in cinema with Asian countries" (launched in 1990) and the program of "Promotion of the international exchange of film culture" (launched in 1996). We still continue to expand our collection of non-fiction materials, such as culture films, documentaries and newsreels.

Among the donated/permanent loan films are a wide variety of films ranging from theatrical features, to culture films, documentaries and animations, but over half of them are foreign productions. Special mention should go to the 9.5mm film collection donated by Masaaki Ukayama (resident of Niigata prefecture), a collection which includes such rare titles as Yasujiro Ozu's *Wasei Kenka Tomodachi* (14minutes of 77minutes in original 35mm) and Torajiro Saito's *Ishikawa Goemon no Hoji* (21minutes digest version), long believed to have been lost. The discovery of these films is of significant historical importance. With these new acquisitions, we have a total of 20,031 films in our collection (as of March 1999).

B. PRINTED MATERIALS

The total number of books of the NFC Library open to the public was 16,002 (13,183 Japanese books and 2,819 foreign books) as of March 1999, an increase of approximately 10,000 over the original 5,739 which existed when the library opened in 1995. This increase was brought about by the regular acquisition of current books and by the steady progress in cataloguing a large number of materials donated from individuals. Almost all the books in our collection, except for duplicate copies, are now open to public.

From many other acquired materials, we completed the cataloging of 911 donated still photographs and 70 donated posters during this fiscal year.

## NATIONAL FILM CENTER

**2. Progress and problems in the field of preservation/restoration**

Among the new film acquisitions mentioned in section 1-A are 49 restored films, including 35mm blow up prints from 9.5mm originals (including the above-mentioned 9.5mm materials donated by Mr. Masaaki Ukayama), and safety films transferred from the original nitrates. In addition, collaborative restoration attempts at producing master positive prints and safety duplicate negatives transferred from the original nitrate stocks owned by Nihon-Eigashinsha, were continually made on the culture films/documentaries and newsreels in their possession. We have thus added 38 prints of high quality master positives, dupe negatives and viewing prints to our collection as a result of this collaboration.

**3. Cataloguing, documentation and research**A. CATALOGUING

As part of a larger project initiated by the Agency for Cultural Affairs to develop a comprehensive information system specifically designed for cultural assets and art objects in national museums, an extensive next generation computer cataloging database finally came into operation at the end of fiscal 1998. As for our in-house database, NFCD (National Film Center Database), processing the basic cataloging information of the 1,258 newly acquired films mentioned in the section 1-A was completed during this year. In the meantime, data from films, posters, still photos, and shooting scripts, catalogued manually before the introduction of a computerized system, was also being added to the NFCD.

B. DOCUMENTATION

ATHENEUM, the library information database, too began its operation. As was scheduled, computer terminals providing OPAC (Online Public Access Catalog) were installed in the library lobby in April 1998. Book cataloging was also in steady progress: as mentioned in section 1-B; we finished cataloging 16,002 books, all of which were made open to the public.

**4. Film Showings, exhibitions and publications**A. SPECIAL PROGRAMS

Below is the list of screening programs in fiscal 1998:

1. Rediscovering Our National Film Heritage (IV): *Nihon Eiga* under the Occupation - Part 1 (1998.4.7 - 6.6)
2. Rediscovering Our National Film Heritage (IV): *Nihon Eiga* under the Occupation - Part 2 (1998.6.16 - 8.15)
3. In Memory of the Film Figures We Lost in 1997 (1998.8.25 - 12.4)
4. Silent Film Renaissance 1998 (1998.12.15 - 12.26)
5. En souvenir du cinéma français (1999.1.12 - 3.27)

All programs except for "En souvenir du cinéma français" are series programs that started in or prior to 1996. A total of 170 titles in the five programs listed above were screened at Cinema 1, with a total admission 67,190, an overall capacity rate of 56% of Cinema 1.

## NATIONAL FILM CENTER

B. CIRCULATION PROGRAM (domestic)

Fiscal 1998 marked the tenth year of our circulation program, "Promotion of the Viewing of Superior Japanese Films." This year we held a screening of our circulation prints at 76 venues, with the cooperation of local institutions and cultural facilities, drawing a total audience of 47,477.

C. EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

The NFC organized the annual lecture event and an exhibition.

"Japanese Film History in Posters, part II—From the Collection of Kyohei Misono" was held in our Exhibition Gallery at the NFC building from November 3 to December 26, 1998. This exhibition which featured the poster collection of the famous film collector, Kyohei Misono, was a sequel to the first such exhibition in 1995.

For our annual international film symposium, we invited Mr. Robert Daudelin, Curator of Cinémathèque Québécoise and former President of the FIAF from 1989 to 1995, who gave us a lecture on two themes—"Film Preservation in Canada and the Cinémathèque Québécoise" and "World Film Archive Movement from the 1970s to the Present." We also invited curators and staff members from six domestic film archives as guests.

Under the program of "Promotion of the international exchange of film culture," which started in 1996, we purchased 9 new Japanese films, arranged to make English subtitled viewing prints for participating in international film festivals, and contributed the prints to the production companies.

"The educational lecture program for young filmmakers" launched last year (1997) to help young filmmakers develop their expertise featured six areas of filmmaking this year: lighting, scripting, costume design, hair and make-ups, art decoration/props, and special visual effects/photography. Each area had two days of lecture presentations: a total of 13 distinguished veteran filmmakers and experts gave lectures in their respective areas.

D. RELATED PUBLICATIONS

We have two regular publications: free program information, NFC Calendar, and the subscription bimonthly NFC Newsletter. This year six issues of NFC Newsletter and five issues of NFC Calendar were published. We also issued a program brochure for the circulating program mentioned in section B, and a leaflet and a list for the poster exhibition mentioned in section C.

**5. Budgetary Matters**

A budget of roughly 543million yen (approx. US\$4,848,000 with the conversion rate of \$1=112 yen), excluding salaries, computer related software development and maintenance cost, and extraordinary income generated by the provisional government budget, was executed in fiscal 1998. Our budget occupied 40% of the total budget of The National Museum of Modern Art, Tokyo, to which the NFC belongs.



## NATIONAL FILM CENTER

**6. International Relations**

To the San Sebastian International Film Festival (from September 17 to 26, 1998), on the occasion of their presentation of Mikio Naruse Retrospective in cooperation with Filmoteca Española, with the screening of about 40 films by the director, probably one of the largest Naruse retrospectives organized abroad, the NFC, with the kind assistance of the copyright owners, lent 22 prints. We also lent two films by Kenji Mizoguchi to Cinémathèque Française and to the Royal Film Archive in Belgium, both of which organized respectively Mizoguchi retrospectives to commemorate the 100<sup>th</sup> anniversary of his birth. We made another loan of one print from our collection of foreign films to an international symposium on "Technologies of Moving Images" held at Stockholm University.

The NFC had the pleasure of receiving visits from such colleagues and individuals as:

Ms. Mary Lea Bundy (Chief Curator, Department of Film and Video, MOMA/USA)

Ms. Andrea Morini (Programmer, Cineteca del Comune di Bologna/Italy)

Ms. Anne-Marie Philip (Gerard Philip's daughter/France)

Mr. Peter Von Bagh (film historian/Finland)

Mr. Vladimir Dmitriev (First Deputy Director general, Gosfilmofond of Russia)

Mr. Valery Bosenko (Head of Science and Info., Gosfilmofond of Russia/Russia)

Mr. Nikolai Borodatchev (Director of the Gosfilmofond Cinema Theatre "Illusion")

Mr. Michael Friend (Director, Academy Film Archive/USA)

14 representatives from Russian Cultural Exchange, including Ivanovna Iraida Strelkova (Deputy Governor, Khabarovsk Territory Administration)

Mr. Chen Jingliang (Director, China Film Archive)

Ms. Chen Mei (China Film Archive)

Mr. Li Yiming (China Film Archive)

Mr. Zaw Min (Myanmar Film Institute)

(According to the order of the visit, with given name first, and family name second.)

Masatoshi Ohba (Chief Curator) and Hisahi Okajima (Curator of Film) attended the FIAF Congress in Prague.

## Museo Nazionale del Cinema Rapport d'activité 1999

Le programme de développement du Museo Nazionale del Cinema en 1999 a été concentré surtout sur la réalisation de l'espace d'exposition des collections du Museo à la Mole Antonelliana. L'architecte scénographe Francois Confino a perfectionné le projet d'aménagement du nouveau musée qui sera ouvert dans l'été 2000. Le musée sera organisé sur quatre niveaux de la tour de Antonelli, qui est aussi le symbole de la ville de Torino et sera placé dans un espace de 3200 m<sup>2</sup>.

Le parcours du musée sera articulé comme un voyage dans la machine cinéma, coordonné à l'exposition des grandes collections de précinéma. Dans l'espace extraordinaire de la Mole le nouveau Museo aura une structure spectaculaire et didactique qui assurera une synthèse particulière entre la fascination du cinéma et la suggestion de l'intérieur de la tour.

### Acquisitions

Le Museo Nazionale del Cinema a poursuivi son activité d'acquisitions pour développer les archives des films et les fonds de la bibliothèque.

Le patrimoine film a été enrichi avec l'acquisition de 517 films 35mm. et de 567 films 16 mm..

La bibliothèque a acquis 809 livres, 180 revues avec 1200 numéros.

Le secteur collections du musée ont acquis 250 affiches de différent format. Le Museo a aussi acheté un important daguerrotype Jest du 1840.

### Progrès et problèmes dans le domaine de la préservation

L'activité de préservation du Museo a été réduite en 1999 pour des raisons de budget. Toutefois on a réalisé des transferts de courtmétrages muets en safety et on a tiré des copies des collections de cinéma italien. On a aussi restauré certains films expérimentaux italien dans un programme de sauvegarde et de valorisation du cinéma de recherche et indépendant.(transfert des copies 8mm. en 16mm.).

Le Museo a aussi entamé un important accord avec la RAI Radiotelevisione Italiana pour la restauration d'un ensemble de films produit par la RAI et conservés dans ses dépôts. Les premières collaborations concernent films de Rossellini, Amelio, Bava, Straub.

Le Museo a aussi collaboré au projet Digital Film Center pour le transfert sur support numérique des films.

Le secteur collections du musée a poursuivi l'activité de restauration de matériels conservés dans la perspective de l'exposition dans le nouvel espace du musée à la Mole Antonelliana. La restauration a concerné 50 documents et affiches 30 objets et appareils en bois, 20 objets et appareils en metal et 20 objets de gomme, latex, résine etc..

### Catalogage documentation et recherche

Le catalogage des archives film a été perfectionné en enrichissant les données insérées dans les champs informatiques de l'inventaire, concernant les premiers 4000 titres. En plus l'histoire de la formation des collections du Museo a été développée. Les archives film ont été rationalisés et restructurés et les copies ont été contrôlées et déplacées dans des nouvelles boîtes.

La Bibliothèque a poursuivi l'activité d'analyse et de réorganisation des matériels pour le catalogage informatique.

Le secteur collections du musée a poursuivi le catalogage des archives de photographie du Fonds Pia. le catalogage des appareils photographiques et cinématographiques et l'inventaire de fonds de documents Welles, Chaplin, Algardi et De Santis.

### Programmation des films, expositions et autres activités

La programmation des films a été réalisée au Cinema Massimo jusqu'au mois de juillet, en proposant des cycles de films de l'histoire du cinéma, avec une attention particulière à certains auteurs. Entre les retrospectives programmées on peut signaler des cycles sur les metteurs en scène et les arguments suivants:

Bernardo Bertolucci  
 Francesco Rosi  
 Lina Wertmuller  
 Claude Lanzmann  
 Luigi Faccini  
 Jan Svankmajer  
 Alain Robbe-Grillet  
 Bertolt Brecht et le cinéma  
 Wolfgang Goethe et le cinéma  
 Subjectivité et narration  
 Films muets italiens restaurés  
 Classiques de l'histoire du cinéma

Les projections sont souvent enrichies par une documentation critique et des rencontres avec des metteurs en scène, des acteurs et des spécialistes.

Nombre de séances: 1200

Nombre de films programmés: 327

Spectateurs : 67081

Des cycles ont été aussi organisés dans des autres espaces à l'occasion de manifestations particulières:

Hommage à Bertrand Tavernier

Artissima

L'Opéra au cinéma

Cent ans de cinéma italien. La parole aux protagonistes (documentaires de Carlo Lizzani).

Le Museo a aussi organisé des cycles des projections coordonnées à une activité didactique dans les écoles.

La Bibliothèque est régulièrement ouverte 4 jours la semaine et développe un service de recherche bibliographique pour le public. En 1999 les services de la Bibliothèque ont été utilisés par 1707 personnes.

### Budget. Relations internes et internationales

Budget L. 2.264.000.000 (\$ 1.132.000)

Le Museo a des rapports institutionnels étroits avec la Città di Torino, la Regione Piemonte et la Provincia di Torino et le Ministero dei Beni e delle Attività Culturali. Il collabore régulièrement avec les cinémathèques FIAF italiennes et étrangères et les institutions culturelles de Torino.

En 1999 le Museo a développé des relations de coopérations avec les institutions suivantes: Cinémathèque Française, Paris; 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, Kobenhavn; Lobster Film, Paris; Ministère Français de la Coopération, Paris; U.G.C., Paris; Mons En Baroeul; Ministère des Affaires Etrangères, Paris; Gaumont, Paris; MK2 Production, Paris; Bureau des festivals, Montréal; Istituto Luce, Roma; Ambasciata di Francia, Roma; Biennale di Venezia; Scuola Nazionale di Cinema - Cineteca Nazionale, Roma; Palazzo delle Esposizioni, Roma; Cineteca del Friuli, Gemona - Udine; Cineteca del Comune di Bologna; Fondazione Cineteca Italiana, Milano; Cineteca D. W. Griffith, Genova; AIACE, Roma; RAI, Roma; Cinemazero, Pordenone; Associazione Culturale La Fenice, Roma; Collettivo dell'Immagine, La Spezia; Ambasciata di Israele, Roma; Goethe-Institut, Turin; Centre Culturel Français, Turin; Associazione Italia-Israele, Torino; Teatro Regio di Torino; Rai Torino; Città di Torino; Regione Piemonte; Università di Torino - Facoltà di Lettere e Filosofia; Accademia delle Scienze; Gruppo Abele, Torino; Valsusa Film Festival; Premio Grinzane Cavour, Torino; Associazione Culturale Luigi Pagliani, Torino; Pervisione, Torino; Accademia Internazionale Arti e Media, Torino; SMA-Servizi Manifestazioni Automobilistiche, Torino; Cineteca Bruno Boschetto, Torino

### Activités spéciales

En 1999 le Museo a aussi produits une série de documentaires de Carlo Lizzani pour une histoire du cinéma italien par images, Frammenti e battute. La memoria del cinema italiano, qui se propose de faire revivre l'histoire du cinéma italien à travers la voix des metteurs en scène, des acteurs etc. C'est une manière particulière de développer la connaissance du cinéma italien avec des interviews aux artistes..

En 1999 le Museo a organisé avec l'Accademia delle Scienze et l'Università di Torino, un colloque international "Cent'anni di cinema italiano", avec la collaboration des historiens et des spécialistes italiens et étrangers.

## CINEMATHEQUE ONTARIO

## THE FILM REFERENCE LIBRARY (Toronto)

Annual Activities Report - 1999

## Cinematheque Ontario: Programming

Cinematheque Ontario presents classic and contemporary Canadian and international cinema on a year-round basis. In any given year, we host a diverse range of directors' retrospectives, actors' tributes, national & regional cinema spotlights, curated thematic programmes and special events.

In 1999, Cinematheque Ontario hosted 378 public events at the Art Gallery of Ontario's 200-seat film theatre. Presentations included extensive directors' retrospectives of the films of GW Pabst, Norman McLaren, Susumu Hani, Jerzy Skolimowski, Paul Schrader, Dariush Mehrjui, Agnès Varda, Preston Sturges, John Paizs, Nettie Wild, William Klein, Robert Bresson, François Truffaut, Max Ophuls, Fritz Lang, Claude Chabrol, Michel Brault, and Benjamin Christensen. Tributes to the following film actors were presented: Marcello Mastroianni, Barbara Stanwyck, Jean-Paul Belmondo, Jean Gabin and Jeanne Moreau. National cinema spotlights were devoted to Brazilian, French and South Korean cinema. Under the rubric of thematic programming, Cinematheque Ontario hosted a series entitled «Underground USA: Film Noir Classics;» and a series celebrating the «40<sup>th</sup> anniversary of the French New Wave.» We also continued our hugely popular ongoing free admission series, The Independents, which has become an important forum for independent and avant-garde film & video. During 1999, guest presentations were made at Cinematheque Ontario by the following filmmakers and authorities on cinema: Stan Brakhage, Malcolm Le Grice, Jim Shedden, Richard Kerr, Paul Schrader, Lara Fitzgerald, John Paizs, Nettie Wild, Phillip Barker, Peter Hutton, Michel Brault, Christopher Frayling and Dietrich Neumann. Full details for all programming held in 1999 are described in the programme guides numbered Vol. 9 Nos. 2, 3, 4, 5, and Vol. 10 No. 1. [Please note: the numbering of our guides corresponds to the academic year rather than the calendar year.] Complete programme information for Cinematheque Ontario's current season can be found by visiting the our organizational website:

Some of our primary programming objectives in 1999 were to increase the profile of our artists- with-their-work and guest lecture presentations. To this end, we moved The Independents series from the smaller 100-seat theatre into the larger 200-seat main theatre, thereby increasing the profile of this labour-intensive series which specializes in programmes of short works by local, national and international artists working in film & video. Since its inception five years ago, attendance in this series has been consistently high. The series is offered free-of-charge and attracts many students, filmmakers, artists and cinephiles. Cinematheque Ontario has become well-known as a venue dedicated to avant-garde cinema with a knowledgeable and enthusiastic audience base. Another objective in 1999 was to develop programming for all ages. Because of laws in the province of Ontario which restrict exhibitors from freely presenting films without classification by the Ontario Film & Video Review Board, Cinematheque Ontario operates with a theatre policy which restricts the majority of our presentations to individuals 18 years of age and older. In 1999, Cinematheque Ontario launched an on-going Saturday Movie Matinee series for all ages, offering classic films to viewers of all ages. Screenings in this new matinee

time slot have been well attended by adults. We experienced the most success attracting young people in the 7 - 12 year-old age group.

Cinematheque Ontario: 1999 attendance statistics

Total number of public screenings: 378

Number of free events: 21

Total annual attendance: 48,678

Average attendance: 128

#### Annual Programmers' Meeting

Cinematheque Ontario hosted its second annual Programmers' Meeting during the 1999 Toronto International Film Festival. Attended by thirty-five North American film programmers who work for museums, cinematheques, archives and festivals, the meeting offered an important opportunity for colleagues to share ideas, projects, information and concerns about the state of film programming within North America at present.

#### Cinematheque Ontario: Publications

In recent years, Cinematheque Ontario has been active in the area of publishing and has developed a monograph series in conjunction with our international touring projects. To date Cinematheque Ontario has published three monographs, Shohei Imamura (1997, edited by James Quandt, 192 pp.), Robert Bresson (1998, edited by James Quandt, 624 pp.), and The Films of Joyce Wieland (1999, edited by Kathryn Elder, 280 pp.). Each publication is an anthology on an individual film director where no other English language book is currently available.

In 1999, we signed book distribution contracts with two universities presses who distribute these publications to the educational and retail markets on behalf of Cinematheque Ontario. Wilfrid Laurier University Press distributes our books within Canada and Indiana University Press distributes them in the USA and overseas depending on the territorial rights of each publication.

#### Cinematheque Ontario: 1999 touring projects

##### The Bresson Project

In 1999, Cinematheque Ontario coordinated The Bresson Project, an international touring retrospective of Robert Bresson's films with an accompanying publication. In cooperation with various organizations, distributors, producers and cinematheques, Cinematheque Ontario ensured that new 35mm prints with English subtitles of all of Bresson's feature films were struck, and organized a tour of nineteen sites to present the retrospective. Both the retrospective and the book were immensely successful. Acclaimed as one of the North American film events of the year, the retrospective drew record crowds at many venues. Cinematheque Ontario's Senior Programmer James Quandt received a Special Citation from the National Society of Film Critics for his work on The Bresson Project and for the exemplary level of critical writing he has set through Cinematheque Ontario's programme guide.

Bresson tour venues: (October 1998-November 1999)  
 Cinematheque Ontario, Toronto  
 Pacific Cinematheque, Vancouver  
 Pacific Film Archive, Berkeley  
 Moving Image Arts, College of Santa Fe  
 The Museum of Modern Art, New York  
 Wisconsin Cinematheque, Madison  
 The Cleveland Cinematheque, Cleveland  
 National Gallery of Art, Washington  
 George Eastman House, Rochester  
 Museum of Fine Arts, Houston  
 Harvard Film Archive, Cambridge  
 Museum of Fine Art, Boston  
 The Film Center, Art Institute of Chicago  
 Los Angeles County Museum of Art  
 BAMcinémathék, Brooklyn Academy of Arts  
 Wexner Center for the Arts, Columbus  
 Grand Illusion Cinema, Seattle  
 Edinburgh Film Festival  
 National Film Theatre, London

Joyce Wieland touring retrospective:

Joyce Wieland (1931-1998) was one of Canada's pioneers of experimental filmmaking and a leading visual artist. In the Fall of 1999, Cinematheque Ontario in partnership with the Canadian Filmmakers' Distribution Centre (Toronto) began a Joyce Wieland touring retrospective to eleven cinematheques and art galleries across Canada. Cinematheque Ontario plans to move this touring retrospective to the US in 2000-2001 and Europe the year after.

October 7-21, 1999: London Regional and Historical Art Gallery/ Western University  
 October 25-27, 1999: Winnipeg Film Group/Manitoba Cinematheque  
 November 1-6, 1999: Regina Public Library Film Theatre  
 November 10-11, 1999: Pacific Cinematheque (Vancouver)  
 November 18-20, 1999: Metro Cinema (Edmonton)  
 November 24, 1999: Cinematheque Ontario: book launch screening  
 January 16-28, 2000: Mount Saint-Vincent (Halifax)  
 February 4-18, 2000: Trent University (Peterborough)  
 February 2000: Beaverbrook Gallery (Fredericton)  
 March 2000: La Cinémathèque québécoise (Montréal)  
 March 2000: Cinematheque Canada (Ottawa)

The Film Reference Library

In 1999, the Library added 2300 linear feet of shelving which allowed the Library to add more special Canadian collections, including the papers of film makers Bruce McDonald, Jeremy Podeswa, and Don Shebib. Both the Cinema Canada collection and the Atom Egoyan collection were fully archived this year and are now available to researchers.

The issue that was at the forefront this year was the appraisal of audio-visual collections. In Canada donors of audio-visual material may apply for a tax receipt from the government. The collection must be appraised by at least two independent appraisers or by the National Archival Appraisal Board. The institution which is receiving the collection then applies to the Canadian Cultural Export Review Board for certification of the collection. Appraisal values for audio-visual collections have become a contentious issue because determining «fair market value» is extremely difficult compared to the world of art where paintings are auctioned. In the past few years some of the collections have received very high values. In January of this year the Board invited approximately 40 stakeholders to address these issues. The day long session brought to light the issues faced by the institutions, the donors, the appraisers, the artists and producers, and the Board. The need for clear guidelines for appraisal is of utmost concern to all parties involved so that donors feel confident in giving their collections to institutions. As this Library builds its unique special collection of Canadian film material we will work closely with other Canadian institutions and the Board to improve the process and thereby keep this valuable



## Rapport annuel 1999 de la Cinémathèque de Toulouse

### I. LE DEPARTEMENT DES COLLECTIONS

L'année 1999 a été marquée par l'enrichissement continu des collections (spectaculaire en ce qui concerne les photos) et la mise en route du fonctionnement au sein du département du logiciel de catalogage (films, affiches, vidéos) ce qui a permis d'en tester la fiabilité et l'efficacité.

#### 1. FILMS

La collection comporte aujourd'hui près de 10 500 copies de long métrage (+ 8,5 %) et environ 12 500 courts métrages inventoriés (+ 3 %), en 35 et 16 mm. Pour ce qui concerne les vidéocassettes, le nombre de dépôts s'est élevé à 750.

Les sources d'enrichissement ont été principalement les dépôts volontaires réguliers de producteurs et de distributeurs : Gaumont Buenavista International, Michel Gauchon Distribution, Pathé, Unifrance, Warner... Certains ayants et cinéastes nous ont également apporté leur concours et nous avons fait quelques acquisitions auprès de collectionneurs privés.

Une autre source d'enrichissement a été le stock de copies neuves des restaurations effectuées par le Service des Archives du Film à partir de nos collections nitrate. Onze longs métrages et cinq courts métrages ont été ainsi sauvegardés dont on retiendra par exemple la première apparition connue de Raimu à l'écran (*Godasse fumiste*, 1912), *La duchesse des folies bergère* de Robert Wiene (une adaptation de Georges Feydeau datant de 1926) ou le *Judex* de Maurice Champreux (1934)... A titre d'information, cela porte à 105 le nombre de titres de nos collections sauvegardés ou restaurés par les Archives du Film depuis 1969.

Enfin, une distribution non commerciale nous a déposé l'ensemble de son stock de films 16 mm en long et court métrage (environ 650 copies) et le Conseil Régional de Midi Pyrénées les vidéocassettes des films subventionnés par le Fonds d'aide à la création audiovisuelle.

Le catalogage informatique des films de long métrage a été mené. Pour ce qui concerne les courts métrages, leur indexation s'est poursuivie ; elle a bénéficié du concours de trois stagiaires pour les documentaires français et les oeuvres à caractère ethnographique.

Durant cette année, la Cinémathèque a prêté 150 copies (long et court métrages) à des cinémathèques, des institutions culturelles et des festivals en France et à l'étranger.

Enfin une collaboration avec l'Université Toulouse Le Mirail s'est mise en place : elle permet que des étudiants prennent pour sujet de maîtrise ou de thèse des fonds relativement cohérents et riches de notre Archive.

#### 2. AFFICHES

Certaines salles toulousaines de cinéma ont continué à nous déposer leur stock récent après le retrait du film des écrans : environ 3000 affiches nous sont ainsi parvenues. Par ailleurs le cinéma LE PARVIS à Tarbes (qui existe depuis 25 ans) nous en a donné près de 2000 représentant ce qu'il avait conservé au fil du temps.

L'inventaire de notre stock d'affiches peintes (format 3m x 5m) a été poursuivi. Il a permis l'exposition de deux d'entre elles au cours de l'année. De façon plus générale, notre collection affiches a alimenté plusieurs expositions à la rue du Taur ou en Région.

### 3. PHOTOGRAPHIES

C'est le secteur des collections qui a connu l'accroissement le plus stupéfiant au cours de l'année puisque, en dehors du dépôt régulier mais limité de certaines salles de cinéma, nous avons augmenté notre fonds d'environ 80 000 photos.

En un premier temps il y a eu l'acquisition auprès de Monsieur Christian Robier de sa collection de 20 000 photos qu'il avait choisies avec goût. Celui-ci nous a déposé par ailleurs l'ensemble de sa documentation cinématographique (livres, revues, catalogues...).

En un second temps, Madame Dina Maigret qui fut longtemps documentaliste et journaliste à l'hebdomadaire CINEMONDE nous a déposé une première partie de sa collection : environ 60 000 photos. Ce dépôt se poursuivra cette année.

La qualité de ces dépôts a permis de présenter une première exposition en novembre et décembre à partir du fonds Christian Robier.

### 4. INFORMATIQUE

La mise en réseau de Bonnefoy a été faite en mai (un serveur et trois postes). Il s'est agi depuis de tester le fonctionnement du logiciel. Si certains fichiers fonctionnent correctement (oeuvres, copies LM, affiches, Copies CM) grâce à des modifications qui ont été apportées.

## II. PROJECTIONS ET MANIFESTATIONS

### A. Programmation à la Cinémathèque de Toulouse

La Cinémathèque de Toulouse a accueilli 59.894 spectateurs en 900 séances. Les temps forts de la programmation ont été les suivants :

#### Janvier :

Bulle Ogier, Marcel Ophüls, Hannah Schygulla

#### Février :

Nelly Kaplan, Joan Crawford, Cinéma et famille

#### Mars :

Rencontres Cinémas d'Amérique Latine, Corrida audiovisuelle de l'ESAV

#### Avril :

Extrême cinéma, Andrzej Wajda, Gabriel Axel

#### Mai :

Les Cahiers du cinéma, Berlanga

#### Juin :

Printemps du Québec, Temps du Maroc

#### Juillet - Août :

Italie, années 60

**Septembre :**

Autour du piano, Marguerite Duras

**Octobre :**

Ukraine, Cinespana, Dovjenko

**Novembre :**

Nouvelle vague, Cocteau, Godard, Trésor d'archives

**Décembre :**

Howard Hawks, Aviation, F.J.Ossang

Les nouveautés de l'année, outre l'activité régulière, ont consisté en l'accueil de la Corrida audiovisuelle de l'ESAV (rencontres internationales d'écoles de cinéma), de la programmation Extrême cinéma (dans l'esprit des « faubourgs » du samedi soir), les séances plein air pendant l'été et les séances pour enfants le mercredi et le samedi à compter de septembre.

**B. Le jeune public : Cinécole**

La Cinémathèque s'est ouverte à 11.746 élèves et enseignants 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 sur réservation pour des groupes ainsi que pendant les Journées du patrimoine, les 18 et 19 septembre 1999. Près de 600 personnes ont cette année encore pu découvrir les lieux, avec à la clé une projection du documentaire de Jacques Mény sur les cinémathèques et un programme d'actualités sur Toulouse de 1896 à 1930.

**D. Séances privées et colloques**

Par ailleurs, 5.000 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 sur le thème «le temps et la mémoire» avec Marcel Ophüls,
- des avant-premières de films tournés en région (Robert Enrico, Jacques Mitsch)
- des conférences de presse de festivals en région Midi-Pyrénées,
- des soirées organisées pour nos partenaires médias (La Dépêche du Midi, Canal Plus, France 3, ),
- des séances pour nos partenaires institutionnels (Rectorat de Midi Pyrénées, CROUS, Ecole des Beaux Arts, MJC d'Empalot, ..),
- des stages de formation pour les enseignants et les personnels administratifs de l'Education nationale,
- Des projections pour des adultes handicapés,
- des séances privées (Conseil de l'ordre des experts comptables, Crédit coopératif, Ordre des architectes, Prêt-à-porter Soulerly, Alcatel, Fondation Gan pour le Cinéma).

### E. Accueil du comité directeur de la Fédération Internationale des Archives du Film (FIAF)

Cette réunion se tient deux fois par an, chaque fois dans une cinémathèque différente. En novembre 1999, ce comité directeur a permis à des membres des cinémathèques de Berlin, Bologne, Budapest, Londres, Los Angeles, Madrid, Mexico, Montréal, New York, Oslo, Rochester, Séoul, Vienne, de débattre de l'actualité des archives cinématographiques et de préparer la prochaine assemblée générale de la FIAF (Londres 2000).

### F. Les projections et actions menées par la Cinémathèque de Toulouse en Midi-Pyrénées

- **Un été au ciné** (activité en direction des publics jeunes des quartiers). Cette opération conduite par le C.N.C. à l'initiative des ministères de la Ville et de la Culture, et relayée en région par la Drac et la Cinémathèque de Toulouse, a touché pour la première fois cette année 4 nouvelles municipalités Castres, Millau, Montauban, Toulouse (quartier Bellefontaine), et s'est poursuivie à Castanet Tolosan, Carmaux, Mazamet, Ramonville Saint Agne. Elle a vu 14 séances en plein air, 4 ateliers, 4 séances spéciales, 10.600 contremarques distribuées dont 4.030 utilisées.  
En outre, au plan national, la Cinémathèque a accueilli la réunion de l'ensemble des coordinateurs d'Un été au Ciné, toutes régions confondues, en octobre 99.
- **Champs et contre-champ 99** : Ce réseau, initié en 1989, a rassemblé une dizaine d'établissements d'enseignement agricole et a travaillé entre autres sur l'intolérance et la rumeur. Pour la première fois, la Cinémathèque de Toulouse a organisé un stage de formation à destination des enseignants sur la spécificité du langage cinématographique et l'analyse filmique. En mai, les 10èmes rencontres de Vic cinéma/milieu rural : sur le thème « écrire en images » ont accueilli les élèves de 11 lycées agricoles en présence d'Alain Bergala, Fadila Belkebla et Robert Morin.
- Participation aux **festivals** d'Auch, Conques, Gindou, Luchon, Rieupeyroux, Saint Génies-Bellevue et Tarascon-sur-Ariège par le biais d'aide à la programmation, de prêts de copies et d'expositions, de conférences de presse et tables rondes.
- Séances en collaboration avec les **scènes nationales** de la région Midi-Pyrénées : Opéra au cinéma à Albi, Tarbes-Ibos.
- Séances réalisées à l'Hôpital pour enfants de Toulouse-Purpan.
- Participation à l'organisation d'un cycle sur Jean Michel Vecchiet à Figeac et à la Maison des Arts Georges Pompidou de Cajarc en avril.
- Participation de Pierre Cadars en tant que rapporteur du groupe culture aux Assises régionales de la société de l'information

### G. Actions de diffusion auxquelles la Cinémathèque de Toulouse a participé en France (hors Midi-Pyrénées)

- Repérages « Autour de l'Aurore » au CRAC de Valence (mars 99),
- Intervention de Jean Paul Gorce à l'Etrange Festival « intégrale Charley Bowers » à Paris,

- Poursuite de la « tournée » Point ne tueras avec accompagnement musical de DJ Les électrons libres à Rennes, Orléans et Montpellier-Boréalès.
- Festival du film de Sarlat, rétrospective Pialat,
- Participation de Pierre Cadars à une table ronde « Identité et création » au 21ème Festival du cinéma méditerranéen de Montpellier le 3 novembre 99,
- Participation de Pierre Cadars au jury « Rush » ARTE du film étudiant, à Paris en octobre 99,
- Présentation par J.P. Gorce du film *Dans la grande ville* de Donskoi au cinéma des cinéastes à Paris ciné concert organisé par les Indépendants du premier siècle (4 décembre 1999).

#### H. Autres actions auxquelles la Cinémathèque de Toulouse a participé à l'étranger

- Présence au Congrès de la FIAF à Madrid (avril 99)
- Présence au Festival de Bologne « Il cinema ritrovato » (juin 99)
- Participation de Pierre Cadars à un groupe de réflexion sur la situation actuelle de la Cinémathèque Royale du Maroc à Rabat du 14 au 17 octobre 99.

### III. LA BIBLIOTHEQUE

Ouverte au public du mardi au samedi, de 14h à 18h, la bibliothèque a reçu 1.314 lecteurs qui ont pu consulter ouvrages et revues de presse dans un bel espace bien organisé. Cela représente en moyenne 8 lecteurs par jour d'ouverture soit un taux d'utilisation de 50%. En outre une permanence téléphonique répond aux questions des lecteurs le matin.

La mise en place définitive du logiciel de catalogage des ouvrages a été effectuée en partenariat avec la Bibliothèque du Film (BIFI) ce qui permet de bénéficier de l'expertise de la BIFI en ce domaine et d'économiser une grande partie des frais de l'informatisation de ce secteur. Le catalogage des ouvrages en commun à Toulouse et à Paris débutera en février et sera suivi du catalogage des ouvrages disponibles uniquement à la Cinémathèque de Toulouse afin de mieux localiser les ouvrages recherchés tant à Paris qu'à Toulouse.

En 1999, la bibliothèque a acquis 500 ouvrages, dont 80% de livres parus dans l'année, majoritairement en langue française. Comme les années précédentes, la cinémathèque a bénéficié de l'aide du Centre National du Livre

La collection de périodiques, constituée de 80 abonnements, a été complétée par des abonnements à des revues étrangères et par la recherche d'anciens numéros manquants à nos collections.

La bibliothèque continue de réaliser pour chaque cycle de programmation un fascicule d'information et de bibliographie mis à disposition du public appelé « Hors Champs ».

Cette année, un fonds de 100 disques de musique de films a été créé, consultables comme tous les autres secteurs de la bibliothèque sur place.

Les acquisitions de catalogues de festivals ont continué et il a été créé environ 500 dossiers de presse (films, personnalités et thèmes).

INSTITUTO VALENCIANO DE CINEMATOGRAFÍA  
RICARDO MUÑOZ SUAY

MEMORIA ANUAL

1.- ADQUISICIONES

Aparte de las adquisiciones ya indicadas en la Memoria Estadística, el Instituto Valenciano de Cinematografía Ricardo Muñoz Suay continuará la adquisición de nuevos fondos procedentes bien de colecciones privadas o archivos públicos con la consiguiente tirada de nuevas copias.

La prioridad establecida en este sentido es completar las filmografías de importantes cineastas valencianos ausentes todavía en nuestros archivos.

2.- PROGRESOS Y PROBLEMAS EN MATERIA DE PRESERVACIÓN

Destacamos la restauración de dos películas valencianas (*Sangre y arena*, de Vicente Blasco Ibáñez y Max André. 1916; y *Sanz y el secreto de su arte*, de F. Sanz y Maximiliano Thous. 1918)

Para el presente año está previsto continuar y aumentar la labor de restauración de imágenes, en su mayor parte de carácter documental cuyo origen valenciano los convierte en piezas únicas de extraordinaria importancia para nuestro archivo, en especial *Valencia protectora de la infancia* (1928) de Maximiliano Thous.

3.- CATALOGACIÓN, DOCUMENTACIÓN Y BÚSQUEDA

Permanente catalogación de los fondos acumulados en almacén pendientes de sistematización.

4.- PROGRAMACIÓN DE PELÍCULAS

En 1999, el Departamento de Programación de la Filmoteca ha organizado 47 ciclos. Han habido más de 55.000 espectadores, y se han proyectado más de 500 películas.

Algunos de estos ciclos han implicado la presencia de directores, actores, críticos de cine, historiadores, etc. Muchos de ellos se han organizado en colaboración con diversas instituciones, festivales y organismos locales, nacionales e internacionales. También han venido acompañados de publicaciones, coordinadas desde el departamento de programación.

Instituto Valenciano de Cinematografía  
Ricardo Muñoz Suay

El año próximo se seguirá trabajando en la misma línea, pero además:

- Está prevista una programación de verano al aire libre, los meses de julio y agosto.
- Programación de carácter periódico en Castellón y Alicante.
- Proyecto "El cine en la escuela", que consiste en una serie de proyecciones matinales dirigidas a estudiantes.
- Además, en un futuro contaremos con dos salas, ya que la demanda es muy amplia, y la sala Juan Piqueras se queda pequeña en muchas ocasiones.

#### 5.- PRESUPUESTOS, RELACIONES CON AUTORIDADES GUBERNAMENTALES

El presupuesto de 1999 fue de 120.000.000 pesetas. Hasta este año, la Filmoteca dependía directamente de la Dirección General de Promoción Cultural de la Consellería de Cultura, Educación y Ciencia del Gobierno Autónomo de la Comunidad Valenciana. Las instalaciones, mantenimiento del edificio y parte del personal han sido compartidos con Tetares de la Generalitat Valenciana.

Como a partir de diciembre de 1999 es oficialmente Instituto Valenciano de Cinematografía, cuenta con un presupuesto de 345.000.000 para el año 2000, con los que poder asumir sus nuevas funciones y competencias: becas, ayudas a ayuntamientos con actividad cinematográfica regular, y ayudas a festivales.

Las relaciones con las autoridades gubernamentales son, por un lado, las mismas: el Instituto sigue dependiendo de la Consellería de Cultura, Educación y Ciencia del Gobierno de la Generalitat Valenciana. Pero en cuanto a su gestión funciona de una forma autónoma.

#### 6.- RELACIONES INTERNACIONALES (FIAF Y OTRAS)

Las relaciones internacionales con otros miembros de la FIAF se han establecido sobre todo a nivel de programación, por supuesto la colaboración con la Filmoteca Española es muy importante, también se ha colaborado con la Filmoteca de Cataluña.

A nivel internacional cabe destacar la presentación de 11 películas restauradas de la Cinémathèque Française en el marco del ciclo *Las joyas de la Cinémathèque*; así como la colaboración del National Film and TV Archive en el ciclo dedicado a Alfred Hitchcock y de la Cinemateca Nacional de México (ciclo *Memorias del Exilio*).

Instituto Valenciano de Cinematografía  
Ricardo Muñoz Suay

Aparte, han habido colaboraciones puntuales con: la Fundación Prohelvetia en dos ciclos (*Una mirada suiza, Memorias del exilio*); el Goethe Institut en el ciclo dedicado a Bertolt Brecht; La Universidad del Cine de Argentina; y Consulado General de Suiza.

#### 7.- ACTIVIDADES ESPECIALES, Y OTROS ÉXITOS O DIFICULTADES NO MENCIONADAS MÁS ABAJO (POR EJEMPLO, EL IMPACTO DE UNA NUEVA LEGISLACIÓN, APERTURA O CLAUSURA DE INSTALACIONES, CAMBIOS DE ESTRUCTURA O DE PERSONAL, CONTROVERSIA O DEBATE, ETC.)

En diciembre de 1999 se abre una nueva etapa para la Filmoteca de Valencia con la constitución del Consejo Rector del Instituto Valenciano de Cinematografía Ricardo Muñoz Suay, que nace con el fin de realizar una adecuada política institucional en el campo del patrimonio cinematográfico y una óptima gestión administrativa y económica. Se adopta el nombre de la persona que durante más de diez años dirigió la Filmoteca Valenciana e impulsó la creación del Instituto. Esto supone un gran cambio estructural, ya que la Filmoteca pasa a ser un ente de derecho público sujeto al derecho privado, dotado con personalidad jurídica propia.

Los cambios fundamentales son:

- Su presupuesto.

- Asume gastos que hasta ahora no tenía, como son: mantenimiento del edificio, personal de sala, aumento de la plantilla, etc.

- Amplia sus prestaciones en cuanto a: programación, restauración y conservación, publicaciones, etc.

- Asume nuevas competencias, como la concesión de las ayudas a la producción audiovisual y otras generales (becas, festivales, ayuntamientos, etc.)

- Su gestión. Cuenta con un departamento propio de Administración, para poder cumplir de modo ágil y eficaz con sus funciones, que son gestionadas desde el propio Instituto.

- Su órganos rectores:

- La Presidencia

- La Vicepresidencia

- El Consejo Rector

- La Dirección-gerencia



Instituto Valenciano de Cinematografía  
Ricardo Muñoz Suay

- Sus funciones: fundamentalmente la restauración, conservación, catalogación y difusión del patrimonio audiovisual y de la cultura cinematográfica, así como la atención a la creciente población estudiosa e interesada en la investigación de la historia cinematográfica. El fomento de las actividades de la producción cinematográfica y medios audiovisuales siguen correspondiendo a la Consellería de Cultura, Educación y Ciencia, aunque se asume la concesión de las ayudas a la producción.

- Se ha puesto en marcha el Departamento de Extensión y Comunicación, cuyos principales objetivos son:

1.- La difusión de las actividades del Instituto. En breve se pondrá en marcha la página web en la que además de las actividades permitirá que nuestros fondos de biblioteca, archivo gráfico y películas puedan consultarse on line. Además se continuará la elaboración del catálogo de publicaciones, cuyo primer número apareció en 1999; y la publicación de los folletos *Imágenes rescatadas* que difunden la labor de restauración y conservación. Además de encargarse de la publicidad de las actividades del instituto en carteleras especializadas, suplementos de libros, etc.

2.- Formación. Se han recibido seis estudiantes en prácticas, tres de ellos extranjeros procedentes de la Universidad de Maguncia, Trento y París 8. El año 2000 el proyecto es que cada departamento pueda contar con un estudiante por lo menos, excepto el Archivo que puede mantener dos o tres estudiantes al mismo tiempo. Al tener el Instituto personalidad jurídica propia se podrán firmar los convenios de colaboración con diferentes universidades. Además de la organización de seminarios en colaboración con otras instituciones locales, los seminarios organizados directamente por el Instituto tendrán un carácter más técnico y estarán vinculados al patrimonio cinematográfico. Como no se dispone de sala propia, hay que contar con la colaboración de otros organismos. Por último, la organización de conferencias vinculadas a ciclos, publicaciones, presentaciones, etc. como se ha hecho este pasado año y de talleres didácticos para niños.

3.- Exposiciones. Bien de los fondos del Instituto (carteles, legados, aparatos, etc.), o la acogida de exposiciones ya montadas por otras instituciones. Como no se dispone de sala propia, es necesaria la colaboración con otros organismos.

- La relación con la industria cinematográfica: a partir de este año el Instituto de Cinematografía Ricardo Muñoz Suay tiene asignado una parte de su presupuesto para ayudas a la producción audiovisual.

## RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE 1999

Au cours de l'anné 1999, l'archive de la Filmothèque Vaticane a atteint les 5700 titres, grâce aux nouvelles acquisitions de matériel sur support aimanté et acétate. Le matériel conservé est surtout de type religieux et illustre l'oeuvre pastorale et évangélisatrice de l'Eglise dans le monde, son histoire et l'activité du Pape. Il y a aussi des titres relatifs à des matières scientifiques et d'actualité et, de plus, des films commerciaux importants pour leur valeur artistique et thématique. Une partie de ce matériel est donné par des organisations catholiques; il y a aussi des copies de reprises filmées par les diverses entreprises qui ont eu l'autorisation de filmer dans la Cité du Vatican. La Filmothèques vaticane

Le matériel sur papier arrive 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.

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. 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 conservé 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 cicliquement 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 visonné 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.

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.

Actuellement il y a des travail de restructuration dans les pièces de la Filmothèque pour les améliorer.

Selon les critères de 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.

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.

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 troisième édition de un Congrès International sur le thème "*Images pour un dialogue parmi les peuples et une culture de la paix dans le Troisième Millénaire*" auquel il y a eu la présence de plusieurs représentants du monde de la culture et du cinéma.

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 été préparé un programme avec les initiatives pour les trois jours prévus pour la célébration du Jubilé du spectacle, 15, 16 et 17 décembre 2000.

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.

La Filmothèque vaticane travaille avec des Organisations externes et entre autres il y a une collaboration avec le Centre d'Etudes de Saint-Louis de France et l'Ambassade de France pour la réalisation d'un cycle de projections de 45 films faisant partie des listes préparées par la Filmothèque et le Conseil Pontifical pour les Communications Sociales à l'occasion du Centenaire du Cinéma; les films sélectionnés sont importants pour ce que concerne la spiritualité, les valeurs et l'art cinématographique.

**FILMOTEKA NARODOWA IN WARSAW****Annual Report 1999**

In the year 1999 Filmoteka Narodowa carried out most of its statutory duties, despite the lack of financial resource for film conservation. Our biggest problem remains the lack of modern storehouse to store film reels. Filmoteka Narodowa still does not have the right of the legal film deposit and receives to the archive only one copy of home production film. Furthermore this kind of production must be supported by the Department of Culture and Art.

Acquisition of the year

In the year 1999 our film archive was supplied with 208 copies of short and feature films and 107 negatives. We have received 27 new titles of home production made in 1998 and 1999. Our archive collection also was supplied with:

- 210 photos
- 298 books
- 140 posters
- 141 screen plays
- 1015 newspapers
- 3 CD-ROMs
- 87 press books
- 5 record film music

All materials came into our collection as result of purchase, by exchange with others archives or as a gifts.

### Progress and problems in the field of preservation

Difficult economical situation forced us to limit our expenses for film reel conservation, specially expenses for copying nitrate to aceto and renovating aceto copies. Totally only 8 537 m. of nitrate was copied and 4 909 m. of aceto reel was renovated (altogether 28 titles). In the year 1999 only manual conservation of film reel was held. This included only the film reels intended to be copied or screened in cinema "Iluzjon". Conservation was done by two teams of conservators. Totally 500 000 m. of film reel was conserved.

### Cataloguing, documentation and publications

All new film materials, books, newspapers, posters, photos etc. were inventoried and put into the catalogue. The catalogue of completely described films was completed with 198 catalogue's cards including titles, summary of film and technical information about copy. Filmoteka Narodowa regularly published monthly program of cinema "Iluzjon" (12 programs). Furthermore for the most important reviews were published special catalogues: Review of German Films, Retrospective of Mike Lee's Films, European Union Festival.

The most important publishing event of the year was English edition of Bolesław Matuszewski's works, the pioneer of polish cinematography, titled "A New Source of History. Animated Photography What It Is, What it Should Be". This publication was sent to all of FIAF' members archives.

### Film showings, exhibitions

Part of film collection was regularly screened in cinema "Iluzjon" as a set presenting directors, actors, topics, etc. Classic movies were also rendered accessible to film clubs, universities, home and foreign cultural institutions.

The most important reviews in cinema "Iluzjon":

- Ingmar Bergman (January)
- Polish comedy of 30' (February)
- Review of Russian Films of 80' and 90' (March)
- New Cinema of Finland (May)
- Krzysztof Zanussi (June) connected with seminar dedicated to his output
- Retrospective of Japanese Cinema (September)
- The Days of Israeli Film (December)

Furthermore Filmoteka was the main promoter of III Festival of Silent Film in Krakow (December 1999).

#### Budgetary matters

As a state owned institution Filmoteka Narodowa was partly financed by The Cinematography Committee and Department of Culture and Art. Total income in 1999 was 720 000 \$ (less than in 1998), including the ministerial subsidy of 350 000 \$.

The average employment in 1999 was 55 persons.

#### International relations

Filmoteka Narodowa keeps regular contact with other FIAF member archives - exchange materials for library and also co-operate to few film reviews and festivals.

The Library of Congress  
Washington, DC, USA

## 1999 ANNUAL ACTIVITIES REPORT

### ACQUISITIONS OF THE YEAR

We receive almost-new prints of all feature and most short films produced in the United States and titles from other countries widely distributed here. We also acquire each year master material or new prints of titles selected for inclusion in the National Film Registry. The American Film Institute transferred just under 400 mainly nitrate films which they have acquired from private collectors throughout the country.

In addition, we acquired 70 Russian features from Kino International for the period, 1960-1991 and 50 Czech features for the period, 1960-1985. We also purchased master tapes and access copies of 284 Bob Hope Television specials.

### PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Most of our activity this year has been concentrated on the design of the new National Audio-Visual Conservation Center we are developing about 70 miles southwest of Washington, D.C., in the town of Culpeper, Virginia. The existing building, which was formerly used by the Federal Reserve of Richmond as a back-up network center and currency store, is about 140,000 square feet and mostly underground. In addition, we will build a new film preservation laboratory, loading bay and holding store, and 100 nitrate vaults on the 42-acre site. The project is now funded thanks to the David and Lucile Packard Foundation and the Packard Humanities Institute, who have met the three-to-one-dollar match agreed by the United States Congress. The Center will be completed by mid-2002 and be occupied early in 2003.

All Motion Picture, Broadcasting and Recorded Sound (M/B/RS) Division activities currently in Dayton, Ohio, or in the Library's Capitol Hill complex will be relocated to Culpeper except for the Division's two reading rooms, our Jefferson Building recording laboratory, and parts of the administration. We will also be moving collections from all three Capitol Hill buildings, our Landover and Suitland storage facilities in Maryland, from Dayton and from commercial storage in Pennsylvania, to Culpeper.

We will be installing color processing equipment and a sound re-recording facility in the new film preservation laboratory and will be allocating a significant area for research into the digitization of film for preservation and access although it is unlikely that we will change our current policy of preserving film onto film in the near future. However, our audio and video preservation laboratory will start preserving audio and perhaps video materials digitally from 2003 onwards. We will also be delivering audio and video to our reading rooms in Washington

digitally over fiber-optic cable. This laboratory will also have a large research area for the study of audio and video digitization attached to it.

The Center will also include a new 150-seat nitrate-capable auditorium with a side-by-side projection capability for quality control and a special large audio listening room for the same purpose. There will also be a small conference area so that we can host meetings for FIAF Commissions or students from the L. Jeffrey Selznick School of Film Preservation. The public areas will also include spaces for visiting scholars.

In the meantime, the Motion Picture Conservation Center in Dayton continues to copy orphan films and other films in the collection suffering from deterioration. Under an arrangement with the Museum of Modern Art, we are copying D. W. Griffith paper prints from the years, 1908-1909. We are also working on projects funded by the Film Foundation, the National Film Preservation Foundation, the American Film Institute, and the Women's Film Preservation Fund of New York Women in Film & Television.

#### CATALOGUING, DOCUMENTATION AND RESEARCH

The Library has introduced the Integrated Library System (ILS) to replace MUMS and much of the year has been taken up with the introduction of this new cataloguing system designed to control the Library's 115 million items. The Division is still using the Merged Audio Visual Information System (MAVIS) because the ILS will not, at present, accommodate detailed technical data. It is likely that eventually, a front-end screen will be developed so that collection users can consult both databases at the same time. The Division has completed a new Archival Moving Image Materials (AMIM) cataloguing manual, which will be published by the Library in the summer this year.

#### FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

The Library's Mary Pickford Theater presented a regular schedule of screenings throughout 1999, including a major series devoted to the legacy of Charles and Ray Eames and another in conjunction with the Library exhibition, John Bull and Uncle Sam: Four Centuries of British-American Relations.



### BUDGETARY MATTERS. RELATIONS WITH GOVERNMENTAL AUTHORITIES

Although direct government funding levels remain unchanged, we are beginning to see the results of preservation awareness activities to which the Division has devoted considerable funds and energy. The National Film Preservation Foundation, which was formed pursuant to one of the recommendations of "Redefining Film Preservation: A National Plan," is proving a great success; the Library received three preservation grants from the Foundation in 1999. The Film Foundation, originally intended by founder Martin Scorsese to provide a direct link between film archives and studios, has become more involved in fund-raising and gave the Library \$158,000 in 1999. The Packard Humanities Institute, Disney, and Sony Pictures Entertainment together pay the salaries of eight staff in our Motion Picture Conservation Center. However, by far the most significant donation is the up to \$100 million which David W. Packard has pledged to the development of the National Audio-Visual Conservation Center through the Packard Humanities Institute. This has been matched by a special allocation of \$16.5 million from Congress.

### INTERNATIONAL RELATIONS (FIAF AND OTHERS)

The Library loaned films from its collections to nearly 20 FIAF member archives, as well as contributed to the Pordenone Griffith Project and other preservation-related screenings.

### SPECIAL EVENTS AND OTHER ACHIEVEMENTS

The National Film Registry Tour, now funded by a grant of \$245,000 by the cable channel, American Movie Classics, visited four states in 1999 and will probably take in ten more locations this year. Its aim is to promote the importance of film preservation by showing a selection of new 35mm prints of a broad range of American films in preserved cinemas.

We are on the point of signing a contract for our next series of six videocassettes of public domain films in our collection which are not available from other sources. As before, we will put 35mm prints of all the titles included in the series in the Museum of Modern Art Circulating Library.

## Human Studies Film Archives Smithsonian Institution

### Acquisitions

Acquisitions of notable interest include amateur footage taken by a Navajo of the Gallup inter-tribal ceremonials in New Mexico from the mid forties to early fifties; amateur footage taken by a single woman of her world travels in the twenties and thirties; amateur travel footage of the Philippines shot in the mid thirties; quasi-professional films taken around the world and in the United States by former Danish ambassador to the United States, John Hansen; and outtakes from Bryan Dew's film "A 10 Dollar Horse and A 40 Dollar Saddle" on the western saddle maker Monroe Veach.

### Preservation

The HSFA was fortunate to find a contract motion picture archivist with experience in handling documentary and amateur footage. Lynanne Rollins was one of the first graduates from the Jeffrey L. Selznick School of Film Preservation at George Eastman House in 1997. She has undertaken both large and small HSFA preservation projects that have been languishing due to the lack of staff. Primary among these is the processing of the collection from Czechoslovakian filmmaker, John L. Brom that consists of both edited films and outtakes from films he made in Africa in the late fifties and early sixties. This significant body of work is the only known surviving footage from Brom's African adventures. This collection is featured on "What's New" on the Smithsonian's National Anthropological Archives web site at: [www.nmnh.si.edu/naa](http://www.nmnh.si.edu/naa).

Unfortunately, in September 1999 it was discovered that the motion picture film materials in the HSFA's cold vault had been exposed to high humidity and heat from unknown causes. The film escaped serious damage but based on recommendations from HSFA's consultant company, Henry Wilhelm Associates, the HSFA will be seeking funds to build a new vault.

The HSFA was awarded two grants from the new National Film Preservation Foundation based in San Francisco for preservation of nitrate film: a laboratory-archives partnership grant to preserve a 35mm travelogue of New Zealand and a Millennium project grant, Treasures from the American Film Archives, to preserve three films associated with anthropologist Melville Herskovits work in Africa and Haiti and on the Georgia seacoast (United States) in the early thirties.

### Cataloguing, Documentation and Research

All film and video reference copies made in 1999 were cataloged and Ms. Rollins created preliminary cataloging records for all the films that she processed. Summer intern, Robin Brown, cataloged each roll of the 72,000 feet from a 1978 film project documenting the religious and lay communities of Leh, Ladakh in northern India.

Human Studies Film Archives – page 2

Two film projects involving substantial research use of HSFA materials are a Canadian film series on peacemakers of the 20<sup>th</sup> century and a French documentary on infants in various cultures based on a French book, "Babies Around the World."

### **Exhibitions**

There has been increased use of the HSFA collections for exhibitions by museums such as the Miami Museum of Science; National Afro-American Museum in Wilberforce, Ohio; National Gallery of Art, Washington, D.C. and the Museo Nacional de Antropologia in Mexico City.

### **Budgetary Matters**

HSFA, as other programs within the National Museum of Natural History, sustained another modest budget cut for 1999.

### **Other Matters**

Despite protests to a museum development team that basement space was inappropriate for archives, HSFA offices were moved in May 1999 to new permanent quarters across from the cafeteria dishwashing and garbage collections space and down the hall from the kitchen and lockers for kitchen and security personnel. The archives space consists of overhead sanitary waste and other pipes with the museum's main sanitary waste pipe running along a ledge at the back of HSFA's space.

In September 1999, recognizing that the new HSFA space was not appropriate for an archives, the Assistant Director of Natural History decided to move HSFA to the Museum Support Center outside Washington, D.C. in Suitland, Maryland. Although this relocation could be good for the care of the collections, we need to ensure that inadequate planning does not cause new problems and allow some old problems to persist. HSFA will move again before the end of 2000.

## THE FILM ARCHIVE

Nga Kaiaki O Nga Taonga Whiianua The New Zealand Film Archive

In 1999 the Board of the New Zealand Film Archive conducted a review of its development over the previous five years as part of the development of a new Five Year Strategic Plan. This study revealed that the Film Archive had achieved extraordinary growth over the period 1993-1998, redefining itself while government funding effectively stood still. Energetic and entrepreneurial strategies by the Archive more than doubled its staff and operating budget while government support declined steeply as a proportion of overall income.

Measures of success in the last five years include:

- active acquisition, particularly the Last Film Search and the National Television Collection, increasing the collections from 12,000 titles to more than 40,000
- expansion of the collections to include comprehensive holdings of feature and short films, TV drama, documentary, sport and news, artists' video, amateur films and commercials
- concerted cataloguing and data entry to increase the proportion of material on the database from less than 10% of the collection to over 90%
- recognition of the Archive as the official national television archive
- a range of Maori programmes and a bi-cultural governance structure, placing the Archive in the forefront of institutions addressing the Treaty of Waitangi in national collections
- acquisition of the Film Centre to provide a permanent home for the collections
- national audience growth of close to 1,000% through regional screenings, off-site access, touring exhibitions, video distribution and school screenings and exhibition, screening, research and education programmes in the Film Centre

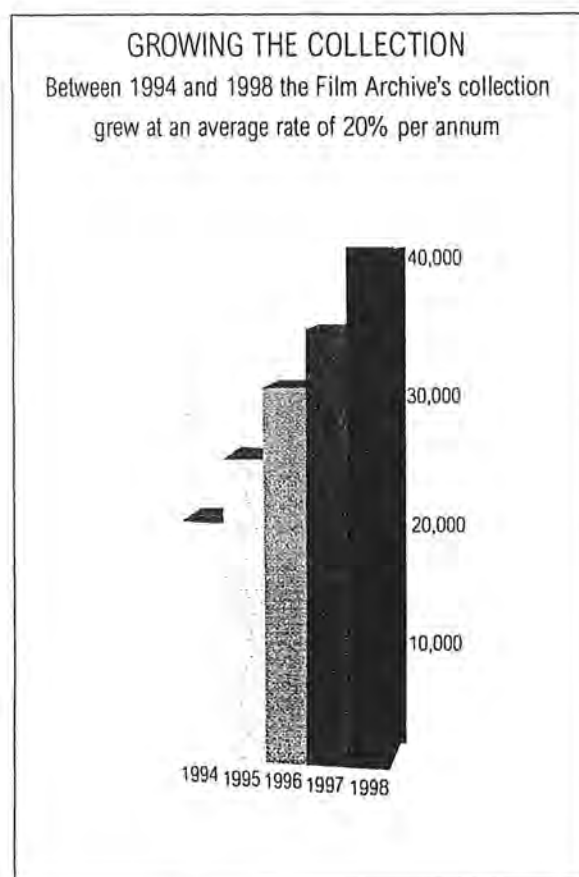
At the millennium, the Film Archive has unquestionably become the holder of the national moving image collection. The organisation was founded on a determination to safeguard a vital area of national heritage in the face of Government indifference and that spirit has been reflected in the vigorous and innovative activities and policies of the Archive in the succeeding years.

The independent ownership of the Archive has enabled it to grow spectacularly, but it is arguable that the institution is insufficiently underwritten to provide long-term security for the nation's heritage. Limited annual funding allocations and minimal statutory recognition do not provide adequate assurance of the survival of the collections across generations. The Archive's approach to these issues has been to seek a review of its relationship with the Crown with the aim of establishing a longer-term strategic alliance. 1998/99 saw a continuation of the determined work by the Film Archive to pursue its mission to collect, protect and project New Zealand's moving image heritage.

**COLLECT:** The Archive continued to run an active acquisition programme based on the Last Film Search, which targeted the Bay of Plenty and Coromandel regions as well as repatriation of New Zealand films from Australian collections. Relationships with film collectors and institutions, liaison with contemporary producers through the National Television Collection and film industry deposits were also developed. As a result of this work, over 5,000 items were added to the collections. Data acquisition kept pace with the growth of the collections through the accessioning and cataloguing of new items and special research and cataloguing projects for artists' video, amateur film, music videos and Maori material. There are concerns, however, as the continuing high levels of inflow of material for the collection repeatedly outstrips forecasts of storage and preservation needs. With the end of the Last Film Search approaching, the Film Archive's acquisition programme is under threat.

**PROTECT:** The highly successful Rosier fund-raising project enabled the Archive's preservation unit to substantially expand its output of historic film material in 1998/1999. At the same time, largely thanks to the contract with New Zealand on Air and a Lottery Environment and Heritage grant, the Archive established an effective video suite to provide essential in-house capacity to deal with urgent video preservation tasks. This facility is necessary for the demands of the Archive's new role as keeper of the National Television Collection and to deal with the proliferation of video formats. In 1998 the last available area within the Film Centre was converted to vault storage and the task of evaluating future storage options was begun. While the urgent issue of nitrate preservation has been addressed, the growth of the collection, particularly its increasing diversity of formats, presents new problems. Video tape preservation looms as the major conservation issue of the next decade.

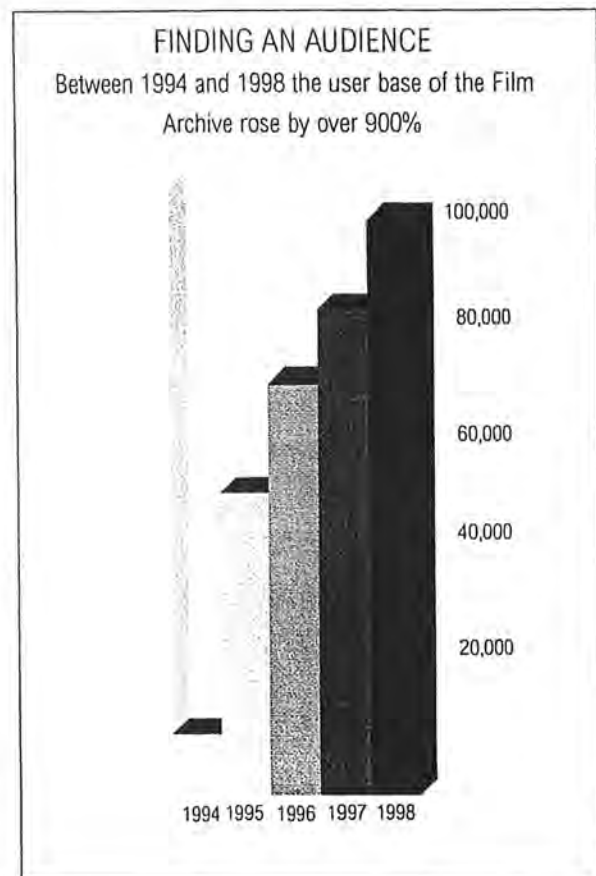
**PROJECT:** The Film Centre continued to produce a diverse range of exhibition and screening programmes, including *Tiki Touring*, *Len Lye's Universe*, *Cinema Europe*, *PALeo Neo Video* and *From Here to There*. These programmes drew on all parts of the Archive's collections and on-site audiences continued to grow, reaching over 45,000 for the year. Off-site presentations included screenings at the Sydney, Auckland, Wellington and Dunedin Film Festivals and these combined with loans of Film Centre exhibitions, screenings in cinemas, halls, schools and marae throughout the country and the Film Archive's nation-wide remote video access programme to more than double the Film Centre audience. The Archive established a



web site ([www.nzfa.org.nz](http://www.nzfa.org.nz)) and continued an active print publishing programme. However, it became obvious during 1999 that the Film Centre is inadequate as a public venue. An extremely limited amount of investment was available to establish it in 1995 and it cannot meet the needs of its present users, let alone the potential audience that it has established. Consequently the Board began the planning for the creation of a national museum of the moving image within two years.

*CONNECT:* The Archive's administration and service functions have had to adapt as the organisation continues to cope with a greatly expanded budget and an increasing range of programmes and partners. The upgrading and maintenance of the Film Centre has been a focus in 1998/1999, with significant repairs to the exterior of the building and an ongoing programme for the repair and replacement of equipment, furniture and fittings. The Archive's administration and services are under substantial strain from expanding programmes. While some costs - telecommunications, electricity and building maintenance - have risen unavoidably, others like training, salaries and equipment replacement have remained static.

Overall the picture is consistent. The Film Archive continues to grow and fulfil an expanding role in the preservation and accessibility of the country's heritage, but underlying concerns about the organisation's future well-being remain to be addressed.



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 1999

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 restoration 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 1999. main aims in our Annual Programme were: in revision of complete Film Collection, preservation and restoration of National Film Collection. Great number of films produced in fifties, sixties and seventies (feature films, animated films and documentary films) on colour film track are fading (decomposition of colour) and we make pressure on Ministry of Culture to give us extra money for making new inter positives, inter negatives and tone negatives. We have made priority list for restoration and reconstruction of feature and short films for next five years.

#### I. NEW ACQUISITION

In last seven years we had enormous acquisition of the new film records. In 1999. we took over new 890.341 meters, feature films (foreign and national production), short films (national production: documentary, student films, propaganda films etc). In total Film Collection of Croatian Cinematheque keeps 20.975.007 meters. Because of revision of Film Collection in 1999. we have discarded 770 titles of feature and short films.

Together with film records we also took over related materials concerning each film title, from film producers, authors, film workers and film critics (scripts and shooting books, posters, prospects and stills).

We have got a lot of film materials, related materials, books and museum artefacts from film directors, film workers and private owners.

## II. PRESERVATION ACTIVITIES ON PRESERVATION AND RESTORATION OF NATIONAL FILM COLLECTION

### 1. *Transferring of nitrate films on safety film track*

In 1999. we have transferred on safety film track, one title produced in 1946., in total 1.115 meters, concerning development of French Cinema.

### 2. *Long term Project of preservation, restoration and reconstruction of National Film Collection (1995.-2.015.)*

In examining complete Film Collection we have found that process of decomposition of colour started on films produced in period 1950. untill 1975. We have made Longterm Project (untill 2.015) of preservation, reastoration and reconstruction of feature and short films by making new interpositives, internegatives and tone negatives.

In 1999. we have made new inter positives, inter negatives, tone negatives and safety copies for: 6 feature films (1955.- 1972.), 7 documentary films (1962.-1967), 18 animated films (1957.-1978). 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, kept in high humidity, a great number of copies directly were copied from original negatives. Producers were not making adequate number of preprint 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*

Because film as a separate subject is a part of educational programme of primary schools (from 1960.), secondary grammar schools and several universities and colleges (Philosophical University, Academy of Fine Art, Academy od Dramatic Art (Film Department), High Teaching College etc.) - last years we have a lot of demands of transferring film materials on video. (VHS).

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 on video 230 titles of feature and documentary films (251.909 meters). In 1999. we have transferred on video 184 titles (324.824 meters).



### III. REVISION OF FILM COLLECTION

In 1998. Croatian Cinematheque enlarged storages for new 400 square meters. We have reorganised all Film Collection and finally have possibility to divide copies from negatives, and black&white materials from colour materials. In 1999. we have finished revision of foreign film copies (14.940 reels) and started to work on revision of copies of Croatian cinema.

### IV. 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 372 cards (in total 4.918 cards), central catalogue for foreign films with 89 cards (in total 5.943 cards).

We have 8 specialized catalogues and they are filled up with 1841 new cards (in total 32.958 cards). Collection of films scripts keep 3.164. In 1999. we have got 112 scripts.

Collection of posters keeps 15.076 titles and 97.000 samples (287 titles of croatian films and 14.789 of foreign films).

Collection of photos has enlarged with 4.509 photos, in total 104.037 photos.

In computer we have 9.118 records of collection of photos and 2.600 records of posters.

#### *2. Croatian Filmography*

In 1993. we started to work on Croatian Filmography and until today we put in computer 19.575 records. In 1998. we put 1.049 new records and at the same time we correct missing facts.

### IV. RESEARCH

In 1998. 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 1999. discussions were organized in Council of Europe, Strasbourg and in Zagreb with experts on audiovisual media from Council of Europe.

In 1999. Mato Kukuljica, M.A. finished 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 1999, we edited one monography: Croatian Film and Video Year Book for 1998. We have prepared monography on our film pioneer, film director Oktavijan Miletić.

Together with Croatian Society of Film Critics and Croatian Film Club's Association, Croatian Cinematheque edited in 1998, four numbers (16-20) of a film periodical *Croatian Cinema Chronicle*. In collaboration with Croatian Film Club's Association four numbers 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 restropectives of national cinematographies of a certain number of countries.

In 1999, we had 330 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 eight 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 after their preservetion and restoration. In 1999. On Croatian Television we have had Retrospective of Croatian feature films.

## 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 1999. complete salaries (brutto) for eleven employees were 119.545 USD. Administrative costs were 16.931 USD. For Special Programme on Preservation and Restoration of National Film Collection, Ministry of Culture 1998. planned and realised financial support to this programme with 128.700 USD.

## VII. INTERNATIONAL RELATIONS

We have very good contacts with our colleagues in Film Archive and Slovenska kinoteka in Ljubljana, Makedonska kinoteka in Skopje, Narodny filmovy Archiv in Praha, Film Museum in Munchen and Frankfurt, Bundesarchiv and Stiftung Deutsche Kinemathek in Berlin, Filmoteca Espanola in Madrid, Nederlands Filmmuseum etc. In 1999. we have send our publications to 90 members of FIAF and we have successful exchange of different reviews and other materials.

## VIII. SPECIAL EVENTS

In 1999. we continue working on a new draft on film legislation and it was finished at the end of the year and we succeeded to include articles on film heritage (legal deposit - of original negatives and one new copy of every new produced film in our country).

Our basic problem at this moment is to get adequate storage premises for keeping colour materials (negatives) and premises to exhibit our artifacts (cameras, pre-cinema objects and projection equipment).

We hope that these information will give better view on our work and especially on our efforts on preservation and restoration of film materials, and our other activities.

With the best wishes and kindest regards,

Yours sincerely,

*Mato Kukuljica*  
Mato Kukuljica,  
Head of Croatian Cinematheque



In Zagreb, 17.02.2000.

