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Rabat Congress 2001

Annual Reports 2000

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FIAF ANNUAL REPORT 2000
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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 sont classés et reliés par ordre alphabétique des villes où les affiliés ont leur siège.

Institution:	City/Ville:
WALES FILM AND TELEVISION ARCHIVE	**Aberystwyth**
CENTRO GALEGO DE ARTES DA IMAXE	**A Coruña**
FILMMUSEUM	**Amsterdam**
TAINIOTHIKI TIS ELLADOS	**Athinai**
DOVLAT FILM FOND	**Baku**
FILMOTECA DE LA GENERALITAT DE CATALUNYA	**Barcelona**
CHINA FILM ARCHIVE	**Beijing**
JUGOSLOVENSKA KINOTEKA	**Beograd**
PACIFIC FILM ARCHIVE	**Berkeley**
BUNDESARCHIV - FILMARCHIV	**Berlin**
FILMMUSEUM BERLIN - DEUTSCHE KINEMATHEK	**Berlin**
ACADEMY FILM ARCHIVE	**Beverly Hills**
FUNDACION PATRIMONIO FILMICO COLOMBIANO	**Bogota**
ARCHIVES DU FILM / CNC	**Bois d'Arcy**
CINETECA DEL COMUNE DI BOLOGNA	**Bologna**
SLOVAK FILM INSTITUTE	**Bratislava**
CINEMATHEQUE DE BRETAGNE	**Brest**
HUNGARIAN NATIONAL FILM ARCHIVE	**Budapest**
FUNDACION CINEMATECA ARGENTINA	**Buenos Aires**
NATIONAL FILM ARCHIVE	**Cairo**
NATIONAL FILM AND SOUND ARCHIVE	**Canberra**
FILM INSTITUE OF IRELAND / IRISH FILM ARCHIVE	**Dublin**
DEUTSCHES FILMMUSEUM	**Frankfurt**
DEUTSCHES FILMINSTITUT - DIF	**Frankfurt**
CINETECA DEL FRIULI	**Gemona**
SCOTTISH FILM AND TELEVISION ARCHIVE	**Glasgow**
VIETNAM FILM INSTITUTE	**Hanoï**
SUOMEN ELOKUVA-ARKISTO	**Helsinki**
HONG KONG FILM ARCHIVE	**Hong Kong**
SINEMA-TV ENSTITÜSÜ	**Istanbul**
ETABLISSEMENT CINEMATOGRAPHIQUE ET PHOTOGRAPHIQUE DES ARMEES	**Ivry**
ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE	**Jerusalem**
STEVEN SPIELBERG JEWISH FILM ARCHIVE	**Jerusalem**

THE DANISH FILM INSTITUTE / FILM ARCHIVE	Kobenhavn
CINEMATECA BOLIVIANA	La Paz
CINEMATHEQUE SUISSE	Lausanne
CINEMATECA PORTUGUESA	Lisboa
ARHIV REPUBLIKE SLOVENIJE / SLOVENSKI FILMSKI ARHIV	Ljubljana
SLOVENSKA KINOTEKA	Ljubljana
BFI COLLECTIONS (NATIONAL FILM AND TELEVISION ARCHIVE)	London
FILM AND VIDEO ARCHIVE - IMPERIAL WAR MUSEUM	London
UCLA FILM AND TELEVISION ARCHIVE	Los Angeles
AMERICAN FILM INSTITUTE	Los Angeles/ Washington
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	Milano
THE NATIONAL LIBRARY, RANA SOUND AND IMAGE ARCHIVE	Mo
CINEMATECA URUGUAYA	Montevideo
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
VISUAL AND SOUND ARCHIVES	Ottawa
CINEMATHEQUE FRANCAISE	Paris
BIBLIOTHEQUE DU FILM	Paris
CINEMATHEQUE UNIVERSITAIRE	Paris
CINEMATHEQUE DE CORSE - LA CORSE ET LE CINEMA	Porto Vecchio
NARODNI FILMOVY ARCHIV	Praha
NATIONAL FILM, VIDEO AND SOUND ARCHIVES	Pretoria
NATIONAL FILM ARCHIVE OF INDIA	Pune
NATIONAL FILM ARCHIVE OF D.P.R.K.	Pyongyang
CINEMATECA NACIONAL DEL ECUADOR	Quito
CINEMATHEQUE MAROCAINE	Rabat
KVIKMYNDASAFIN ISLANDS	Reykjavik
GEORGE EASTMAN HOUSE / MOTION PICTURE DEPT.	Rochester
FONDAZIONE SCUOLA NAZIONALE DI CINEMA / CINETECA	Roma
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	Roma
ARCHIVO DE IMAGENES EN MOVIMIENTO / ARCHIVO GENERAL DE PUERTO RICO	San Juan
EUSKADIKO FILMOTEGIA FILMOTECA VASCA	San Sebastian

CINEMATECA BRASILEIRA	**Sao Paulo**
KOREAN FILM ARCHIVE	**Seoul**
KINOTEKA NA MAKEDONIJA	**Skopje**
BULGARSKA NACIONALNA FILMOTEKA	**Sofia**
CINEMATEKET - SVENSKA FILMINSTITUTET	**Stockholm**
CHINESE TAIPEI FILM ARCHIVE	**Taïpei**
NATIONAL FILM ARCHIVE OF IRAN	**Tehran**
NATIONAL FILM CENTER / THE NATIONAL MUSEUM OF MODERN ART	**Tokyo**
MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	**Torino**
CINEMATHEQUE ONTARIO	**Toronto**
CINEMATHEQUE DE TOULOUSE	**Toulouse**
INSTITUTO VALENCIANO DE CINEMATOGRAFIA (LA FILMOTECA)	**Valencia**
FILMOTECA VATICANA	**Vaticano**
FILMOTEKA NARODOWA	**Warszawa**
MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION / LIBRARY OF CONGRESS	**Washington**
THE NEW ZEALAND FILM ARCHIVE	**Wellington**
FILMARCHIV AUSTRIA	**Wien**
HRVATSKI DRZAVNI ARHIV / HRVATSKA KINOTEKA	**Zagreb**

CENTRO GALEGO DE ARTES DA IMAXE
2000 ANNUAL REPORT

ADQUISICIONES DEL AÑO

Películas

En 2000 se han adquirido un total de 70 títulos. 57 en regimen de depósito voluntario, 10 como depósitos obligatorios como resultado de las ayudas que tiene establecidas el Gobierno de Galicia a la producción en lengua gallega y los 3 restantes como producto de restauraciones.

Vídeos

Se han adquirido 33 títulos en formato profesional y 61 en VHS.

Materiales no cinematográficos

- *Carteles:* Se han añadido a nuestra colección un total de 463 carteles de cine, festivales, etc.

PROGRESOS Y PROBLEMAS EN EL CAMPO DE LA PRESERVACIÓN

Durante 2000 se han recuperado 2 títulos:

- **Talleres Alonarti – Sociedad La Artística Ltda.** (España, c.1928, documental industrial)
- **La tragedia de Xirobio** (España, 1931, largometraje ficción)

En vídeo se está procediendo a la digitalización de los antiguos fondos del Arquivo da Imaxe, organismo del Gobierno Autónomo de Galicia que precedió al CGAI. Estos archivos compuestos por unas 500 cintas en U-matic LB contienen documentos sobre Galicia de gran valor etnográfico.

Introducción del AVID en las labores de restauración.

CATALOGACIÓN, DOCUMENTACIÓN E INVESTIGACIÓN

Seguimos trabajando en la catalogación iniciada en 1999, con especial incidencia en nuestra página web, donde hemos incrementado el número de secciones

PROGRAMACIÓN, EXPOSICIONES, PUBLICACIONES

La programación de nuestra sala ha seguido en 2000 idénticos criterios que en años anteriores, con una estructura también similar: cinco sesiones semanales, excepto en períodos vacacionales (verano, Navidad...). Se han organizado trece de ciclos, con un total de 210 sesiones a las que han acudido 11327 espectadores. La media por sesión ha aumentado con respecto a años anteriores (54). Una selección de cinco de estos ciclos ha sido programada también en otra ciudad (Santiago de Compostela), en lo que supone una primera experiencia de extensión de las actividades de programación del CGAI fuera de A Coruña. Han sido en total 53 sesiones a las que han acudido 2662 espectadores, con una media por sesión de 50 espectadores.

En cuanto a las competencias en materia de fotografía de nuestro Centro, en 2000 se han organizado dos nuevas exposiciones, "Thurston Thompson" y "Ramón Dimas. Fotografías de Galicia", con la edición de sus correspondientes catálogos. Varias de las exposiciones organizadas en 1999 han estado en itinerancia por Galicia y Sudamérica este año.

En relación con las publicaciones estrictamente cinematográficas, el CGAI ha participado en la coedición, junto al Festival Internacional de Cine de Gijón y el Institut Valencià de Cinematografía Ricardo Muñoz Suay, del catálogo "Todd Haynes. El cine seminal".

PRESUPUESTO

El CGAI se mantiene en un nivel de gastos similar al de años pasados, aunque con un ligero incremento (sobre todo en materia de equipamiento: AVID, Betacam Digital, equipos informáticos, nuevo sistema de sonido en la sala de proyecciones, etc.). Si bien el presupuesto total es difícil de cuantificar exactamente, pues el CGAI comparte una cuenta de gastos comunes en materia audiovisual con el organismo superior en el que está inscrito, la Dirección General de Comunicación Social y Audiovisual, se han tramitado gastos por un volumen aproximado de 420.000 Euros.

Wales Film and Television Archive
Activities Report 2000

Acquisitions

Significant acquisitions this year included

- prints of two 35mm feature films shot in Wales by director Chris Monger - *Repeater* (1980) and *Voice Over* (1981)
- animation from the award-winning *Gogs* series by Aaargh Animation
- Welsh animation and live-action material from past students at the National Film School, Beaconsfield, including Jon Jones, Sarah Bowen and Lucy Lee
- the Welch Regimental Museum film collection.

8mm acquisitions included collections from Ashley Thomas of Monmouth, consisting of footage of Gwent church and community events, and from Dafydd Dafis, a north Walian now living in Somerset who had much scenic and 'home movie' material of Wales and some quarrying films.

The Archive collected from Mr Brian Murphy of Cardiff American and British nitrate material screened in Wales in the 1910s and 1920s - some bearing the logos of now long-defunct US companies. In addition to British material these films included three reels of Kalem dramas, all shot in Ireland, probably in 1911/12 (including one of their best known films *The Colleen Bawn* (1911) , 1,000ft of a Tanhauser film *In Blossom Time*, a Billy West comedy *Bombs and Boarders* (900ft), from the 19-teens and a Sound Liberty film, *Canyon of Romance*, on DuPont Colour stock. The Archive is now seeking to repatriate the Murphy material, mainly in American archives.

Preservation

The volume of nitrate preserved during the year 2000 - 900' in eight reels - was lower than previous years, reflecting a slower acquisition rate for nitrate materials. Of particular interest was a 300' nitrate reel of a football match - 'International Association Match, England v Wales, Wrexham, 1912', containing the earliest footage yet discovered of Welsh soccer star Billy Meredith. Another gem preserved is a 70' reel entitled *Flying at Pwllheli* (c.1911) which depicts an early air show at the North Wales coastal town.

Restoration was begun of the first Welsh language sound drama *Y Chwarelwr* ('The Quarryman') made by Sir Ifan Ab Owen Edwards in 1933 at the slate mining town of Blaenau Ffestiniog on 16mm b/w reversal with sound recorded on Vitaphone discs. Dupe negatives have been made from all the currently known footage in preparation for the next stage of this project, which will include the transcription of the Vitaphone discs to a digital audio format.

A major collaboration with the Academy Film Archive has been completed with the restoration of Jack Howells' 1963 Oscar winning documentary *Dylan Thomas* – a b/w poetic eulogy featuring Richard Burton as narrator. A new 35mm print has been struck and is available for screening.

With digital forms of preservation moving ever closer, WFTVA attempted to evaluate the pros and cons of digital preservation for small gauges by transferring two reels of amateur Standard 8 material to Digi-Beta, then making from this recording a 16mm colour negative and a 16mm print. The transfer to Digi-Beta was done by BBC Resources in London, and the results were certainly encouraging. Resolution and Gamma were arguably superior to those achievable using conventional Standard 8 to 16mm 'blow-up' techniques, but costs at present are considerably higher.

Cataloguing, documentation and research

Items catalogued this year include:

A number of films from the David Sutcliffe collection. David Sutcliffe, based on the Isle of Anglesey, North Wales, worked as a stringer (regional reporter) for the BBC and has deposited a large collection of material with the Archive. Amongst the wealth of footage are shots of the building of the Wylfa nuclear power station on Anglesey, shots of a dishelleved Richard Burton and a fur-clad Elizabeth Taylor catching a ferry from Holyhead for Ireland, and a horse sale and fair at Menai Bridge.

The Cardiff City Council collection, which contains many reels filmed by the Parks Department between the 1950s and 1970s, including interesting footage of the allotments system for that period, and a classic period piece about the Wales Empire swimming pool (demolished in the late 1990s to make way for the new Millennium Stadium) which concentrates on the facilities available to ladies using the pool's Turkish Baths.

Individual items documented include the 1911 [Warwick Trading Co.?] film 'Flying at Pwllheli' (an intrepid but reckless pioneer crashes on take-off), 1912 Gaumont footage of Billy Meredith playing football at Wrexham (Billy Meredith being the most capped International footballer of his day and of whom almost no other footage exists) and 1906 Mitchell & Kenyon footage of Wales playing Ireland, also at Wrexham (score: 4 all).

Further research has been carried out on the work of Welsh based film pioneer William Haggar and the Swiss film collection of the Abbe Joye, in which Haggar's *The Sheepstealer* was found. The 1908 title *The Plumber and the Lunatics* was re-viewed at the NFTVA, and a print obtained on loan in an effort to ascertain whether or not it can be attributed to Haggar.

The Research Officer visited the National Fairground Archive at Sheffield to help identify locations in the extensive Mitchell and Kenyon early film collection (Welsh locations in particular), as part of a four year project by the BFI. He also obtained material on the bioscope (travelling cinema) entertainers who worked in Wales.

Film showings, exhibition and access

Community film presentations have been held at an average of one per month – the most well attended being a screening of the newly discovered reel of long-lost quarrying film *Men Against Death*, 1933, to a large and well informed local history society.

The Archive made two contributions to Wales Cinema Day (January 29th). The first was the launch and distribution of what is almost certainly the oldest surviving film of an international football match (Wales v Ireland 1906 – see Cataloguing), to which was added music (by 35mm stretch printing) and an awareness-raising message by the Archive. Second, was the presentation of the annual **Anthony Hopkins Award** to pioneers John Roberts Williams and Geoff Charles, for their outstanding contribution, in the late 1940s, to Welsh language filmmaking.

The Archive's contribution to the International Film Festival of Wales this year was a screening of 'Rare Welsh Classics' at Chapter Cinema, Cardiff. The programme included *Above Us the Earth* (1976) – an early film by Karl Francis (director of the recently premiered *One of the Hollywood Ten*), introduced by himself, and 'The Life of Charles Peace' (1905) by William Haggar.

The Archive's 35mm ten-minute promotional film, *Against the Dying of the Light*, was completed in the autumn and launched on Wales Cinema Day, in January (2001). Several

cinemas have expressed interest in screening the film, which will also be shown at the Archive's future film presentations to community groups and organisations. The film, which is supported by the ACW Lottery Fund and The Foundation For Sport and the Arts, combines extracts form the Archive collections with interviews with filmmakers, film historians and actors, and is scored by Neil Brand.

Relations with governmental authorities

The Director was involved for much of the year in the discussions of a Steering Group formed to debate aspects of the planned merging of the Archive with the Sound and Moving Image Collection of the National Library of Wales. The merger will take place in April 2001 and will bring together the existing funding, collections, staff and equipment of the two existing bodies, with increased funding from the National Library, at least for an initial period. The Archive's current governing body, Sgrîn, will continue to fund the new Archive and will have a place on its Board. It is expected that all existing staff will transfer to the new Archive, for which a Head is currently being recruited. The existing WFTVA premises will be retained until at least 2003.

It is generally agreed that this development is probably the best option for the long term stability and growth of moving image archiving in Wales. However, the past year has been an unsettling time for current staff, whose need for information do not always seem been foremost amongst the priorities of management. It is fair to say that the management of change in the area of staffing has been less than well conducted, resulting in raised levels of anxiety and lowered morale amongst the staff. The discussions leading to the merger did not include any operational planning for the new Archive (the committees having decreed that all such planning should be left to the new Head), therefore the ability of WFTVA to do any forward-planning in 2000 was severely hampered, which added to the feelings of frustration amongst the staff.

International Relations

Most of the Archive's staff attended the FIAF Congress in London, where the Director co-organised and co-chaired, alongside the Curator of the Scottish Film and Television Archive, a half-day workshop entitled 'Speaking for the Record'. The Archive and its governing body hosted, jointly with the Imperial War Museum and Scottish Screen/Scottish Film and Television Archive, a reception for FIAF delegates on IWM's HMS Belfast.

The Research Officer attended the Il Cinema Ritrovato at Bologna in July, and together with the Director attended Le Giornate del Cinema Muto, Sacile, October.

The Preservation Officer attended the Kodak Laboratory Seminar in Chalon, France which focused on new products and future development.

Other

The Archive's Administrator left in October after eight years service. Due to the imminent merger with the National Library of Wales it has not been possible to recruit a full time, long term replacement, therefore two part-time, temporary posts have been created and filled – one in administration and one to conduct preliminary organisations on the extensive collection of paper records amassed over the years by the Archive's Research Officer.

Iola Baines
Director
February 2001

Nederlands Filmmuseum Annual Report 2000

In January 2000 the administrative board of the Filmmuseum Foundation announced to the Ministry of Culture that the Filmmusuem would not participate in the Rotterdam Centre for Image Culture "Las Palmas". The director Hoos Blotkamp and the deputy-director and programmer Ruud Visschedijk, both strongly in favor of the Las Palmas project, could not agree with this policy which lead to the departure of Hoos Blotkamp and Ruud Visschedijk.

To guarantee the continuity of the management and to prepare the arrival of a new director the adminstrative board appointed two interim-managers. It took over a year to engage a new director and from April 1st, 2001 Rien Hagen has been appointed the new director. Rien Hagen (born 1943) produced and directed films himself and was during the last ten years director of the Film Arthouse in The Hague.

Also financially the year 2000 was a crucial year and this was also affected by the conflict between board and management. In the Netherlands the system of cultural subsidies runs in cycles of four years. Although the Ministry of Culture decided in 2000 to consolidate the preservation budget on a structural base and therfore to drop the system of incidental surplus subsidies for film preservation, the Ministry of Culture decided not to augment the over-all subsidy of the Filmmuseum for the period 2001-2004. It also decided to give effectively a subsidy for only one year and to make a reservation for the next three years. The decision to award the subsidy for the next three years will depend on the policy plan of the new director which has to be ready by mid 2001.
During 2000 staff and management already produced a first outline for a new policy and this was received very well by the Ministry of Culture as well as by the Amsterdam municipality. Amsterdam awarded its own subsidy to the Filmmuseum and intensified the co-operation.

Preservation
Fifteen years ago the vaults of the Filmmuseum were filled to the brim with films that nobody knew anything about, let alone what their value was. A collection with no catalogue, no access, and no preservation cannot be rightfully called a collection. The efforts undertaken since that time have resulted in a collection that was completely accessible and partly presentable. The distinctive aspect of the preservation policy was that quantity and quality were in balance. The museum's decisive factor was its 'human capital', together with the fortunate circumstance that it partnered up with Haghefilm to realize its ambitions. Basically this situation is unchanged, yet the possibilities opened up by new technologies and new ideas about the ethics of restoration and preservation stimulated the Filmmuseum to invest in improved quality, increased knowledge, as well as to initiate research and to budget additional funds. In 2000, the creation of a specialized restoration department is a first move to continue to play a role in the national and international debate on the possibilities and limitations of traditional film preservation and to develop standards of quality. In our daily work this means that specialized preservation activities are handled project-wise.

The next four years will be crucial for the development of policies in the fields of long-term preservation and access and the Filmmuseum has outlined in 2000 a policy for research and development. For instance, it is a well-known fact by now that acetate, like nitrate, has a limited life span. In the past two years specialized knowledge with regard to the vinegar syndrome has been acquired and in the next four years a plan will be implemented to facilitate the detection of the syndrome on a large scale. Also digital technologies will change the entire film industry rapidly, a process that will have repercussions in the fields of access, collecting and preservation. This doesn't necessarily mean a threat to film preservation. On the contrary, it will create new opportunities and possibilities to improve the quality film preservation. Given the rapid developments in film preservation, both analogically/photo-chemically and digitally, the leading position of the Filmmuseum in the field of preservation would be threatened by the dialectics of progress if we blindly continue our current policies.

Therfore, the Filmmuseum will invest more time and energy in research and development, preferably with financial support through European projects and close collaboration with partners.
Since January 2000, the Filmmuseum participates in an important European IST-project, called DIAMOND. In it eight partners collaborate in the development of a system of half-automatic film restoration. Joanneum Research (Graz, Austria) is the coordinating partner, while the Filmmuseum is one of two end users (together with Cinarchives NEYRAC, Paris). Initially the Filmmuseum formulated a set of demands that the software to be developed had to meet. The DIAMANT project is the first to develop software for image manipulation that takes the demands of film restoration into account. In the course of next year the museum will test the system.
The Filmmuseum particpates also in an other European project that started in 2000: URGENT, NITRATE CAN'T WAIT, funded by Raphael. This project is mainly concentrated on the research and diffusion of restoration technologies and creating a network between the partners (Milaan, Portugal, Greece, Stiftung Deutsche Kinemathek and Amsterdam). Within the context of this project a print of BALI, INSEL DER DÄMONEN, with a digitally restored soundtrack was presented during Il Cinema Ritrovato in Bologna.
Within the context of an other Raphael project EXOTIC EUROPE the Filmmuseum completed together with the Cinema Museum, Bundesarchiv-Filmarchiv and the Fachhochschule für Technik und Wirtschaft in Berlin a DVD with non-fiction films from the teens.
The Filmmuseum is also member of the GAMMA group and the Technical Committee of the FIAF and contributed in 2000 to Archimedia workshops on vinegar (Bologna) and sound (Brussels). The Gamma group published in 2000 the book 'Restoration of Motion Picture Film', Paul Read & Mark-Paul Meyer (eds.), Butterworth and Heinemann, Oxford 2000.

Collection Policy
In 2000 the Filmmuseum re-articulated its collection policy based on the experiences of the last 15 years and with an open eye to the future. The film collections of the Filmmuseum do not reflect the canon of film history. The bulk of the film collection consists of less known films, for which the literature provides hardly any reference. Yet, what could be seen as a disadvantage is in actual fact the museum's strength. In the international community of film archives and film historians the museum's selection and preservation policies have promoted the idea of rewriting film history on the basis of a much more extended knowledge of archival material.
Characteristic for the museum's collecting policy is its openness to the unknown cinematographic aspects of its collections. Therefore, its collection policy distinguishes itself by its adventurous selection of films for preservation and access and by its dynamic nature, constantly adjusting its course on the basis of research and new insights that force us to adopt new ways of looking at the collection. Thre museum's collection policy, then, rests on the idea of 'cinematographic appreciation'. This doesn't only mean an appreciation of formal and stylistic parameters of individual films, but also an appreciation of films in the context of exhibition practices or of film history. As a rule, the Filmmuseum collects and preserves films because of their (national or international) cinematographic value or their importance for the national film- and exhibition heritage. Its collection- and preservation policies are not exclusively focused on artistic qualities or the original use of cinematographic techniques; it can also involve exemplary qualities or images that document the Dutch film production and -exhibition heritage. Dutch films have priority, although the composition of the collection reflects, and should reflect, the fact that our exhibition heritage has been dominated from the beginning by foreign imports.
The quality of the film collection is determined by selection and the quality of preservation - not only in terms of content but also in terms of print quality. But the Filmmuseum also wants to invest in the quality of its collection as such. In that respect it is sometimes more advisable to acquire than to restore a print. Some prints are in such a deplorable state that preservation doesn't seem worth the trouble.

Until now acquisition was largely a matter of the museum's distribution department. But now we aim to integrate our acquisition policy for distribution, collection, and presentation purposes.
In order to realize the Filmmuseum's goals it is important to make its preservation and collecting policies coherent with its other activities. The museum wants to integrate its distribution-, presentation-, and collection activities by improved consultation and a more integrated cooperation between its departments. Its collection policy, which has been more explicitly developed, will be even more concretized. We want to create room for new initiatives and to initiate shifts of emphasis in order to improve the quality of our preservations and collections as well as the availability of the film collection for presentation. This implies that over the next few years we will initiate new policies for the following areas.

Special projects
The museum's pioneering collection- and preservation policies have also resulted in a pioneering role in research and presentation. The museum plays a key role in international discussions about early nonfiction film, colour in silent cinema, early westerns, classic avantgarde, colonial cinema, expedition films, and other subjects represented in the film collection. In order to ensure its pioneering role, research, programming, distribution, and preservation/acquisition will have to become increasingly tuned in to each other to strengthen and highlight our presentations and collections.
In 2000 the "Biograph & Mutoscope project" was completed. In eleven thematic compilations almost 300 films of the Biograph & Mutoscope Company which originated from the Filmmuseum and the NFTVA were for the first time presented during the Giornate del Cinema Muto in Pordenone. In 2001 these compilations will tour around the world to be presented in other archives.
The Filmmuseum prepared in 2000 also a series of programms of Dutch silent films with English intertitles. De worldpremière of Dutch Silent Cinema was in november 2000 in the National Film Center/ Museum of Modern Art in Tokio and will also tour around the world.
An other package of films available for international diffusion concerns the Filmliga, the avantgardist filmclub in Holland in the late twenties. The Filmmuseum has restored all the films of the Filmliga collection and a selection is now available as a conceptual programm.

Cataloguing
The Filmmuseum has developed in last few years a new relational-database which has been baptised as DIVA. Based on a Oracle database, the Filmmuseum has developed its own interface. In 1999 and 2000 most databases have been converted to DIVA and since the beginning of 2000 DIVA is the sole database for all collections, filmhandling, programming and workflowmanagement. As could be expected, the introduction of DIVA was attended by growing pains. Some of these are still to be solved in 2001.
In 2000 was also an interface for the internet developed. Later in 2001 it will be possible to search in the DIVA catalogue through the Filmmuseum web-site (www.filmmuseum.nl)

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ANNUAL REPORT 2000

1. ACQUISITIONS OF THE YEAR

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

- 17 posters and 32 photos of Greek and foreign films
- 27 books on cinema and 102 periodicals
- 18 films, 63 VHS, 2 DVD and 5 BETA

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 and secures that all negatives which form part not only the Archive's collection but also the Greek Film Center's are kept in perfect condition. We also continue our campaign for persuading either directors or individuals to bring their prints or negatives to the Archive.

B. RESTORATION

During 2000 the Greek Film Archive restored some rare documents which were donated to the Archive and belonged to Papadoukas Brothers (Papadoukas collection) and the "Roussos Koundouros Collection". These two collections contain important historical documents from WW2 and the Greek Civil War.

3. CATALOGUING-DOCUMENTATION-RESEARCH

A. CATALOGUING – DOCUMENTATION

The cataloguing department is being enriched every year with new data, mainly on the Greek film production. The purchase of two PC equipments has facilitated the task of documentation.

B. PUBLIC ACCESS-RESEARCH

The Archive has continued to assist researchers form either academic or the private and public sector who have come to searching for material either for academic projects or for films and television productions.

4. FILM SHOWINGS-EXHIBITIONS-PUBLICATIONS

A. FILM SHOWINGS

I. PUBLIC SCREENINGS

Since November 2000 the Greek Cinematheque has inaugurated, in cooperation with the Greek Film Center and the Ministry of Culture a new scheme, where two major film theatres, "Apollo" and "Trianon" are programmed for its manifestations, in cooperation with other cultural organisations. The Archive also cooperated with the Orchestra of Colours for the presentation of silent films with music.

- In February 2000, the Russian film director Nikita Mikhalkov, who was invited by the Greek Film Archive presented a retrospective of all his films.
- A tribute to the French Nouvelle Vague in cooperation with "Canal +" and "Contemporary films" where "Tres Lent" , a music band, played music inspired from the period. Seven Greek films which were inspired from Nouvelle Vague were also screened.
- A special tribute to three young Russian film directors: Valeri Todorovski, Dimitri Meskhiev and Alexandr Sokurov. Todorovsky and Meshkiev who were invited from the Archive came to Athens to present their films.
- A small tribute to Greek films from the 80s.

II. EDUCATION AND TRAINING PROGRAMS

Our education programs consists of two parts:

1. One aimed at the students of Film schools and the Universities (Departments of Media and Mass Communication) with the presentation of films included in their curricula and the organisation of special screenings with the presence of Greek film directors invited and
2. The other for the students of the Academy Schools with special screenings about the birth of the Cinema in the Museum of the Archive.

- The Greek Film Archive, during 2000, participated in the European Network ARCHIMEDIA together with 10 European film archives and Universities and two Greek students were selected for the program.
- The G.F.A. continued its participation in the networks "Victor" and "Istos" which aimed at preparing digital material for education purposes.
- The Archive also realized special seminars concerning the preservation of films, the handling of cultural heritage etc.

B. EXHIBITIONS – SPECIAL EVENTS

1. The Greek Film Archive contributed, as every year, in many retrospectives of Greek Cinema abroad, in cooperation with the Ministry of Foreign Affairs and the Ministry of Culture, Embassies, International Festivals, etc. aiming to make well-known the Greek cinema abroad, i.e. participated at the Venice Festival, the Alpea Adria Film Festival, the Greek association of Ukraine, in Hague during a manifestation of the Greek Embassy etc.
2. Special screenings with films provided from our Archive took place, such as in the French Institute, the "Melina Merkouri" foundation, the Greek Documentary Center of Kalamata, cine clubs of Lamia, Kilkis and Hydra, the Goethe Institute,

the Hellenic-American Union, the Film Festival of Thessaloniki, the Olympia Festival, the Labor Center of Thessaloniki and many others.

3. A special screening was made in the frame of Raphael Project with two restored Greek nitrate films, held by FONDAZIONE CINETECA ITALIANA.
4. A Special Tribute to the Greek Cinema was organized in Berlin, in cooperation with STIFTUNG DEUTSCHE KINEMATHEK. About ten films were shown which were restored by the Archive and a special edition was prepared for the occasion. The films were presented in Berlin by Theodoros Adamopoulos and Maria Comninos.
5. In 23 of November 2000 the Greek Film Archive celebrated its 50th Anniversary with a gala evening in the "Apollo" cinema-theatre. Two silent Greek films "Social Corruption"(1932) and "The Adventures of Villar"(1925) were presented with a musical score which was composed for the occasion by Christos Zerbinos.
6. In Cyprus were presented films from the silent era, from all over the world with an introduction from our Director as well as an exposition of Greek film posters.
7. We continued the big exhibition of "Greek Cinema Posters" together with the screenings of "Restored films" at big cities in Greece, which gave the opportunity to the people to see quality films.

C. PUBLICATIONS

a) On the occasion of our screenings we published programs-brochures for all films and retrospectives screened.
b) We published an album for the Russian director Nikita Michalkov on the occasion of the presentation of his work in Athens.
c) We also published a special album for the celebration of our 50th Anniversary.

DOVLAT FILM FOND of AZERBAIJAN

ANNUAL REPORT 2000 for FIAF.

Since 1994 when Dovlat Film Fond of Azerbaijan was founded, it kept only films, made for governmental subsidies (private film production did not existed before 1990). Films, made for private sponsorship, usually were kept by their owners. And the main event of 2000 was the acquisition of the most of the films, produced with the private sponsorship since 1990.

Now DFF is wellknown in the country as the only institution for the film preservation, and the owners now prefer to keep their films at DFF.

The most important event in the field of preservation was that the project of the general reconstruction of DFF based on the international standards was put into the governmental budget of 2002. Also DFF now is working on the creation of the new system of cataloguing.

One of the most important event of the DFF activity was the acquisition of the "Lights of Baku" (full length feature), film made in 1950 and then prohibited by governmental censorship. DFF organized a gala-screening of the film, made fifty one year ago. Each year, DFF also helds scientific conferences, dedicated to the history of Azerbaijan cinema. In 2001 it was four of them, dedicated to the creative activity of Azerbaijanian filmmakers H.Seyidbeyli, H. Seyidzadeh, R.Tahmassib, L.Safarov.

There are also some budgetary changes, took place in 2000 – the total budget and salaries grew up to 25%.

And among the special events the most important was the foundation of the branch of DFF in Nakhichevan Autonomik Republic

Ayaz Salayev
Chief-curator

FILMOTECA DE LA GENERALITAT DE CATALUNYA
Barcelona

INFORME DE ACTIVIDADES 2000

Recuperación patrimonial

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

- 1.651 bobinas en formato 35mm
- 305 bobinas en formato 16mm
- 189 bobinas en formato subestándar (9,5mm. 8mm y super 8)

la mayoria pendientes de catalogación.

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

- 6 largometrajes
- 5 cortometrajes
- 40 Betacam SP

Catalogación, documentación, investigación

- Continuamos con la introducción de datos del material catalogado al programa informàtico DAC: en la actualidad tenemos introducidos 31.485 documentos.

- Los convenios de colaboración con las siguientes universidades:
  Universidad de Barcelona
  Universidad Autónoma de Bellaterra
  Universidad Rovira i Virgili (Tarragona)
  Universidad de Girona

  han aportado la catalogación de 1.500 títulos (entre documentales, ficción y publicidad)

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

Se concreta en:

- 48 peticiones de profesionales que han supuesto 45 horas de consulta y 130 horas de visionado: 135 películas en moviola y 430 vídeos.
- 26 peticiones de estudiantes o investigadores que han supuesto 50 horas de consulta y 98 horas de visionado: 126 películes en moviola y 254 vídeos.
- 31 peticiones de préstamo se han resuelto positivamente, lo que ha supuesto el movimiento de 104 títulos (83 vídeos, 2 films en 16 mm y 19 films en 35 mm).

Conservación y restauraciones cinematogràficas

- Contratipos de seguridad de preservación y tiraje de copia positiva estándar de los siguientes cortometrajes nitratos:
  Manresa, Noticiari Canet, Aventuras en el muelle.
- Contratipo de seguridad de preservación y tiraje de copia positiva estándar del largometrage Nitrato: *Relato policíaco*
- Contratipo de seguridad de preservación y tiraje de copia positiva estándar de los siguientes cortometrajes safety:
  Barcelona gran ciudad, Puerta de la Paz, La danza més bella y Ali Baba.
- Reconstrucción (a partir de diferentes materiales), obtención de contratipo imagen, negativo de sonido y tiraje de copia estándar para exhibición del largometraje *Bahia de Palma.*

Programación

La programación este año ha acercado más que nunca el cine al público, ya que ha obtenido una respuesta sin precedentes: 179.000 espectadores, lo que supone un incremento del 24% respecto del año anterior (y del 7% respecto del mejor año en la última década).

Por su importancia y exahustividad destacamos los ciclos de Woody Allen, Luis Buñuel, Federico Fellini, Kenji Mizogouchi, Jan Troell...y entre las presencias, la de los directores invitados Claude Chabrol y Pedro Almodóvar.

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 tres ciclos trimestrales en otras siete localidades de Cataluña, a razón de una proyección por semana: "*Douglas Sirk y Tiempo de monasterios*", "*Jim Jarmush*" y "*Woody Allen*" marcando estos dos últimos una inflexión importante en la respuesta de público.

Biblioteca de la Filmoteca y Fondos Delmiro de Caralt

Como novedad, los fondos bibliográficos –y algunos vaciados de revistas- estan por primera vez consultables en internet. El funcionamiento interno mejora al incorporar el módulo del programa informático que controla el préstamo y las compras de publicaciones periódicas. Destacamos la donación de 6.000 vídeos por un particular, lo cual duplicarà – una vez catalogados- los actuales fondos de la videoteca (5.600), así como la donación de los fondos documentales del fallecido director Rovira Veleta, por su importancia. Desde la reunificación de bibliotecas (la de la Filmoteca con los Fondos Delmiro de Caralt), el número de usuarios ha ido incrementándose hasta los casi 15.000 anuales.

中 国 电 影 资 料 馆 Beijing
CHINA FILM ARCHIVE

Activity Report for 2000

I Acquisition
1 Chinese feature films : 165
2 Foreign feature films : 105

II Duplication
Duplication of nitrate films : 172 titles

III Cataloguing and Documentation
1 Collection of periodicals : 3300
2 Collection of dialogue script : 100
3 Collection of film synopsis : 800
4 Collection of stills : 450
5 Collection of posters : 300

IV Public service
1 Loaning of written materials: 14000
2 Using written and photo materials: 6000 person time

V Film and video shows
Film for reference shown to filmmakers and researchers: 1027 title time with 21000 audience in total and videotape : 200 title time with 450 audience

VI Budget
1 Annual budget : USD 2303000
2 Staff: 315

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VII International relation

1 Attending the 56th FIAF Congress in London

2 Reception of the visiting Delegation from the National Film Archive of D.P.R.of Korea and Mr. Masatoshi Ohba from National Film Center / The National Museum of Modern Art, Tokyo, Japan

3 Reception of Israeli and Canadian directors attending Israeli and Canadian Film Retrospective respectively and German Metropolis Band accompanying for German silent films

4 Sending Chinese films to San Francisco Silent Film and Chinese Film Festival in New Zealand and Australia

5 Organization of Chinese Film Retrospective in Korea

6 Organization Spanish, Israeli , German and Canadian film Retrospectives in Beijing.

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BEOGRAD

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E-mail: kinoteka@Eunet.yu

Director: Radoslav Zelenovic (Mr)

Head of Film Archive (acting): Aleksandar Erdeljanovic (Mr)

Program Director: Dinko Tucakovic (Mr)

ANNUAL REPORT 2000

1) The main problem of Jugoslovenska Kinoteka in the year 2000 was **healing of the damages** caused by the NATO bombing in the spring of 1999 (that we had described precisely in our Annual Report for year 1999). At first, with the material help of the state, we repaired the damaged bunker in which was the depot of 100,000 reels. The bunker walls, cracked by the near explosion, are repaired, the water isolation is renewed, shelves are remade and the damaged material is cleaned, sunken reels dried and partially put in new boxes. By the end of the year (2000) we started to return this material in the renewed bunker. Other small damages, as broken windows of the main Film Archive building, are repaired in the course of year 2000.

2) Other problems in functioning of Jugoslovenska Kinoteka are **consequences of extremely difficult economic situation** of this country, in general. The state funds for culture activities, supposed to supply money for the basic functions of our Film Archive, are very low. In plus we are permanently facing the shortage of electric power, the shortage of gas and fuel for heating and climatization systems, shortage of technical equipment and, especially in last year, shortage of tin or plastic boxes for film material (our need is estimated as about 100,000 boxes). Thanks to maximal effort of all the Film Archive staff and thanks to the financial help of some sponsors, we were able to maintain the basic functions of the archive and preserve the national and

international film heritage that we have in our Archive. Our own (and modest) income is used for the same purpose.

3) In such a difficult situation we are encouraged by **the understanding and the help** of other world film archives that we are cooperating with, and especially by the support from the Secretariat of FIAF at all time when it is necessary.

4) In spite of the objective problems in the course of year 2000 there were 192 titles (1,303 prints) **new acquisitions** of foreign and national films. The majority of actual Yugoslav film producers of feature and documentary films respects the Legal Deposit Regulations, and our national film collection is growing permanently. We have acquired during the past year also an important number of foreign films, including a large number of documentary films presented by cultural services of foreign embassies in Belgrade.

5) The **preservation** is still the main problem of our Film Archive that we are facing for years. We have only minimal (if any) possibilities to transfer nitrate films on the safety material. As Yugoslav Film Laboratory is not working since years, the transfer and other laboratory work could be done only abroad and we have no financial means for this purpose, especially no hard currency. It is only exceptionally that we are able to save some nitrate from our national heritage.

6) Computer **catalogisation** of our national feature film collection is completed. We are now working on the documentary film catalog (both national and foreign) and foreign feature film catalog.

7) The main activity of the **Museum of Jugoslovenska Kinoteka** is screening films in the Cinema Theater with 180 seats. This is a very popular city cinema, frequented by audiences of all ages. Older people like to see again films that they loved, and young generation like to learn something about the film history. Presented films are basically from our collections, but we are presenting special retrospectives and programs of foreign films from abroad.

In the year 2000 the Museum presented 850 features, Yugoslav and foreign. As special events we presented retrospectives of Juraj Jakubisko, Nikita Mikhalkov and Iranian actor Parviz Parastui with the presence of the authors. Also we had a spotlight on Robert Bresson, Bunuel and Peter Lilienthal. We have continued with our Nitrate Film Festival. As a continuation of presenting domestic heritage we had focus on a prominent Yugoslav filmmakers Ita Rina, Svetislav Petrovic, Zivorad Mitrovic, Purisa Djordjevic, Zdravko Velimirovic and Dr Vladimir Petric. At the same time in the hall of Museum Cinema Theater we organized special exhibits. Jugoslovenska Kinoteka also presented special film programs in many cities of the Republic of Serbia.

8) The **Library of Jugoslovenska Kinoteka** is the largest specialized film library this country, with a collection of over 20,000 books on cinema from all parts of the world. The main problem is still the acquisition of new books, as our financial possibilities are very limited. But some foreign film archives presented to us a number of their editions.

9) In the year 2000 Jugoslovenska Kinoteka continued its **publishing activities**, mainly in cooperation with other publishing houses. In the year 2000 we published 4 books and 6 booklets focusing on retrospectives. One of those books is the *Dictionary of film pioneers in Yugoslav countries 1896-1945* by Dejan Kosanovic that was presented at the Silent Film Festival in Sacile in October 2000. As a specific edition Jugoslovenska Kinoteka publishes and distributes its Monthly Bulletin with the Museum programs and some articles connected with it.

10) The **international relations** of Jugoslovenska Kinoteka in 2000 were satisfactory, we were able to keep collegial contacts with many film archives from all parts of the world. We are glad that all the film archives that we are in contact understand our problems and are ready to meet our needs and to help us within their possibilities. In the March 2000 we were partners of La Biennale di Venezia on program "La meticcia di fuoco. Oltre il continente Balcani". Also we organized Festival of Yugoslav "black wave" films in Canada (Ottawa, Toronto, Montreal). On the other hand, as a consequence of

the shortage of funds, the delegation of Jugoslovenska Kinoteka was not able to attend the annual FIAF Congress in London and we are very sorry for this.

11) As we explained in the 2nd paragraph of this report, the **financial situation** of Jugoslovenska Kinoteka is very difficult. The main source of financing of Jugoslovenska Kinoteka – subvention of the Ministry of Culture of the Republic of Serbia – can not cover our needs and, really and proportionally, is smaller from year to year. Donations from other institutions and some individuals are in actual economic situation very small. Sponsors solve financial problems for some of our actions, but it is not a way of regular financing of such an important institution and Jugoslovenska Kinoteka was never before, in 50 years of existence, in such a bad situation. Political changes in October 2000 had no impact on the position and financial situation of Jugoslovenska Kinoteka and we are not expecting great changes in the near future.

12) Six years ago Jugoslovenska Kinoteka obtained from the City of Belgrade a historical building as **new premises**, very convenient for our needs. The very expensive adaptation of this building was started, but stopped because of the general economic situation and the shortage of financial means. The half-adapted building is now conserved, but for the moment we don't see the possibility of the continuation of works.

13) CONCLUSION: The year 2000 was very difficult for Jugoslovenska Kinoteka. But in spite of all problems that we have numbered here, we were able to fulfil our main task: to collect, preserve and safeguard Yugoslav national film heritage and the part of the international film heritage that we have in our collections.

Pacific Film Archive
2000 Activities Report

ACQUISITIONS

The Pacific Film Archive acquired 121 films and 491 videos in 2000. Especially notable were a new 35mm print of Alain Resnais' **Je t'aime, Je t'aime**; a new 16mm print of Robert Kramer and John Douglas' **Milestones**; and a 35mm print of **Jan Svankmajer: Alchemist of the Surreal**. Of great local interest was a donation of historical footage of Berkeley, including **Madame Tetrazzini at the Greek Theater**, 1911, and the **Berkeley Fire** of 1923. PFA was also pleased to acquire sixteen Hungarian feature films on 16mm, including Bela Tarr's **Almanac of Fall**, Andras Kovac's **Cold Days**, and Istvan Szabo's **Love Film.** Award winning filmmaker and cinematographer John Knoop donated originals and negatives for thirteen of his titles, including **Shadow Master**. The teaching and research collection was enriched by donations of Luis Bunuel's **Illusion Travels by Streetcar** and **The Great Madcap**; Aki Kaurismaki's **Ariel**; Douglas Sirk's **Written on the Wind**; Derek Jarman's **Caravaggio**.

PFA began a new initiative to involve members of the Board of Trustees and Friends of PFA Committee in annual fund-raising for film and video acquisitions. PFA has never had an acquisitions budget, relying instead on donations.

PRESERVATION

PFA completed the preservation of Gunvor Nelson's **Natural Features**. As a result of video preservation activities, PFA acquired master materials of thirty-four pioneering video works produced by the National Center for Experiments in Television (NCET, 1967-74). As part of its commitment to independent filmmakers, PFA continued working on the preservation of Wayne Wang's **Chan is Missing**, a National Film Registry title, and began preserving two films by Peter Gessner, two short films by Sidney Peterson, and a film by Chick Strand. PFA also entered into a joint project with the Centre Pompidou in Paris and Michael Friend to preserve Bruce Conner's **A Movie.**

CATALOGING - DOCUMENTATION - RESEARCH

The PFA was able to make significant progress in these areas during 2000, thanks to the generous financial support PFA received from private, state and federal granting agencies and foundations this year. 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. PFA now catalogs directly on the international bibliographic database OCLC, and its records are immediately available on the University of California at Berkeley's GLADIS online library catalog and the University of California's systemwide MELVYL catalog. Together, these databases hold millions of records describing the collections of thousands of institutions worldwide. Including PFA's records in these major catalogs makes information about PFA's film collection broadly and conveniently available, encouraging increased use of the collection for research and preservation activities, and providing other institutions with access to our records for shared cataloging. In

2000, 813 records were created or enhanced directly in OCLC and made immediately available online through OCLC, GLADIS and MELVYL, with copies also kept in PFA's in-house database. Brief inventory records, held in a local Filemaker Pro database, were created for 657 works. The film catalog and the book catalog are also available on-line at public terminals located in the PFA Library.

During 2000, the PFA Library acquired 273 books and screenplays, 479 periodical issues, 1,204 stills, and 116 posters. An additional 3,200 clippings files of reviews, press kits, interviews, and other documentation were compiled. 958 reference requests were answered by phone, mail or e-mail, and 541 researchers used the library in person. 298 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 59,000 digital page images of 34,441 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". New titles and document images are added daily. We are currently processing PFA's collection of oversized exhibitor manuals and press books; these rare documents will be a welcome addition to the database. "Cinefiles" 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. The PFA Filmnotes index is extremely useful for programming as well as for scholarship, since it includes print source information on many titles.

FILM AND VIDEO SCREENINGS

In 2000, PFA presented 476 public exhibition programs, consisting of 1035 film and video titles, with a total attendance of 44,979. This does not include the special monthly daytime programs for public school classes K-12 which screened another 24 programs and 73 film and video titles with a total attendance of 5700 children and teachers. There were 186 guest presenters, including film and video makers, archivists, authors, critics, historians and other film educators.

PFA Curators created original series (thematic, auteurist, national or acknowledging preservation), as the annual non-competitive Children's International Film Festival; Melodrama: East and West, a comparative study of melodrama in American and Asian cinema; China: 50 Years, a selection of Chinese feature films and documentaries to interpret our museum's Chinese photography exhibition; Kabuki Drama in Japanese Cinema; The Border: Which Side Are You On?, an examination of US and Mexican border issues; Kenji Fukasaku: Sympathy for the Underdog; Rehearsing Arab Identity; Videospace: National Center for Experimental Television 1967-75; neo-eiga: New Japanese Cinema; Experimental Animation; Size Matters: Feature Length Experimental Videos; a history of Paper Tiger Television with founding artist Dee Dee Halleck as artist in residence; the films and videos of David Larcher, also an artist in residence; Staring at the Sun: India/Diaspora; a celebration of the 200th anniversary of the Library of Congress, featuring restored and preserved films; and a tribute to George Eastman House film archive and preservation activities.

PFA also collaborated in the presentation of touring series including Astrid Lindgren Films for Children; The Stuff That Dreams Are Made Of: The Films of Marcello Mastroianni; Changing the Guard: New British Cinema; Hou Hsiao-hsien, Oskar Fischinger, Pietro Germi, Valerio Zurlini, Alain Resnais, Robert Kramer and Jean Eustache retrospectives; Divas: The Divine Women of Italian Silent Cinema; a tribute to the preservation work of Centre National de la Cinematographie; Science is Fiction: Jean Painleve and Company; and Dance on Camera Film Festival 2000.

PFA continued its ongoing collaboration with local and national film festivals including the San Francisco International Film Festival, the San Francisco Asian American Film Festival, the Women of Color Film Festival, the Madcat Women's International Film Festival, the Black Maria Film Festival (experimental), and the Margaret Mead Film and Video Festival (documentary).

In addition, PFA organized film screenings to support University film courses that were also open to the public. PFA curators continued to mentor high school and university student film and video makers in programming and curating; and to provide them opportunities for public screenings at PFA.

BUDGETARY MATTERS

The latest obstacle to our ongoing fund raising challenges (for annual operating and new building) was the announcement that our present building would now undergo partial retrofit for a period of about six months, beginning in April 2001. This would force temporary relocation of some offices and personnel, requiring greater expenditure in the form of renting off- site space. It will also limit access to museum, collections and offices during the construction period.

INTERNATIONAL RELATIONS

PFA has continued to have excellent working relations with fellow archives and colleagues worldwide, collaborating on programs and preservation projects, and PFA curators and library staff provide information for researchers and colleagues on a daily basis. PFA Librarian Nancy Goldman serves as Head of the FIAF Cataloguing and Documentation Commission. Video curator Steve Seid presented programs in Brazil; curator Kathy Geritz was Artistic Director of the Flaherty Film Festival.

SPECIAL EVENTS

The ongoing challenge of planning and fund raising for a new building has added considerable time and work to the already full schedules of curators and administrators. These difficulties do affect every aspect of work at PFA, and these new responsibilities will increase everyone's workload over the next few years, and possibly constrain many normal operations, public service and access.

Bundesarchiv-Filmarchiv
2000 Activities Report

1. Acquisitions

During the last year a total of 22.313 reels of feature films and documentaries were acquired .

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 in the field of preservation

2.837 reels of nitrate film have been transferred into safety stock.
On the other hand 651 reels of nitrate film were acquired.
The technical inspection of film material continued.
Nitrate film stock and safety materials have been checked with regard to the „vinegar syndrome", mould and decomposition. Technical reports are to be prepared.
The total film stock have been reduced by 53.974 reels (destroyed, replaced by safety stock or have been given back to the countries of origin) to an amount of 950.907 reels.

3. Cataloguing , documentation and research

772 researchers visitited the Bundesarchiv-Filmarchiv viewing 7.507 reels archival material and 567 cassettes (video) at our own facilities and 212 researchers used 6.200 documents related to film.
1.407 reels of film material and 749 cassettes (video) were loaned to 421users outside our premises.

4. Film showings , exhibitions and publications

film showings and exhibitions
During the "43.Internationales Leipziger Festival für Dokumentar- und Animationsfilm" (43nd International Documentary and Animation Festival Leipzig 2000) the Bundesarchiv-Filmarchiv organized and presented the retrospective "Wenn die Begegnung das Ereignis ist... Filme von Jürgen Böttcher"(When the meeting is the event... Films made by Jürgen Böttcher) as usual accompanied by a booklet with the same title.

Exhibitions were arranged in cooperation with the following institutions:

- Stiftung Deutsche Kinemathek, Berlin: permanent exhibition
-
- „Lebende Bilder – Zur Technikgeschichte des Films" (Living pictures – A technical history of film) (Technikmuseum Berlin)
-
- Preparations for the opening exhibition of Filmmuseum Berlin with Stiftung Deutsche Kinemathek

In addition the the Bundesarchiv-Filmarchiv presented:

- „Fräulein-Filme „ (German feature films about the so-called „Fräulein-Wunder") (various cinemas)

- „Fünf vor 12 - Fünfzig Jahre Deutscher Filmpreis" (5 to 12 – Fifty years of German Film Award) in co-operation with the BKM (Beauftragter der Bundesregierung für Angelegenheiten der Kultur und der Medien)

- Retrospective Heiner Carow in cooperation with DEFA-Stiftung and Filmkunsthaus Babylon
- Filmseries in cooperation with the Kulturamt Koblenz
- Premiere of the restored film „Der Mann im Sattel" in cooperation with Murnau-Stiftung at Filmkunsthaus Babylon

- Presentation of the CD-ROM „Die Deutschen Filme"(Top 100) in cooperation with the Kinematheksverbund

The BA-FA cooperated in a working group of „Cinematography of the Holocaust" and supported the 13th filmhistorical congress CineGraph in Hamburg.
Various film projections were made with the Goethe-Institute all over the world.
As one main TV project supported by the BA-FA should be named „Holokaust" by Guido Knoop, ZDF series.
(This can of course be only a selection of projects.)

publications
- „Mitteilungen aus dem Bundesarchiv" 1 – 2000, 8. Jahrgang (Filmarchive)

- "Wenn die Begegnung das Ereignis ist... Filme von Jürgen Böttcher"(When the meeting is the event... Films made by Jürgen Böttcher) a booklet on the occasion of the retrospective at Leipzig Film Festival

- DEFA 1953 – 1964 Produktionsgruppe Stacheltier (Filmography) in cooperation with the DEFA-Stiftung

- Exotic Europe – Reisen ins frühe Kino (Exotic Europe – Journeys into early cinema) in cooperation with the Fachhochschule für Technik und Wirtschaft, Berlin

5. Budgetary matters, relations with governmental authorities

The Bundesarchiv-Filmarchiv, being a department of Bundesarchiv, the German National Archive, is fully supplied by governmental fonds. Though it is not precisely possible to name an exact figure, the Bundesarchiv-Filmarchiv's total annual budget can be figured out between 11 and 12 million DM. Out of this approx. 1.5 million DM were spent for printing in commercial laboratories or for the raw stock supply of the Bundesarchiv-Filmarchiv's facilities.

6. International relations (FIAF and others)

Mr Karl Griep and Mr Harald Brandes participated in the 56th FIAF congress in London in June.
Mr Harald Brandes also took part in the FIAF TCC meeting held in Paris.
Dr Wolfgang Gogolin took part in the FOCAL France conference in Paris.
Ms Ana Draghici from Film Archive Romania spent two weeks at our premises Berlin-Wilhelmshagen, technical department, to study conservation methods and preservation activities.

7 Miscellanious

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

ACADEMY FILM ARCHIVE 2000 ANNUAL REPORT (FIAF)

Acquisitions

The Archive's acquisitions in 2000 included prints of all the 1999 Academy Award nominated and winning films. A collection of nitrate original and duplicate negatives, fine grain master positives, lavenders, and composite prints was received from the 20th Century Fox Film Corporation. The collection consists mainly of items produced between 1936 and 1946. The personal collection of special effects technician and pioneer Linwood Dunn containing several tests, process shots, and "show reels" Dunn assembled for presentations throughout his career was also acquired by the Archive this year. A collection centering on actress and comedienne Mae West including many of her feature films and short subjects along with home movie footage, newsreel clips, and footage taken of Ms. West attending public events and screenings including the Academy Awards was also donated. The iota Center, an organization dedicated to the work of avant-garde and experimental film-makers and animators, continues their ongoing relationship with the Archive and brought in collections from animator Hy Hirsch (scheduled for preservation in 2000 / 2001) and Ed Emschwiller as well as reference prints and videotapes from the Center's own collection. Several filmmakers including Anthony Harvey, Anthony Drazan, Vilmos Zsigmond, and John Landis placed prints of their films and items from their personal and home movie collections in the Archive.

Important acquisitions documenting the history of the film-making industry in Hollywood came from the International Cinematographers Guild which deposited their entire collection of video interviews with prominent cinematographers and Turner Classic Movies which donated approximately 20 interviews on videotape conducted with actors who have worked in the Hollywood studio system throughout the century.

Preservation

Preservation work on two Best Picture Academy Award winning films was completed in the year 2000. Work on *All the King's Men* (1949) was accomplished in collaboration with Sony Pictures Entertainment and the British Film Institute. The restoration of *All About Eve* (1950) was done in collaboration with 20th Century Fox and the Museum of Modern Art. The latest title to be restored from Satyajit Ray's filmography, *Seemabadha* (1970) was completed and work was begun on the next Ray film, *Abhijan* (1962). The Academy Film Archive's Ray project is an ongoing effort to preserve the entire life's work of Satyajit Ray. This project is done in co-operation with the Ray Society in Calcutta. Work on Best Picture nominees *The Lion in Winter* (1968) and *All That Jazz* (1979) was on going in 2000 along with preservation efforts for the Best Feature documentary Award winner *Hearts and Minds* (1974).

Cataloging

This year was spent researching and exploring new databases for the Archive's growing needs. A new database is expected to be installed in mid 2001 and will bring a dramatic change to the depth and breadth of the Archive's cataloging and documentation efforts.

Screenings

A new print made from restored Archival elements of *All the King's Men* was screened at the Academy's Samuel Goldwyn theater. New prints made from restored elements of *All About Eve* were distributed by Fox Searchlight Films to theaters in North America for the film's 50th Anniversary.

Changes in Archival Facilities and Staff

The Archive settled on a temporary location to create a climate-controlled safety film storage vault. Work began to outfit the existing facilities with temperature and humidity-controlled and shelving and the vault is expected to be ready to receive film in early 2001.

Michael Friend departed in August 2000 as the Archive's director. Michael Pogorzelski became the director of the Archive in October. A new Archivist position was created and filled in 2000 along with two new temporary positions and two new positions for student interns.

INFORME ANUAL FIAF 2000

1- Adquisiciones

Durante el año 2000 se adelantó la labor de localización, inventario y clasificación de archivos. En total *fueron recibidos en calidad de depósito y donación seis mil cuatrocientos noventa y dos (6.492) unidades de cine y video* que a la fecha han sido revisados, inventariados y codificados. Los datos obtenidos de estos procesos permitieron el almacenamiento de estas unidades haciendo posible su ubicación y el control permanente de su estado y de las condiciones de conservación. Entre las adquisiciones se destacan:

- Un segmento de la amplia producción del canal Caracol Televisión
- Archivo del director de cine Felipe Aljure
- Archivo del director de cine y sonidista Heriberto García
- Archivo del director de cine Jaime Osorio
- Una parte del legado de Ivo Romani (fallecido en 1988) encontrado en Medellín
- El valioso archivo del Noticiero Novedades (1958-1972)
- El archivo de cine colombiano de la Cinemateca Distrital
- Una parte del archivo audiovisual de la Dirección de Comunicaciones del Ministerio de Cultura.
- Selección de 23 películas colombianas

Es necesario resaltar el crecimiento que en los últimos dos años ha tenido el archivo cinematográfico y de video de la Fundación, siendo, por la cantidad de unidades que posee y la calidad de la información contenida de estos documentos, el más importante en el país. Particularmente en el año 2000 el incremento de unidades ubicadas rebasó las expectativas que en este sentido se tenían y fue necesario adecuar nuevas bodegas para el almacenamiento de los mismos.

2- Adelantos y problemas en el campo de la preservación

Se completó el proceso de restauración y preservación del largometraje silente *Alma provinciana* (1926), de acuerdo con el compromiso adquirido con el Ministerio de Cultura. Como resultado de este proceso se obtuvieron copias de trabajo y exhibición en formatos de cine y video con el fin de facilitar la divulgación

De acuerdo con las prioridades técnicas, algunos títulos fueron restaurados con el fin de conformar matrices que permitan proyectar su preservación mediante duplicación. Entre ellos los largometrajes *Confesión a Laura* (1991); *La gente de la universal* (1993); *La vendedora de rosas* (1998).

Actualmente se encuentra en su fase final el proyecto para el diseño arquitectónico de un sistema modular para el almacenamiento de material audiovisual que permitirá contar, si se obtiene la financiación, con un centro de preservación audiovisual, que incluye un laboratorio, acorde a las necesidades del país y de la región latinoamericana y teniendo en cuenta los estándares internacionales en la materia.

También se están elaborando las fichas EBI necesarias para incluir varios proyectos de la Fundación en el Banco de Proyectos del Departamento Nacional de Planeación. Conjuntamente con el Archivo General de la Nación se adelanta el proyecto de reglamentación de la ley general de archivos para proponerlo a las instancias respectivas, tarea en la cual la Fundación participa activamente en representación de los archivos audiovisuales del país.

3- Catalogación, documentación e investigación

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4- Exhibición y publicaciones

Durante este año fueron exhibidos 120 títulos dentro de la programación de cine en instituciones como el Museo de Arte Moderno de Bogotá, Cinemateca Distrital de Bogotá, Cinemateca del Caribe (Barranquilla), Gobernación del Magdalena, Instituto Distrital de Cultura de Cartagena, Cámara de Comercio de Pereira y gran cantidad de cine clubes.

También se han realizado proyecciones en la sala de cine y video de la Fundación dirigidas a grupos de estudiantes de gran cantidad de colegios y de universidades como Jorge Tadeo Lozano, Unitec, Universidad Nacional, Universidad de los Andes y Pontificia Universidad Javeriana, además de las numerosas proyecciones para el Ministerio de Cultura en desarrollo del proyecto "Videoteca del cine colombiano".

Aunque la entrada fue libre, los beneficios intangibles en términos de imagen y conocimiento de nuestra actividad por parte de la comunidad son positivos. En todos los eventos públicos y privados en los que tuvo presencia la Fundación se hizo énfasis en el apoyo que del Ministerio de Cultura recibe la Fundación a través del Programa de Concertación.

5- Presupuesto y relaciones con entidades gubernamentales

Durante la vigencia de 1999 fueron ejecutados un total de $300.000.000 (US$ 140.000). La mayor parte de los ingresos se obtuvieron de contratos de prestación de servicios para la administración y custodia de colecciones y del programa de concertación establecido con el Ministerio de Cultura.

6- Relaciones internacionales

Además del poyo a eventos internacionales y a investigadores audiovisuales del país y el extranjero, la Fundación estuvo presente en el *56º. Congreso Internacional de la Federación Internacional de Archivos Fílmicos, FIAF*, realizado en Londres en el mes de junio pasado.

Entre los resultados obtenidos con esta participación están: la reducción para la Fundación de la cuota anual de FIAF en un 40%, presentación de proyecto para preservación de materiales en nitrato referentes al 9 de abril de 1948 y establecimientos de contactos que permitirán la búsqueda de recursos internacionales, entre otros. Se ha prestado apoyo a través de la duplicación de textos y manuales tendiente a formalizar e igualar los procesos de catalogación con la Cinemateca Nacional del Ecuador.

7- Eventos especiales

Del 4 al 6 de octubre pasado se llevó a cabo en la Cinemateca Distrital de Bogotá, el I Encuentro de Directores de Cinematecas de América Latina y España, en el cual la Fundación participó activamente. Fueron estrenados con éxito los fragmentos de las películas silentes *Manizales City (1925)*, *Madre* (1923) y *Aura o las violetas* (1925), en una proyección resaltada por diferentes medios de comunicación que contó con nutrida asistencia.

Igualmente, la Fundación prestó apoyo para la realización de eventos nacionales e internacionales de carácter no comercial, entre los que se destacan:

- *Primer festival de cine en Bucaramanga* organizado con el auspicio de la Universidad Industrial de Santander
- *V Salón Internacional de Autor Audiovisual* organizado por la Cinemateca del Caribe (Barranquilla)
- Ministerio de Relaciones Exteriores. *Homenaje a Gabriel García Márquez en Buenos Aires*
- Lanzamiento del *Consejo Departamental de Cinematografía de Caldas*
- Sección Latinoamericana del *Festival La Cita en Biarritz* (Francia)
- Maestros de la animación en el *Festival de Cine de Alcalá de Henares*
- *Festival de Cine de Viña del Mar* (Chile)
- El melodrama latinoamericano. *Cinemateca Francesa* (París)
- *Festival de Cine y Video de Buenos Aires* (Argentina)
- Muestras oficiales y pantallas callejeras del *XVII Festival Internacional de Cine de Bogotá*
- Apoyo logístico al *VI Festival de Cine Europeo en Colombia EUROCINE 2000*
- Tambien se encuentra comprometida en el apoyo al *I Festival de Cine de Santafe de Antioquia* y a la *III Muestra de Video Joven* que realiza la Universidad del Atlántico

Rapport d'Activités 2000 du service des Archives du Film et du dépôt légal
Direction des Actions Patrimoniales
CENTRE NATIONAL DE LA CINEMATOGRAPHIE

L'année a commencé avec le **Joint Technical Symposium « Image and sound archiving and access : the challenges of the 3rd Millenium »** (Symposium technique mixte : « Archiver et communiquer l'image et le son : les enjeux du 3ème millénaire) qui s'est tenu à Paris sous la responsabilité du CNC/SAFDL. Ce symposium a accueilli plus de 330 participants de 40 pays. Les Actes (livre et CD-ROM) ont été édités en juin, en anglais et en français. Ils sont accessibles au SAFDL. Le JTS a été une expérience passionnante qui a nécessité presque 1 an de préparation et dont les échos ont été très positifs.

De nombreux changements ont pris place cette année dans notre Direction suite au départ de Marc Nicolas et de Jean-Baptiste Dièras. Le **nouveau Directeur des Actions patrimoniales, Boris Todorovitch,** a pris ses fonctions à Bois d'Arcy, en janvier 2001.

1 . Acquisitions de l'année

Le dépôt légal des films, rattaché au CNC depuis 5 ans (auparavant il était géré par la Bibliothèque nationale), a accompli un remarquable travail de collecte pour les films sortis dans l'année, avec 90% des films de longs métrages sortis en 2000 déposés. Les relations avec les différentes sociétés de production et de distribution sont de plus en plus cordiales et efficaces, grâce aux contacts établis par le dépôt légal.

- **1902 nouveaux titres (dont 891 titres au compte du dépôt légal)** ont rejoint les collections :
- soit **1197 films de fiction et 705 films documentaires.**
  - 698 longs métrages (422 au compte du dépôt légal de films français et étrangers)
  - 1204 courts et documentaires (469 au compte du dépôt légal, courts, publicitaires et films institutionnels)

Des dépôts volontaires en provenance des archives de la Suède, de Rome et de l'Autriche (films Pathé) ont permis de compléter nos collections et donneront lieu à des échanges. Les autres principaux dépôts reçus sont essentiellement des documentaires en provenance de sociétés ou d'organismes qui se sont reconvertis à la vidéo numérique.

2 . Conservation, restauration et autres travaux sur les collections

Christian Comte, auparavant directeur technique des laboratoires Neyrac a rejoint en septembre les Archives à la tête du département Laboratoire/Restauration.

Suite aux problèmes rencontrés sur les nouveaux marchés publics, nos travaux extérieurs ont été retardés occasionnant ainsi une baisse de la production d'environ 100.000 mètres :

- **272.816 mètres de films nitrate d'origine** ont été transférés pour une production globale de **900.858 mètres**
- **424 films sauvegardés et restaurés dans l'année 2000.**

Parmi les principaux films restaurés de l'année, on peut citer :

- Les 2 films documentaires de Yannick Bellon « Goémons » et « Colette »
- 10 films latinos, tous programmés au Festival de Biarritz
- De nombreux films coloniaux en vue du Congrès FIAF 2001 à Rabat
- Les films américains muets perdus aux Etats-Unis dont « Joan of Arc » de Cecil B. de Mille (1916), « Revenge » de Edwin Carewe (1929), « The Spoilers » de Lambert Hillyer (1923), « Thundering Thompson » de B. F. Wilson (1929), « Without Benefit of clergy » de James Young (1921)
- « Le Blues entre les dents » de Robert Manthoulis (1973 (version anglaise originale)
- « Le Chanteur inconnu » d'André Cayatte (1947)
- « Le Chemin de Rio » de Robert Siodmak (1936)
- « Parisette » de Louis Feuillade (1922) serial Gaumont présenté à Sacile
- Les courts métrages de Larry Semon pour la rétrospective Cinémathèque française
- « Crazéologie » de Louis Malle 1951, son premier film d'étude à l'IDHEC
- « Trust » de Louis Feuillade
- « Le vrai bonheur » d 'Henri Fescourt (1914) prod/Gaumont
- « Roaming the Emerald Isle with Will Rogers » (1926)

3. Catalogage, documentation, recherche

Suite au cahier des charges, établi en 1999, concernant une base de données pour le catalogage des films, une étude a été commanditée fin décembre 2000 à un cabinet de conseil pour la mise en place d'une plate-forme informatique qui intégrera toutes les applications informatiques existantes : la future base de données documentaire et des applications Internet et Intranet.

Dans l'attente de ces arbitrages et du démarrage des applications prévues pour début 2002, les fiches de catalogage seront rédigées selon l'application XML, de manière à en faciliter le transfert dans la future base.

600 films ont été catalogués et l'inventaire accéléré des longs métrages de fiction français post nitrate devrait être terminé fin 2001.
500 dossiers d'analyse ont été rédigés pour les films à restaurer et avant travaux de laboratoire.

L'inventaire du dépôt **des films de l'IDHEC** a révélé quelques heureuses surprises dont les tous premiers films de réalisateurs connus, tels que : J.J. Annaud, Costa-Gavras, Claire Denis, Robert Enrico, Rui Guerra, Johan van der Keuken, Pierre-William Glenn, etc.
Le département du Catalogage-Analyse s'attache aussi à identifier avec précision des films étrangers rares tels que des films américains des premiers temps, dont certains seront restaurés si nos collègues de l'AFI nous confirment qu'ils sont uniques et dans le domaine public, comme pour les films américains mentionnés ci-dessus.

La section « Documentation/Bibliothèque » entreprend toutes les recherches philologiques liées aux importants projets de restauration ou de présentation des films. Elle aide aussi à la constitution de dossiers servant à différentes publications comme : La recherche sur les films nitrate pour la FIAF et actualise la filmographie sur la conservation et la restauration des films.

4 . Projections, publications, consultations

Les demandes de prêts et de consultations augmentent d'années en années
310 demandes de prêts ont été traitées correspondant à **1115 films**
186 consultations pour 1075 films visionnés

Les principales manifestations auxquelles nous avons participé sont :

- Forum des Images (« l'animation française »)
- Rétrospective Christian-Jaque en régions
- CRAC de Valence (« la 1ère guerre mondiale »)
- MOMA, New York – « carte blanche au SAFDL »
- Cinémathèque Ontario/San Francisco MOMA, suite du programme de MOMA New York
- Cinémathèque française – « Cinéma Expérimental », « Burlesques américains », « Persistance des Images »
- Filmoteca Espanola – « La mode et le cinéma »
- Festival de Biarritz – « Les Mélos latinos », redécouverte des films perdus et spécialement restaurés par le SAFDL
- Cinémathèque Québécoise – 1 programme de films Lumière, 1 programme d'Avant-garde française, 7 longs métrages, 1 programme d'Animation, 1 programme de Fragments et bouts d'essais.
- Strasbourg « Quelque part quelqu'un »
- Festival de Sarlat – rares court métrages de fiction
- Gosfilmofond of Russia – coprogramme de longs métrages avec la Cinémathèque française.
- Cinémathèques de Rio et Sao Paulo, programme de films primitifs en couleur
- 80ème anniversaire du Parti Communiste Français – grande rétrospective des films restaurés
- Cinémathèque de Grenoble – « Les courts » et « Les films de montagne »
- Cinémathèque du Portugal – « Carte blanche au SAFDL »

Plusieurs dossiers ont été rédigés/ou édités grâce au SAFDL : l'Avant-Scène du Cinéma N° 484 « Quelque part quelqu'un » un film de Yannick Bellon – Cinémaction N° 97 « Les archives du cinéma et de la télévision » (article sur le SAFDL) - Cahiers de la Cinémathèque N° 72 (Institut Jean Vigo) « Le cinéma ouvrier » (article sur les films du Parti Communiste Français) - Centre Georges Pompidou 2000 « Typiquement British » (article sur la collection Will Day).

5 . Administration et sécurité

La rédaction des 4 nouveaux **marchés** pour les travaux de restauration des films a demandé une attention toute particulière réunissant toutes les compétences du service. Cette rédaction a également pris en compte les évolutions techniques de la restauration avec le numérique et le transfert des films déjà restaurés sur vidéo afin d'en faciliter l'accès pour la consultation individuelle.

6 agents ont quitté le service et ont été remplacés par 6 nouveaux recrutements.

Les différents travaux de construction et de modernisation des bâtiments, programmés depuis 5 ans, ont été officiellement approuvés par le service du Ministère qui gère ce dossier. Ils devraient commencer en 2001 pour se terminer en 2003 et comprennent : le remplacement des systèmes d'humidité et de température des cellules nitrate, la construction d'un nouveau bâtiment de stockage pour les films de sécurité et l'aménagement

de tous autres bâtiments de films acétate afin de réduire la température à 6 (± 2°) , et l'humidité à 35 (±5 %).

Les questions de sécurité du site de Bois d'Arcy ont été complémentairement mises à plat, revues, réexpliquées et un nouveau dossier édité incluant les différentes procédures et mesures à prendre en cas d'urgence.

6 . Relations internationales

Au delà des points déjà traités, on peut signaler les visites professionnelles de nombreux collègues :

- Une collègue de l'archive nationale du cinéma et de la photographie de Géorgie (Programme « Courants Est » du département des Affaires Etrangères du Ministère de la Culture)
- Les 30 étudiants du programme européen de formation d'Archimédia
- Accueil de notre collègue Australien, Ken Rowland durant 3 semaines à Bois d 'Arcy et à Paris et organisation de ses visites officielles dans différentes institutions parisiennes.
- Visite de Caroline Ellis, Head of Collections BFI
- Visite de 8 collègues du BFI/NFTVA
- Participation de plusieurs collègues européens et Ken Rowland à un Séminaire des utilisateurs de tireuses Debrie (2 jours d'accueil en coopération avec Debrie/CTM)
- Participation à la réunion Gamma à Bologne : « Syndrome du vinaigre »
- Participation au Congrès de la FIAF à Londres et intervention de Michelle Aubert
- Visite d'un collègue Taiwanais,
- Un réalisateur et un producteur Japonais
- Visite du Président des Studios Misr au Caire, Mr Hassad El Naby
- Visite de deux collègues des archives nationales de Moscou, la directrice et son assistante, Mesdames L. Zapriagaieva et Kolomtorova

7 Projets spéciaux

Le projet de développement du « **51, rue de Bercy** » (ancien projet « Maison du Cinéma ») a été définitivement engagé en cette fin d'année 2000. Le SAFDL participe activement à toutes les réunions des groupes de travail mis en place, jusqu'à l'ouverture. Des espaces spécifiques réservés aux activités du SAFDL à Bercy ont été alloués pour la consultation des films et de la vidéo (au niveau –), et pour un centre d'Accueil (au niveau +1). Le reste de ce bâtiment de l'architecte Frank Gehry, situé en face de la Bibliothèque de France, dans un parc arboré, sera occupé par la Cinémathèque française et la BIFI.

Michelle Aubert
Conservateur et chef de service

RAPPORT ANNUEL DE L'ACTIVITE DE L'INSTITUT

L'an 2000, au cours duquel Bologne fut une des capitales européennes de la culture, a représenté un moment de transition extrêmement important pour notre Cinémathèque. Son nouveau siège, inauguré le 1er juillet, permet d'offrir de nouveaux services de qualité: un espace d'exposition et une nouvelle salle de cinéma de 65 places pour les conférences et l'activité didactique en direction des écoles, ainsi que des bureaux plus fonctionnels et accueillants. L'année s'est par ailleurs terminée avec le départ à la retraite de Vittorio Boarini, le directeur-fondateur de la Cinémathèque, auquel a succédé Gian Luca Farinelli. Les activités se sont multipliées et diversifiées dans les domaines suivants:

1 - CONSERVATION

L'an 2000 a amplifié les résultats obtenus au cours des années précédentes, particulièrement en ce qui concerne les projets réalisés en collaboration avec les archives (européennes principalement) et les laboratoires specialisés dans la restauration (Groupe Gamma). Le projet **Film Archives On Line (FAOL)** a édité un CDRom du parcours de formation élaboré en langue anglaise. Les travaux de traduction dans d'autres langues se termineront vers la fin de l'an 2001. Le **Groupe Gamma** a été chargé de poursuivre les recherches sur le "Syndrome du Vinaigre", qui fut l'objet d'une publication et d'un séminaire professionel dans le cadre des activités de Archimedia au début du mois de juillet.

Grâce à la qualité du travail du laboratoire **L'Immagine Ritrovata**, nous avons pû affronter des restaurations particulièrement complexes. De nombreux ayant-droits et archives ont utilisé pour leurs restaurations les services de L'Immagine Ritrovata: la Cinémathèque Royale, la Cinémathèque française, la Cinemateca Portuguesa, la Filmoteca Española, la Murnau Stiftung, ...

Notre Cineteca a poursuivi son travail de restauration dans les principales directions suivantes:
Les classiques: la Cineteca a entrepris, avec l'accord de la famille, de restaurer l'oeuvre intégrale de Charles Chaplin. Après le premier succès obtenu par *The Kid*, la restauration de *Modern Times* (en collaboration avec Roy Export Company) a été présentée en première mondiale dans le prestigieux opéra de Bologne avec la partition originale reconstruite et dirigée par Timothy Brock.
La deuxième opération plus importante fut la restauration de *Four Sons* de John Ford. Sa réussite fut possible grâce à une étroite collaboration internationale avec l'Academy Film Archive, la Cinemateca Portuguesa et la Twenty Century Fox. Pour la première représentation sur la Piazza Maggiore, Antonio Coppola a écrit et dirigé une partition flambant neuve de grand impact émotif.
Signalons encore *Madame Dubarry* de Lubitsch, restauré avec l'aide de la Cinémathèque Suisse.

Le cinéma muet italien: le film *Resto Umano* (1913) a été restauré à partir d'un positif préservé par la Cinémathèque française, dont les intertitres ont été reconstruits grâce au fonds de scénarios originals préservés par la Bibliothèque Nationale de France.
Nous rappelons également l'intervention sur la collection *Film d'Arte Italiana*, dont la restauration a déjà été lancée depuis plusieurs années. Nous avons dédié une attention particulière à la restauration d'images tournées durant le premier conflit mondial. Certaines découvertes ont permis d'enrichir un des fonds les plus originaux et spécifiques de la Cineteca, celui dédié à la Grande Guerre et plus en général aux images d'Italie avant l'avènement de Luce.
De cette période, nous signalons la restauration du film *Kalida'a, la storia di una mummia* (1917), restauré en couleur à l'aide de la "méthode Desmet" à partir d'une copie positive d'époque préservée par la Cinemateca Brasileira. Une reconstrution en couleur a été effectuée également pour le film *Attila* de Febo Mari (1918), en collaboration avec Filmarchiv Austria.

Le cinéma italien sonore: *Hanno rubato un tram*, tourné à Bologne en 1954, interpreté et réalisé par Aldo Fabrizi a été présenté sur la Piazza Maggiore. Un petit film oublié qui a permis néanmoins de faire revivre "en direct" au public de notre festival l'atmosphère de Bologne 45 ans plus tôt.

La censure: *à* côté de ces interventions traditionelles, nous souhaitons signaler une nouvelle ligne de travail relative à la censure. A ce thème qui hante toute l'histoire du cinéma italien, nous avons consacré une intervention de restauration pour dupliquer des scènes de différents films, qui permettent de caractériser les diverses typologies de censure.

2 - CATALOGATION, DOCUMENTATION, RECHERCHE, ACQUISITIONS

La totalité de la collection-film se trouve depuis 1993 sur base informatisée. Un des résultats obtenus au cours de l'an 2000 est la mise au point d'une nouvelle fiche informatisée pour la catalogation des films, spécialement conçue selon l'exigeance de description minutieuse des matériaux les plus différents (fragments, coupures de censure, trailers, ecc.) et en fonction des indications de la FIAF. Sur notre site internet est actuellement disponible la liste de nos films restaurés, ainsi que des informations ajournées sur notre activité en général.
Bologne a maintenu le siège d'un des projets promus par l'Ace: **la recherche des films perdus**, confiée à Gian Luca Farinelli.
En 2000 s'est poursuivi le projet européen **Film Archives On Line**, cofinancé par Leonardo et par le Groupe Gamma, pour la formation on line de restaurateurs cinématographiques.
La Cineteca a en outre participé au projet **Archimedia** promu par la Cinémathèque Royale de Belgique et cofinancé par l'Union Européenne à travers Media II.
Nous avons complété l'acquisition d'un des plus importants fonds de fragments censurés, particulièrement utiles à la recherche que la Cineteca est en train de développer.

3 - PROGRAMMATION, EXPOSITION

La programmation de l'édition 2000 du festival ***Il Cinema Ritrovato*** a été conçue comme d'habitude avec le Nederlands Filmmuseum et s'est articulée autour de différentes sections:
Retrouvés et restaurés - 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. Citons par exemple un Lubitsch antimilitariste (*Die Bergkatze*), les programmes raffinés dédiés au cinéma colonial provenants du Nederlands Filmmuseum, un des meilleurs John Ford (*Four Sons*), six courts métrages inédits de Welles reconstruits par le Muenchner Filmmuseum, *Modern Times* présenté au Teatro Comunale di Bologna, ...
Girls, Ladies, Stars: les actrices américaines des années Vingt est un programme qui a poursuivi notre longue recherche sur les origines du divisme (commencée il y a 5 ans déjà avec Greta Garbo). Une sélection qui a reparcouru les filmographies des 9 stars suivantes: Vilma Banky, Clara Bow, Joan Crawford, Marion Davies, Pauline Frederick, Lilian Gish, Pola Negri, Gloria Swanson et Florence Vidor.
Programme Pictures: B-movies des années Vingt est une sélection de 8 films complètement inconnus que l'inépuisable archive belge a réussi à restaurer avec l'aide de Kevin Brownlow.
Le programme intitulé *40 ans de Cinéma Libre* a rendu hommage à deux auteurs *différents* (Jürgen Böttcher et Peter Kubelka) et proposé une sélection de l'avant-guarde italienne des années 60 et 70.
Durant le festival, s'est déroulé également le séminaire professionel promu par Archimedia dédié à l'étude du *Syndrome du Vinaigre*. La Cineteca a collaboré à la réalisation du spectacle *Bologna Towers 2000*, fruit de l'imagination de Peter Greenaway.
Vu que notre festival a reçu le soutient du programme Media, nous avons organisé un réseau de cinémathèques européennes pour présenter des programmes liés à notre recherche. La Cinémathèque de Toulouse a ainsi proposé une rétrospective Valentino, *Vampyr* a été projeté dans cinq villes dans sa version restaurée et deux hommages directement dédiés à notre festival ont eu lieu à Helsinki et à Berlin.

Stars au féminin: durant l'été, la Cineteca a présenté chaque soir un grand film dans le cadre prestigieux de la Cour de l'Hôtel de ville. Le programme a été conçu par Gian Luca Farinelli et Jean-Loup Passek, responsable de la section cinéma du Centre Pompidou. La manifestation s'est déroulée à Paris de février à juin. Une façon de retrouver les films aimés de Silvana Mangano, Ingrid Bergman, Jeanne Moreau, Catherine Deneuve, Jean Seberg, Sophia Loren, Kim Novak, Brigitte Bardot et bien d'autres. Deux stars françaises nous ont fait l'honneur d'une visite à cette occasion: Anna Karina et Micheline Presle.

Le cinéma européen et la mémoire du XXème siècle: pour offrir un regard sur l'histoire spécifique de 3 autres capitales européennes de la culture de l'an 2000 (en collaboration donc avec Narodni Filmovy Archiv à Prague, Suomen Elokuva-Arkisto en Finlande et Cinémathèque Royale de Belgique), nous avons organisé un ample programme sur les moments fontamentaux de l'histoire du siècle à travers les chefs-d'oeuvre du cinéma.

La Cineteca a organisé la troisième édition du ***Festival des Ecoles Européennes de Cinéma***. Cette manifestation, unique en Italie, a proposé une confrontation de la production de 29 écoles de cinéma. Chaque école a présenté une sélection (de maximum 60 minutes) des meilleurs films réalisés au cours de l'année académique précédente. Le Festival a invité deux étudiants et un enseignant de chaque école. Nous avons rendu un hommage particulier à l'école polonaise de Lodz. La section la plus spectaculaire du festival fut constituée par les rencontres avec de grands cinéastes. Nous avons eu le plaisir de recueillir les témoignages de Peter Greenaway, Veit Helmer, Abbas Kiarostami, Olivier Assayas et Paul Schrader. Deux sections italiennes 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 italiennes de la saison précédente. Ce nouveau festival a rencontré un grand intérêt de la part du public (surtout celui estudiantin) et est destiné à croître dans les prochaines années.

La rétrospective de 24 films de **Kenji Mizoguchi** organisée par nos soins, en collaboration avec la Japan Foundation et le Kawakita Memorial, a été présentée dans 17 cinémathèques européennes tout au long de l'année.

La programmation du **Cinéma Lumière** (1.080 projections qui ont vu la participation de 108.243 spectateurs) s'est développée principalement autour des thèmes suivants:
Rétrospectives et hommages: Takeshi Kitano, Tim Burton, Kenji Mizoguchi, David Lynch, Jim Jarmush, Klaus Kinski, Joris Ivens, Jean Epstein, Sven Nykvist, John Cassavetes, Tod Browning, Louis Malle, Michelangelo Antonioni, Oscar Wilde, Robert Altman, Paul Schrader, ...
Cycles consacrés à des cinématographies émergentes et programmes thématiques: Le Sud du cinéma avec un hommage à Acid, Cinéma danois des années 90, Future Film Festival (2ème édition), Suoni dal mondo, A la mémoire d'Henri Storck, Séminaire de scénario de Barry Gifford, Cinéma russe de la période du dégel, ...

Rencontres avec Nancy Bernstein, Jesse Schell, Jack Cardiff, Lars von Triers (videoconférence), Jesper Jargil, Gianni Zanasi, Marceline Loridan, Ingrid Thulin, Stefano Incerti, Giacomo Campiotti, Egidio Eronico, Bill Moritz, Jürgen Böttcher, Peter Kubelka, Oresto Lionello, Ugo Nespolo, Massimo Bacigalupo, Bertrand Tavernier, Enrico Ghezzi, Micheline Presle, Anna Karina, Piera Detassis, Carlo Lizzani, Frédéric Fonteyne, Alessandro Piva, Gianni Scalia, Edoardo Winspeare, David Ellwood, Gianluca Maria Tavarelli, Adriano Aprà, Gian Piero Brunetta, Henri-François Imbert, Arnaud Dommerc, Gabriele Salvatores, Veit Helmer, Peter Greenaway, Abbas Kiarostami, Olivier Assayas et Paul Schrader.

4 - PUBLICATIONS

Huit numéros de la revue **Cineteca** envoyés à domicile à plus de 11.000 abonnés de notre cinéma. Le numéro 13 de la revue **Cinegrafie** a été consacré principalement à l'étude du phénomène des stars féminines dans le cinéma américain des années 20.

Les publications liées aux manifestations: *Stars au féminin* en collaboration avec le Centre Pompidou (publié également en français); *Il cinema secondo Sonego*, conversation avec un des principaux scénaristes italiens et *Le syndrome du Vinaigre / Vinegar Syndrome*.

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

Quatre cahiers du Lumière: *Bellezza e Crudeltà: il cinema di Kenji Mizoguchi; America oggi: il cinema di Robert Altman; Paul Schrader: le inquietudine dell'ambiguità* et *Il sud del Cinema (4ème édition).*

Le site Internet www.cinetecadibologna.it a également connu un grand développement.

5 - ADMINISTRATION ET BUDGET

En l'an 2000, 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 soutienent 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.*

FIAF ANNUAL REPORT 2000

Name of the organisation: SLOVAK FILM INSTITUTE

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Tel: +421 7 52 92 17 89, Fax: +421 7 52 96 34 61
e-mail: sfu@sfu.sk, **www.sfu.sk**

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From the point of view of the development of the institution and of all spheres of its activities, the year 2000 was quite exceptional. Slovak Film Institute (SFI) as a basis of Slovak cinematography, culture in general, as well as society, found itself in state of direct danger between 1998 and 1999. It was necessary to find a solution for problems immediately to preserve the importance of existence of the Institute.

The general manager of SFI since November, 1998 is Peter Dubecký. After approving of change of statute of the institution in 1999 new regulations and organisation structure were published and are in force since 2000.

The most important department of Slovak Film Institute is national Film Archive, in which negatives and combined copies of Slovak films produced in Slovakia since 1898, are preserved (National Film Heritage). SFI has copyright for the films produced before 1991. Since 2000, also new library rules are in force .

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1) Acquisition of the year

One of the most marked activity of the Film Archive (FA), last year, was production of ten combined copies of Slovak feature films from the nineties, which were not the part of Slovak Film Institute funds before (*Try to embrace Me, A Secret of Alchemist Storitz, It's better to be Rich and Healthy than Poor and Sick, A Passionate Kiss, Garden, Hazard, Paper heads, The blue of Heaven, Orbis Pictus, All I Like*). It, of course, is one of the basic efforts of Film Archive that is of a great importance because the dominant orientation of FA is acquisition and preservation of national

cultural heritage and primarily of those films which were produced in Slovak region. In realisation of this project, National Film Heritage funds were enriched.

Since 2000, based on contracts with private production companies, negatives of Slovak films have found their way to Film Archive of SFI, as well as new titles (*Landscape, Hana and her Brothers*)

New acquisition in 2000:

-10 feature films (Slovak, combined copies)

-50 feature films (foreign, combined copies)

Videotheque:

By the end of 2000, the Slovak Film Institute Videotheque archived 5.739 video cassettes, 707 Slovak titles included. There has also been 843 cassettes acquired, 25 Slovak, 542 from TV stations, 276 original cassettes – 216 free copies from videodistribution companies. Slovak films that are property of SFI were loaned for various film events at home and abroad (festivals, showings, etc.) Staff of FA initiated a co-operation with Slovak antipirat union and Film Journalists Club at Slovak Journalists Syndicate.

New acquisition:

-843 VHS tapes (25 Slovak included)

2) Progress and problems in the field of preservation

In the Film Archive of Slovak Film Institute principle changes has been made recently. The space, where the negatives of the original Slovak feature films (National Film Heritage) are stored, has been equipped by new archive depot boxes and new air-conditioning. The most valuable materials in our collection are preserved under conditions of high European standard.
In 2000 we started with a systematic repacking of films from paper packages into plastic.

3) Cataloguing, documentation and research

Services provided by Film Archive in 2000

Loans:

-68 Slovak full-length feature films

-235 Slovak short films (documentaries, cartoons and report films)

-489 international full-length feature films. The films were loaned to film clubs predominantly as well as to Universities providing courses of cinematography, and to cultural institutions

-49 hours of professional editing sessions and film screenings took place in FA especially for organisations purchasing right to use parts of Slovak report films and documentaries (STV, Museum of Holocaust, Solidarity Foundation and several private production studios)
-176 hours of professional research for TV and production companies

Documentation and library services

In specialized library of filmological literature, the only in Slovakia, have been 535 readers registered by now. 142 registered last year. Number of borrowed issues was 23.050 in 2000 (8.298 absent, 14.752 presence). New Slovak, as well as international publications are constantly aquired (255 books in 2000). Eight Slovak (Hospodárske noviny, Národná obroda, Nový □as, Práca, Pravda, Slovenská republika, Sme, Ve□erník) and two Czech dailies (Mladá fronta Dnes, Lidové noviny) are archived daily as well as 25 titles of predominantly international magazines. At the beginning of the year 2000 an extensive revision of library funds was done.

Department of documentation acquired and processed 550 stills and film stills, 135 posters, 180 distribution and production letters of foreign films distributed in Slovak Republic, cca 40 catalogues and bulletins from film festivals and showings, cca 160 cards from the monthly "Filmový p□ehled". Approximately 5.2000 press cuttings from film events in Slovakia and abroad from daily press and magazines (national and foreign) registered in SFI library, have been processed. We have started graphical corrections of bibliography of articles on film from 1993,1994 and 1995. In June, 2000, Slovak and Czech national bibliography CD-ROM was purchased and it serves to update and supplement the information about articles on film in Slovak and Czech press. Archive loaned cca 713 stills and 10 posters.

There has been gradual revision of press cuttings and records about Slovak film personalities, full-length feature films, of Slovak documentaries and cartoons, TV films and materials from film festivals, being in process. Documentation and production of new portraits of Slovak filmmakers continued in 2000. Film Archive has provided and managed two large funds – literary remains of film historian P. Mihálik and archive of Film and Theatre magazine.

4) Film showings, exhibitions and publications (a short summary)

SFI shows in and manages two screening rooms (130 seats each) in a complex of movie clubs in Charlie's movie theatre. Predominantly projections of archive collections of SFI are put on here. Last year, 710 film projections took place, visited by 7 365 viewers. Besides regular film screenings in this movie theatre, SFI organises or co-organises film showings and seminars for professionals as well for non-professionals and public.

Film Archive offers its film copies also for representation and presentation of Slovak cinematography heritage. SFI organised and co-organised more than fifty exceptional showings of Slovak film abroad at 40 places in 22 countries, last year.
*Lits of showings is enclosed.

Publications

Within the conception of publishing activities of SFI, four editions were founded in 2000: Camera Lucida (Slovak theoretical works and translations), Camera Obscura (profiles of contemporary Slovak and European directors), Orbis Pictus (monographies of exceptional filmmakers) and edition of periodical and non-periodical publications.
First issue published in 2000 (Camera Lucida) has been Short essays on visuality and film, by Peter Michalovi□.

Editorial department of SFI co-operated in preparation of collected contributions from international film conference Space in Film published by Soros centre for contemporary art. On occasion of the first show of new full-length feature film Landscape, directed by Martin Šulík, The World in Moving Pictures of Martin Šulík was published in Camrea Obscura. With respect to unusual success of Catalogue of Slovak Feature Films 1921-1999, by Renáta Šmatláková, in fall 2000 a second edition of 800 issues was prepared. The last publication of the last year is Film Yearbook 1990-1999, which with respect to the size of collected materials and differences in time and space necessary for their processing, was published in two volumes.
In January 2000, based on initiative of editorial department a new monthly-Film.sk started to come out. Its priority is to highlight Slovak film and important events in Slovak cinematography. The number of copies was 500, last year, now it is 1000.

Books published in 2000:

Peter Michalovi□: Short Essays on Visuality and Film (Camera Lucida)

The World in Moving Pictures of Martin Šulík (Camera Obscura)
Catalogue of Slovak Fetaure Films 1921-1999 (new edition)
Film Yearbook 1990-1999 (two volumes)
12 issues of monthly Film.sk, magazine about Slovak film (**www.filmsk.sk**)

Cooperation on projects:

Collected Contributions from International Film Conference: Space in Film

5) Budgetary matters, relation with governmental authorities

Total budget of the Slovak Film Institute for year 2000: 612.185 EUROS
247. 071 EUROS out of this amount is a contribution of Slovak Ministry of Culture (our parent body)

6) International relations

In 2000 there has been a significant improvement in contacts with international organisations, partners, film institutions and associations, noticed. Film Archive and documentation department regularly communicates, updates, supplements and offers its collection to the partner archives in Czech Republic, Poland and Hungary. Representatives of SFI were present in many film showings and were members of international jury in several festivals (Kijev, Karlove Vary, Zlín, Brno, Huesca,...) last year.
International affairs department is responsible for organising international film showings as well as for participation of Slovak filmmakers in projects abroad.
Audiovisual Information Centre (AIC) works as service department for national co-ordinators and representatives in Audiovisual Eureka, Audiovisual Obervatory, Eurimages and FIAF. It is also in charge of web sites of SFI: **www.sfu.sk**, **www.aic.sk**, **www.filmsk.sk**, which were designed and appeared on the internet on December 1, 2000.

Peter Dubecký,
Director of the SFI

□ubica Mistríková,
in charge FIAF matter

Cinémathèque de Bretagne
Rapport Annuel FIAF 2000

Acquisitions de l'année
La Cinémathèque de BRETAGNE a recueilli 519 films en 2000. Il s'agit de films amateurs dans la plus grande majorité.

Progrès et problèmes dans le domaine de la préservation
Pour l'instant nous poursuivons notre travail d'enrichissement du fonds en procédant systématiquement à des télécinémas vidéo Beta SP des films déposés.

Catalogage, documentation et recherche
11 751 titres répertoriés pour lesquels nous avons accés à des copies vidéo sous différents formats. Pour l'instant nous continuons progressivement le travail de rassemblement d'informations concernant l'ensemble de ces images.

Programmation de films, expositions et publications (un résumé succinct)
Notre répertoire de programmation est toujours sur une base essentielle de conférences sur et autour des images conservées à la Cinémathèque. Nous nous orientons depuis novembre 2000 vers des débats organisés sur les grands bouleversements de notre société : films d'interventions sociales, bouleversements dans la société rurale, fonds d'images en rapport avecla vie coloniale française.

Budgets, relations avec les autorités gouvernementales
La Cinémathèque de BRETAGNE est financée par le Conseil Régional de Bretagne (121 959 euros en 2000) et par l'ensemble des cinq départements bretons ainsi que quelques ville de l'ouest. L'ensemble de ses subventions est de 260 000 euros environs, l'état français y entre pour une participation très mince.

Relations internationales (FIAF et autres)
Pas de relations en 2000.

Activités spéciales, et autres réussites ou difficultés non mentionnées ailleurs
(par exemple : l'impact d'une nouvelle législation dans votre pays ; l'ouverture ou la fermeture d'installations ; changements de structure ou de personnel dans votre institution ; une controverse ou débat ; etc...)
Changement de président en janvier 2000 : nouveau Président Erwan Moalic
Départ du directeur administratif, Jean Hervé Milin, en septembre 1999
Fermeture de l'antenne du Morbihan : 31 mars 2000
Départ du directeur d'origine, André Colleu, fin octobre 2000.
Arrivée du nouveau directeur le 1er décembre 2000 : Gilbert Le Traon

Restructuration complète de l'équipe (10 personnes) courant 2000.
Ouverture des fonds professionnels régionaux contemporains, cinéma d'animation, documentaires et courts métrages de fiction.

National Hungarian Film Archive
Annual Report, 2000

Last May the Hungarian Film Institute got a new name and a new constitution, both expressing its unique position in collecting and preserving national heritage in our country. The main task of the National Hungarian Film Archive (NHFA) has remained the collection, preservation and restoration of all Hungarian film productions and the build-up of a representative collection of the classics of world cinema. Its main activity includes providing access to the collections for research purposes and by non-commercial screenings in the archive's cinema Örökmozgó and film societies. The NHFA runs the country's only library specialised for the cinema.

1. The main acquisitions of the year were a pre-war Hungarian feature Magyar sasok and a Hungarian newsreel from 1941 bought from Gosfilmofond and three foreign features from the Belgian film archive (Milou en mai, Public Enemy, Fellini Roma). A recent Russian film, Oblako raj, was bought by the archive for distribution in Hungary. The main source of enlargement of our collection is based on a bill passed in 1998 concerning compulsory legal deposit in all cultural fields, including moving images. Accordingly, the Hungarian National Film Archive is entitled to get a print of all the distributed foreign films, if their contracts allow it, just as well as all the Hungarian-made films, videos and CD-ROMs. However, it does not mean at all that we actually get the prints, due to mainly financial and legal problems.
2. As in the last 13 years preservation and restoration of Hungarian fiction and non-fiction films went on chronologically, but it could be overruled by technical and film historical considerations. As a result of this activity, in 2000 we could restore 4 pre-war and 12 post-war Hungarian features and the total newsreel production of the year 1928 which implies 52 issues. Restoration implies more than making a positive print, in case of nitrate films preproduction materials, too, are produced on safety material. The costs of preservation and restoration are covered from our own resources and by the financial aid of various supporting bodies.
3. As to cataloguing, documentation and research, our different kinds of databases - one for the archive's holdings, one for the library and another one for Hungarian language literature on the cinema - are constantly developed. Last year our hardware was updated with the ministry's financial help. The HNFA is actively involved in film education: the post-graduation course for secondary school teachers with screenings and discussions

twice monthly entered its 16th year and the faculty "Theory of Moving Images" of the Hungarian Theatre and Film University has been run by the archive for six years now. In order to help students and researchers a special emphasis was made on completing our video collection and an additional viewing facility was established in the archive.

4. The greatest event of last year was that with much luck, i.e. by additional financial means, we could renew the 126-seat cinema of the Hungarian National Film Archive, the Örökmozgó Filmmúzeum in order to meet contemporary technical demands. Although it could not become bigger more room is provided for exhibitions and video-viewing and meetings, discussions. The cinema which was closed from July 1 to September 7 has three screenings a day and presents up to 70-80 titles a month, preferably showing twice those films which have to be returned abroad. In addition we have special series for pensioners in the morning (six performances a week) and occasional performances for students from various schools. While classic works of the world cinema are always included in the program, we try to show as many contemporary films as possible with the help of cultural institutions like the Goethe Institut, Institut Francaise, Österreichisches Kulturinstitut, Pro Helvetia and various embassies (Indian, Israeli, Brasilian, Mexican, Czech, Spanish, Portuguese). It was in cooperation with other FIAF-archives only that last September we could organize our fourth Film Heritage Festival introducing the archive of Toulouse and with a special emphasis on various live music accompaniment of silent films (Schatten, Caligari, Kain i Artem, etc.) and a hommage to the Hungarian-born director Laslo Vajda. This festival, presenting restored prints of foreign and Hungarian films and also other films little known in Hungary, seems to have become a long-lasting tradition. Another special program of our cinema was a series of new Kazakh and Yugoslav films, accompanied by meetings with filmmakers.

In addition to our "bestseller": the free monthly program booklet of Örökmozgó and our traditional film year book, one book was published in 2000: Elemi képtan elemei by Gábor Szilágyi. He is editor-in-chief of the archive's scientific quarterly Filmspirál, now beyond its 25th issue, which publishes film historical documents of more general interest for students mainly and hopefully soon can be read on the internet as well. The archive's first and oldest periodical, Filmkultúra, is available on the internet only. Unfortunately, the archive cannot afford publishing without financial help from funds or the ministry and therefore specializes for works of encyclopedical character only. Work on the follow-up of our CD-ROM on the Hungarian cinema is going on.

5. The National Hungarian Film Archive is a national public collection, partly financed from state resources and controlled by the Ministry of National Cultural Heritage. About one third of our budget is provided by the state and the rest is earned by our services and covered by the support of various foundations.
6. As it has been mentioned above, international relations, especially with other archives, are vital in every activity of ours. We have both lended and borrowed prints. To improve their knowledge our colleagues try to attend as many festivals as possible. The ones in Bologna and Pordenone are of special importance for us while our Film Heritage Festival allows us to invite colleagues from abroad (last year Mr. Cadars from Toulouse). It was especially important to have with us Mr. Grover Crisp, introducing a series of restored American classics shown in our cinema: hopefully it is the beginning of a promising cooperation with the US Embassy in Budapest with which we had practically no contact before.
7. Unfortunately, the film law which could and should arrange for the financing of all activities in the field of moving images in Hungary still has not been passed. A fortunate development is, however, that the Hungarian Film Historical Photo Collection as an entity was included in the HNFA, enriching our stills and poster collection.

Budapest, February 13, 2001

Vera Gyürey
director

FUNDACION
CINEMATECA ARGENTINA

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

Buenos Aires

ANNUAL REPORT

2000

ACQUISITIONS

185 feature films subtitled in Spanish as permanente deposit.
20 feature films were purchased from local distributors.
350 videos(BETA, SVS and VHS)

ABOUT TRANSFER INTO VIDEO

A special system was developed by our technical staff with the purpose of general studies and other needs.

Scratched 35 and 16 mm. film material has been transferred into video improving the quality of the image completely. This piece was registered under the name of "RAYBOR".

CATALOGUING

2605 entries were added to the documentaries and short films catalogue.
The catalogue of posters included 1000 entries.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

We are facing a shortage of incomes and our budget was restricted due to the vulnerability of the Argentine economy.

Our relations with the governmental authorities are fluent even though our official proposals of co-operation presented to the National Film Institute, The National Fund for the Arts, and private foundations are still in study. or have not got any answer. Although our advise is constantly required in every kind of cinematographic activities.

RELATIONS WITH FIAF MEMBERS

Exchange of films and information was friendly as usual and completely satisfactor
About the Stiftung Deutsche Kinemathek: When in 1999 we celebrates our 50th. anniversary the Stiftung Deutsche Kinemathek sent the donation of a 35 mm. copy from their restored film "In Nacht un Eis". UNFORTUNATELY WE OMITTED TO POINTED IT OUT IN OUR FORMER REPORT.

PRESERVATION

We have very,very little nitrate material. However our holdings are constantly under survey, specially our oldest material preserved in the climatized vault.

20 feature films were duplicated in our own lab.
Some tests were made in the only lab. existing now in our country and started to work in restoration.

PROGRAMMING

It is a priority:
a) To be better known by general audience
b) a Way to diseminate cinematographic culture.
c) Because it is one of our important incomes.

/// see page 2

SANTA FE 1915 PISO 2° - (1137) BUENOS AIRES - ARGENTINA - TEL: 4306-0561/0562 / FAX: 4306-0592

/// PROGRAMMING

29 different film series were offered (385 titles performed in 1004 screenings with a total of 89.500 spectators.
the main series were:
CLAUDE CHABROL (a retrospective including films unknown in our country)
NEW JAPANESE FILMS
LUIS BUÑUEL(a tribute in his centenary, with the c-operation of the Filmoteca de la UNAM)
MARLENE DIETRICH(a retrospective with the co-operation of the Stiftung Deutsche Kinemathek,and the Deutsches Filminstitut-DIF,Wiesbaden)
ROSA VON PRUNHEIM
GUY MADDIN (a retrospective)
RICKY TOGNAZZI (a retrospective)
JACQUELINE VEUVE and other Swiss filmmakers
ASHER TLALIM AND OTHER Israeli filmmakers
VIVRE ENSEMBLE (French documentaries)
NEW MEXICAN FILMS
KIYOSHI KUROSAWA (a retrospective)
NEW CHILEAN FILMS

VISITORS

Guy Maddin (Canadian Filmmaker)
Ricky Tognazzi (Italian actor and director)
Asher Tlalim (Israeli filmmaker)
Jacqueline Veuve (Swiss filmmaker)
Mary-Lea Bandy (MOMA)
Manuel Martinez Carril (Cinemateca Uruguaya)
Christian Dimitriu(Director, FIAF Secretariat)

The filmmakers visited Buenos Aires to present their film programmes.

CONTEST OF YOUNG AMATEUR FILMMAKERS

The 18th. annual contest was organized together with the French Embassy.

OTHERS

We want to stress the important collaboration we had got from the French Embassy, the Goethe Institute and the Embassy of Japan to facilitate the supp of excelent material, film programmes and for being so receptive to our ideas and proposals.

Buenos Aires, February 6, 2001

وزارة الثقافة
Ministry Of Culture

المركز القومي للسينما
EGYPTIAN FILM CENTRE
رئيس المركز

Fédération Internationale des Archives du Film
Rue Defacqz 1
1000 Bruxelles
Belgique
Tel . (32-2) 538 3065
Fax . (32-2) 534 4774
e- mail info@ fiofnet . Org

NATIONAL FIAF REPORT OF NATIONAL ARCHIVE FOR 2000

1) **Acquisitions of the year 2000 :**

In 2000 National Film archive acquired :

- 35 titles of long feature films
- 21 titles of Documentary and short films
- 23 titles of New Reels

* The total number of films acquired by National film archive is 1705
* National film archive acquired 110 posters and 112 stills ..

2) **Cataloguing and DocumentaTion :**

Catloguing of 79 of feature films

3) **Restorations :**

National film archive is looking forward to adapt any means of Technology recommended by any member of the fiaf, we made manual restoration for these negative reels but the problem always recures .

Outdoor film projections :

* Participating in the National festival of feature films of 2000 .
* Participating in the tenth cairo international film festival for children
* Taking part in the sixth festival for feature films with documentary titles .
* Providing the television by documentary titles .
* Setting film projections for researching students .

* projecting some performances for film critics .

Suzan
سوزان

Sincerely Yours

Prof. Dr.MOHAMED KAMEL EL KALYOUBY
President

SCREENSOUND AUSTRALIA - NATIONAL SCREEN AND SOUND ARCHIVE CANBERRA, AUSTRALIA

ACTIVITIES REPORT 2000

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 2000, the Archive acquired approximately 3,000 film titles. Original negatives and/or printing components acquired included the features: *Over The Hill* (George Miller, 1991); *Sebastian and The Sparrow* (Scott Hicks, 1989); *Nostradamus Kid* (Bob Ellis, 1992); *Deadly* (Esben Storm, 1992); *Back of Beyond* (Michael Robertson,1994); *Exchange Lifeguards* (Maurice Murphy, 1992); *Tunnel Vision* (Clive Fleury, 1994); *The Crossing* (George Ogilvie, 1990) and *Rough Diamonds* (Donald Crombie, 1993).

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

The Archive undertook a second sampled survey of acetate film preservation materials as part of ongoing risk assessment. Comparison of the readings from the second survey indicates no statistically significant increase in incidence of vinegar syndrome within the collection over the two years since the previous survey.

Planning and procurement of a digital audio network to support preservation of audio and film sound materials as high definition bwf (broadcast wave files) began in January 2000 and will be completed in 2001.

Kodak/Atlab project: Australian motion picture laboratory Atlab and Kodak are sponsoring production of new prints from preservation materials held in the Archive's collection. New 35mm prints of 11 titles were produced during the year including *Alvin Purple* (Tim Burstall, 1973); *Backroads* (Phillip Noyce, 1977); *Breaker Morant* (Bruce Beresford 1979); *The Devil's Playground* (Fred Schepisi, 1976); *Don's Party* (Bruce Beresford, 1976); *Newsfront* (Phillip Noyce, 1978); *The Odd Angry Shot* (Tom Jeffrey, 1979); *Palm Beach* (Albie Thoms, 1979); *The Singer and the Dancer* (Gillian Armstrong, 1977); *Storm Boy* (Henri Safran, 1976); *Wrong Side of the Road* (Ned Lander 1981).

A trial of audio cassette copying using high quality commercial audio studios to copy oral history recordings from analogue cassette to compact disc and ¼" tape has been underway since mid-2000. To date over 200 titles from the National Collection have been copied, including oral history interviews with significant Australian film industry figures.

3. ACCESSIONING, DOCUMENTATION AND RESEARCH

Accessioning

In accessioning audio visual material, the item is examined, essential intellectual and technical information required for access and control of the item is entered onto the Archive's collection management database, MAVIS (Merged Audio Visual Information System), and then the item is prepared for storage. In 2000, some 4,600 reels of film, 12,000 television and 45,000 sound titles were accessioned. Data quality projects, targeting specific areas of the existing collection, were

undertaken to ensure clients were happy with the type of information. Our collection guides on specific areas of the collection are now available on the Archive website.

Documentation

The provision of additional staffing resulted in a significant increase in the accessioning, conservation and acquisition of documentation materials relating to film and television.

Major acquisitions included several costumes from the film *Picnic at Hanging Rock* (1975), a large collection of scripts from the Australian Writers Guild, and the production and personal papers of major film producer Joan Long (who died in early 1998). The Archive is finding that more and more producers and promoters are supplying material in electronic format rather than as paper or photographic items and so systems are now being developed for downloading, indexing and storing this material.

We also fully accessioned and packaged the 265 glass slides held for the historic *Soldiers of the Cross* (1900) production. The Archive's collection of lobby cards (900) was digitised in mid-2000 and those, with copyright clearances, will be displayed through the on-line catalogue in 2001. Prior to digitisation, the collection was fully accessioned into MAVIS, and over 300 were cleaned and/or repaired. It is expected that a further 1000 images, including stills and transparencies, will be digitised in 2001.

Research

- Research into 'The Effect of Decomposition of Cellulose Triacetate Motion Picture film Base on the Gelatin Emulsion, Silver Image Structure and Modulation Transfer Function', was undertaken with the results published on our website.
- Development of software for colorimetric analysis of single frames for the Archive's colour dye fade assessment project.

Access to the Collection

The Archive responded to 10,240 requests for collection materials during 2000 an increase of 32%. Requests for joint screening programs also increased. Clients accessed collection material of over 15,000 videos and 2,200 CD's 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 are available through our Access Centres in Adelaide, Brisbane, Hobart and Perth. Access to information on the Archive's holdings may be found on our website (www.screensound.gov.au) This has significantly increased accessibility in regional and remote areas of Australia, as well as internationally.

4. FILM SCREENINGS

Film Screenings

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

- **The Flicks** -a total of 85 films, screened as part of the in-house screening program, and included a special program of summer outdoor screenings of silent films, with live musical accompaniments.
- **The Reel McCoy** - program including meet-the-director and guest speaker nights, held every two weeks.
- **Fourth Science Fiction Film Festival, Canberra** – Sci-fi Classics screened over four weeks.
- **Melbourne Film Festival**: *On the Beach* 1956 version.

- **Cineteca Bologna - Hungary**: Peter Weir retrospective screening included *Homesdale* (1971), *The Cars that Ate Paris* (1974) and *The Year of living Dangerously* (1982).
- **Cinema du Musee Paris Len Lye tribute:** *Pearls and Savages* (1921).
- **Taormina Film Festival, Italy:** *Picnic at Hanging Rock* (1975)- introduced by the director, Peter Weir.
- **Moscow International Film Festival:** Phillip Noyce retrospective screenings of *Backroads* (1977), *Better to Reign in Hell* (1969), *Heat Wave* (1985), and *Newsfront* (1978)
- **Sunscreen Festival, Sydney:** series of modern Australian classics screened outdoors included- *Jedda* (1955), *The Man from Snowy River* (1982), *Breaker Morant* (1979), *The Cars that Ate Paris* (1974), *Storm Boy* (1976), and *The Devil's Playground* (1976).
- **Chicago International Film Festival:** *Backlash* (1985) and *Newsfront*(1978) -the critic's choice.
- **Jakarta Film Festival Indonesia:** *Year of Living Dangerously* (1982)-screened to over 2000 people.
- **UCLA Film Festival:** *Starstruck* (1982).

Exhibitions

- *Atomic Sushi* - an exhibition of contemporary Japanese animation.
- *Every Picture Tells A Story* - Australian animations by Lee Whitmore and Sarah Watt (including the 'card' sequence from *Looking for Alibrandi* [1999]).
- *Charles Chauvel, Risk Taker- Movie Maker*: completed a successful national tour of regional centres. This exhibition visited eight centres and was viewed by 45,674 people.
- *Countdown to TV* - examined the introduction of TV to Australia and included Canberra's original colour TV camera in a mock studio. The exhibition also featured memorabilia from the establishment of Capital Television and a wide range of early TV receivers from our collection.

The Archive's **Travelling Film and Sound Show** visited three regional and three metropolitan centres telling the story of the history of the Australian film and sound recording industries in an entertaining format to some 14,760 people.

Educational presentations were made to 41,790 school students (average age of 12 years) 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 nine videotape compilations/ early films, including *Bayside Reflections-Port Phillip Bay on Film Pt 1* and *Tractor Factor – Agricultural Tractors in Australia 1900 –1959.*

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 2000 was US$25.4M, including US$21.3M from Government appropriation and US$4.1M from revenue generated.

6. INTERNATIONAL RELATIONS

Several Archive staff attended and/or presented papers and workshops throughout the year including:

- Engineering and Research – Group Manager, Ian Gilmour, attended the 2000 Joint Technical Symposium of IASA and FIAF.
- Several Archive staff attended the joint IASA-SEAPAVAA Conference in Singapore in July.
- Viktor Fumic presented SEAPAVAA archival training workshop in Vietnam in collaboration with Jim Lindner, and Ken Rowland presented SEAPAVAA archival training workshop in Manila & Jakarta in collaboration with Dietrich Schueller.

- Deputy Director Ray Edmondson attended planning sessions and executive meetings of SEAPAVAA, and the joint IASA/SEAPAVAA Conference in Kuala Lumpur in June.
- David Boden and Ian Gilmour attended the AMIA 2000 conference in Los Angeles, with Ian presenting a paper and chairing the panel session on digital archiving.
- Matthew Davies presented a series of in-country workshops on broadcast archiving organised by the Asia Pacific Institute for Broadcasting Development (AIBD) in Port Moresby, Suva, Beijing, Jakarta and Bangkok.
- Ken Rowland visited France (sponsored by French Embassy in Australia) for a technical visit enabling him to discuss film preservation with counterparts in various organisations around Paris.
- Mark Nizette travelled to archives in the Pacific region on a fact-finding mission for UNESCO.

Colleagues visited us 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 of 200 (2 inch quad tapes) to Beta cam SP for RTM (Radio Television Malaysia) began in June.

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

Web Sites

The ScreenSound Australia website - www.screensound.gov.au - was redeveloped in order to meet *Government Online* requirements (the Australian Government's Strategy for online delivery of services and information). The website now includes information on What's On, Our Services, Our Expertise, Job Vacancies, and an Online Advisory Service on audiovisual preservation and collection protection issues. It continues to provide a text-based online database of the Archive's collection, including some 5,400 digitised stills as well as details of the Kodak/Atlab Cinema Collection, Australian Jazz Archive and the ASEAN (Association of South East Asian Nations) Catalogue of Film and Television Productions. A detailed technical glossary of audiovisual archival terms will be added to the site in early 2001.

Restoration of *The Sentimental Bloke* (1919)

Archive staff have been liaising with Atlab, concerning the reproduction of a tinted and toned copy of *The Sentimental Bloke* with a music sound track added to re-create the experience of viewing a silent film with a music accompaniment. When satisfied with testing, a new B&W fine grain will be printed by the Archive. The master negative has so many splices as a result of being made up from separate components that the best resultant copy will be made on our Debrie TIA step optical printer. Atlab, will then print this B&W fine grain on to colour negative stock. The process of replicating the tints involves pre-exposing the raw stock to the various desired colours then printing the image on top of the previously exposed stock. Replicating the tones is done during the grading process by altering the proportion of the three primary colours to obtain the desired colour balance. The process is similar to the European Desmetcolour process.

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 2000.

Film Institute of Ireland

Irish Film Archive
Annual Report 2000

1. Acquisitions for the year

During 2000 the Irish Film Archive continued to acquire Irish Film via the Irish Film board. The Film Board's policy requiring Irish filmmakers to deposit a pristine preservation copy of their work with the Board, was implemented more stringently than in previous years. These prints are transferred to the Irish Film Archive for preservation.

A large amount of material was acquired including a number of feature films, as well as collections from Anner post- production house, from Gerry Gregg and from the noted Irish film- makers Louis Marcus and Neil Jordan. The Archive has policy of non-purchase acquisition and is grateful to the Irish film industry for its co-operation.

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6 Eustace Street
Temple Bar
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(353 1) 679 5744
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(353 1) 677 8755
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2. Progress and problems in the field of preservation

The Irish film Archive continued to store master and viewing copies material in the collection in climate controlled vaults hold for long-term preservation. Condition assessments of the collection are on going and re-canning occurs where necessary. The conversion of nitrate stock to safety stock is ongoing. The Irish Film Archive does not have storage equipped to deal with this volatile material and although all new nitrate acquisitions are immediately sent to the National Film and Television Archive in London for conversion to safety stock, a large amount of material remains in UK storage. An application has been made to the Heritage Council for funding to address the back- log of nitrate material currently held in custom storage in Britain and it is aimed to repatriate this material as soon as possible. It is hoped that receiving this funding would allow the Archive to meet FIAF's recommendations to address existing nitrate problems as soon as possible.

Patron: Mary McAleese, President of Ireland

Board Members: Martha O'Neill (Chairperson), EveAnne Cullinan, Alan Gilsenan, Richard Guiney, Andrew Lowe, Trish McAdam, Stephanie McBride, Kevin Moriarty, Patsy Murphy. Director: Sheila Pratschke.

Film Institute of Ireland. Registered in Dublin. No. 11178. Registered office as above.

The Irish Film Archive currently meets the FIAF requirement to spend 10% of its budget on preservation. A disaster plan has been fully prepared and a Heritage Council grant has allowed the Archive to purchase the necessary equipment for disaster preparedness. Plans are also being drawn up to address the problem of material affected by vinegar syndrome. This material is currently isolated from the rest of the collection and a plan to deal with it effectively is currently being discussed.

Money has been secured to purchase a 16mm telecine machine, which will allow viewing copies to be made of master prints currently in the collection. Money has also been secured to enable the Archive to replace or update much of its equipment, including the purchase of an electric rewind table, small gauge viewers, new VHS and Beta SP players and new monitors.

3. **Cataloguing, documentation and research**

Cataloguing of the collection onto a data- base continues with several members of staff involved in this activity on a continual basis. Guidelines for the recording and input of documentation are currently under review and revised guidelines are being drawn up. An application to fund 2 full-time cataloguers has been made to the Arts Council, if the application is successful these staff will address the cataloguing backlog.

Under the current system of employment, staff are recruited on short-term community employment schemes. This has resulted in a continual turn over of well-trained knowledgeable staff, as the Irish Film Archive is not in a position to retain their services on a long-term basis. This system has hampered cataloguing work, as training is required each time new staff are hired.

New computer equipment has been purchased and additional network points will soon be installed in the Archive vaults. This will allow a

larger number of staff to input information to the database at the same time and should allow the backlog of material to be catalogued to be addressed.

4. **Film Showings.**

The Archive continued its policy of holding an Archive screening once a month. These screenings are free of charge and material screened is of Irish interest. Highlights included the screening of Ulysses for Bloomsday and The Picture of Dorian Gray to mark the centenary of the death of Oscar Wilde. The Archive also facilitated screenings by the Education Department of the Film Institute of Ireland, New York University and the University of Illinois.

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

The Arts Council continued to provide substantial funding for the Irish Film Archive. Once again in 2000 there was no film ball, which has previously been a valuable source of revenue to the Archive. The Heritage Council provided funding to purchase equipment necessary to implement the Archive's disaster plan.

The legislation to make the IFA a statutory deposit archive has been drawn up and is pending ratification. The implementation of this legislation would have major resource implications for the Archive as extra space would be required accommodated the increased volume of acquisitions; similarly extra staff would be required to process these additional acquisitions

6. **International Relations**

The Archive continued to facilitate non-commercial festivals world-wide including festivals in Kuala Lumpur, New York, Boston, Hanover, Beijing, Prague and Hollywood.

Archive staff regularly attended UK Film Archive Forum Meetings and the Irish Film Archive is a provisional member of FIAF.

7. Other Matters

A number of staff changes occurred during 2000. Kasandra O'Connell replaced Lar Joye; Head of Archives in November 2000 and Eugene Finn replaced Liam Wylie as Collections Archivist in December 2000.

Kasandra O'Connell,
Head of the Irish Film Archive

Annual Report 2000

1. Acquisitions of the year 2000 (selection)

Film Archive

Enlargment of the collection VISUAL-FILM: 4 release prints (35mm), including one with English and one with French subtitles (WILLI BUSCH-REPORT) – The DFM now owns the complete production range of the films by Niklaus Schilling.

Taking over of the collection Heimo Bachstein: 5 titles by Ottmar Domnick (16mm), as well as 45 documentaries and features on 8mm and 16mm.

Completion of the Pavel Schnabel-Filmproduction: 45 release prints and stock prints (16mm and 35mm) of 18 film titles as permanent loan were added to the already kept negatives.

Storing of 76 features, partly in German version, partly in original version.

Supplementing the storage of film copies by the film-maker Romuald Karmakar with early works: 14 release prints of 5 titles.

Non-Film-Archives

Enlargement of the collection Romuald Karmakar with photos, properties and production documents on DER TOTMACHER and MANILA.

Estate of the film journalist Dr. Helmut Müller (manuscripts, typoscripts, photos, books, news paper articles and grey literature).

Film equipment: Purchase of the collection Bachstein (cameras, projectors, various formats), donations (35mm – projectors, substandard film cameras).

Additions to our photographic, poster-, programme- and publicity-material-collections.

2. Progress and problems in the field of preservation

Reprinting of Bundesarchiv-Filmarchiv onto safety film: Films by the "Saturn"-Production and commercial films of the Forties, as well as fragments of features of the Tens and Twenties.

Besides the usual work (film renting, examination of copies, registration of copies and extension of the stock, etc.) the examination of the convolute Eugen Schumacher was finished: In addition to 65 release prints in 35mm and 31 prints in 16mm, about 1.600 reels of negative, positive and sound material is preserved.

Examination of the collection Diehl-Brothers with respect to its technical condition.

3. Cataloguing, documentation and research

In 2000 the technical infrastructure of the archive's database has been improved to over 35 workstations and a fibre-optical local area network. The client-server database has been extended to several modules for documents and imagefile managing systems. Thereby about 30.000 records were generally revisited and at the end of 2000 prepared for local intranet services, which will be tested on a local web server under production circumstances.

Library

Stock registration:

Books: The card index now is completely transcribed into the library system "Bibliotheca 2000". Since fall 1999 the library's stock is recorded only in the OPAC in the reading room (though a small part of the stock is not registered yet).
Videos: Since the end of May all videos can be researched in the OPAC, as well.
Periodicals (old stock): Last June the registration of the complete stock of periodicals has been started.

Projects of the Co-operative of Museum Libraries:

Representation of the data in the internet: It is planned to unite all data of Frankfurt's museum libraries into one data pool on the server of the City of Frankfurt. The stocks are to be presented in the internet. A regular upgrade will guarantee that the data pool is up-to-date. The data pool will include about 600.000 data and will be researchable in the internet!

4. Film showings, exhibitions and publications

4.1 Film showings (selection)

Festival Africa Alive VI; Japanese Cinema of the Nineties; Jean Renoir; Myths of Nations – Peoples in the Film; Götz George; Homage to Sarah Maldoror; Homage to Robert Bresson; Greek Film Days; Jewish Culture Weeks; Hans-Christian Blech; Arthur and Corinne Cantrill; Turkish Film Days; Latin American Guerilla; American Romance: King Vidor; Photographers and Photographs in the Film; CineLatino Festival; Homage to Philippe Garrel; Portrait: John Malkovich; Curd Jürgens; Israeli

Film Week; New Mexican Cinema; In memoriam Hellmuth Costard; Portrait: Robert De Niro; David Fincher; Sharon Lockhart; Silent film and Music; Open air film series "Between the Worlds" during the Festival "Passages"; In memoriam Claude Sautet; LUCAS 2000 – 25. International Festival for Children's and Young People's Film; Film Country Poland; Avantgarde and Experiment; Marilyn Monroe; Guest: Leonid Mozgovoj; Comic, Cartoon & Co. – Caroline Leaf; Peace Prize of the German Booktrade Association: Assia Djerba; Verso Sud 6 – New Italian Cinema; New Iranian Cinema; Alfred Hitchcock; The American Film Preservation Show Case; Memory and Recollection

4.2 Exhibitions and Events (selection)

Ground floor:

March 14th – May 21st: Photographs Andreas Neubauer; June 7th – September 10th: Curd Jürgens; September 28th – November 12th: Marilyn Monroe – Augenblicke; November 29th - March 11th 2001: Obsessionen - Die Alptraumfabrik des Alfred Hitchcock (Obsessions – The Nightmare Factory of Alfred Hitchcock; co-operation of the film museums Düsseldorf, Frankfurt am Main, Munich and Potsdam)

2. Floor / Gallery:

February 23rd – April 2nd: Hans-Christian Blech; April 18th – July 30th: Henrieke Strecker: Photographische Arbeiten mit Lochblende und Zonenplatte. ("Pinhole Photography"); August 15th – October 1st: Filmland Japan: Plakatausstellung (Film Country Japan: poster exhibition); October 8th - December 3rd: Polnische Filmplakate (Polish film posters).

Events:

May 13th and 14th: Tag der offenen Tür (Guided tours through the archives and collections); Mai 27th: Lange Nacht der Museen (night opening of Frankfurt's museums); July 7th – 15th: 6. Frankfurter Kinowoche (unusual film nights following the concept of combining interesting places with special films. The cinema week is an event which was initiated in Germany by the Deutsches Filmmuseum and in this form is still unique.); September 12th – 17th: LUCAS 2000 – 25. International Festival for Children's and Young People's Film, LUCAS is the only independent children's and young people's film festival in Germany. On occasion of its 25th anniversary 13 films from 10 countries were selected, in order to show children's living conditions in other foreign cultures.

4.3 Publications

Eleonore Emsbach, Hans-Peter Reichmann, Thomas Worschech (Editors): Curd Jürgens. Kinematograph No. 14/2000. 224 S., many pictures, ISBN-No.: 3-88799-060-9.

Hans-Peter Reichmann, Maren Wurster (Editors): Hitchcock in Frankfurt. Kinematograph No. 15/2000. 63 S., many pictures, ISBN-No: 3-88799-061-7.

5. Budgetary matters

As an institution of the City of Frankfurt the DFM disposed of nearly the same budget as in 1999. Furthermore the DFM succeeded in gaining a number of private sponsors as well as governmental support for single projects.

6. International relations

During the year the DFM has had relations concerning the lending and borrowing of film prints, co-operations for exhibitions, retrospectives etc. with other German film museums and film institutions as well as international film archives associated to the FIAF. The DFM has lent prints, altogether about 220 titles from the collection, to other institutions, festivals and retrospectives.

7. Changes in staff

Since September 1st 2000 Ms. Ulrike Stiefelmayer is the new head of the cinema in the Deutsches Filmmuseum.

Deutsches Filminstitut DIF

ANNUAL REPORT 2000

1. Acquisitions

Deutsches Filminstitut – DIF has enlarged its collection by:
13 Russian films "Paralleles Kino" of the years 1985 – 1992 (total length about 7.800 m), films of Brothers Gleb and Igor Alejnikov and Evgenij Jufit, etc.
480 short films from a production company
about 50 titles from the estate of Richard Fleischhut (a photographer and documentary film maker who worked as board photographer on the luxury liners of Norddeutsche Lloyd in the twenties and thirties).

2. Progress and Problems in the Field of Preservation

In 2000, 25 films were duplicated. In addition, 20 nitrate titles were transferred to acetate.
There were several restauration projects concerning nitrate material:
Das Testament des Dr. Mabuse.
Die Nibelungen, part 1, fragment of 1500m.
"Was ist los mit Nanette", D 1928
The acetate copies suffering from the vinegar syndrom are being registered.

3. Cataloguing, Documentation and Research

The transfer of the data from the cards to the digital data base has been continued. An exchange of the data of the copies for distribution with the Filmmuseum Berlin – Deutsche Kinemathek, was carried out.

4. Film Showings, Exhibitions, Publications

During the year 2000, Deutsches Filminstitut – DIF presented:

- Regular film series in the Caligari Cinema, Wiesbaden.

- The film series "DIF presents" with monthly screenings and lectures in Frankfurt (in co-operation
with the Deutsches Filmmuseum, Frankfurt/Main).

- The annual music film festival in Wiesbaden with several screenings.

- In December, DIF and Fritz Bauer Institut mutually presented the data base "Cinematographie des Holocaust", which met with an excellent response of the press.

- The exhibition "Forbidden Stills" being a part of a large research project of DIF concerning film censorship was shown in May/June 2000 in the Bauhaus University, Weimar. The exhibition was part of DIF's 50th anniversary in 1999 and was first shown in the Deutsches Filmmuseum, Frankfurt/Main. The next station of the exhibition will be Erlangen.

- For the annual conference 2001 of the working group "Cinematographie des Holocaust" in Hamburg, the first volume of a planned series has been published. "Die Vergangenheit in der Gegenwart – Konfrontationen mit den Folgen des Holocaust im deutschen Nachkriegsfilm" contains the lectures given on the occasion of the annual conference of 1999 in Frankfurt.

- DIF has taken over the marketing and press campaign for the distribution of the CD-ROM "Die deutschen Filme", which was produced by a working team under the direction of DIF and is now available via DIF. It contains short data of all German feature films and assembles informations and visual material of the 100 most important German films.

- Learning and Information System on Film History
The results of the co-operation with Frankfurt University were published in the Internet. Film students published their studies on post war West German film combined with filmographies, clippings,stills and other material.

5. Budgetary Matters, Relations with Government Authorities

The fund was slightly increased, because DIF could convince the governmental authorities in the administration board to take over the higher costs for the staff. The fund raising for special projects was successful, too. The state government, the state of Hessen and the City of Wiesbaden, among others, members of the administration board, decided to support goEast – Festival of Central and East European Films.

6. International Relations (FIAF and others)

Co-operation in the Executive Committee of ACE. DIF is responsable for the ACE website. Close co-operation with different archives on behalf of the "Collate"- project.

7. Special Events – Miscellaneous

- goEast – Festival of Central and East European Films:
The preparation works are running at full power. There will be a competition with new feature and documentary films, a retrospective with German and East European adaptations of Pushkin's works, student films from Prague, Moscow and Germany, a series of special events as well as a symposium for the critical reflection of certain conflicts worked out in historical films, which are of current interest.
The symposium will show unknown films of the FIAF archives in Eastern Europe with which the partnership and collaboration is very successful.

- EU Project "Collate":
On September 1st, 2000 the EU project "Collate" startet as a part of the IST program (Information Society technologies). Partners are research institutes in Germany, Italy and Denmark and the Narodny Film Archive, Prague, and Filmarchiv Austria. This enables Deutsches Filminstitut an intensified international co-operation on a European level and, at the same time, the participation at the development of latest information technologies.
The aim of the project is the support of collaborative procedures at the editorial work of all kinds of film censorship documents. In addition, the integration of the project in the WWW enables an international community of scientists to take part of this editorial work.

LA CINETECA DEL FRIULI

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ANNUAL REPORT 2000

1. Acquisitions of the year

During the year a total of 40 fiction and non fiction films were acquired from various sources: 4 features and 36 shorts, mainly on 35mm and 16mm format (most of the films are Italian).

2. Progress in the field of preservation

The following films were restored during the year:

SOGNO D'AMORE a film not completed by Ferdinando Maria Poggioli and shot in 1943. We have presererved the camera negative.

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 1249 requests for research (by phone, fax, E-mail and mail) and 210 features and shorts (40 abroad) have been loaned for research or cultural purposes.

The following TV networks were supplied with assistance and material: Granada Television (Manchester), 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 9500 people.

EXHIBITIONS

STANLEY KUBRICK: VERSO IL 2001

SENTIERI DEL WESTERN: DOVE HOLLYWOOD HA CREATO IL WEST

PUBLICATIONS

1) GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 2000: No. 666-67, 320 pages, ill. Italian and English

2) IL RAGGIO VERDE, quarterly newsletter of the Cineteca del Friuli; Italian only.

3) VHS "LA SENTINELLA DELLA PATRIA", coproduced with Cinemazero; the silent film made in Friuli in 1927.

4) Booklet JACQUES TATI: IL GESTO SONORO edited by Giorgio Placereani and Fabiano Rosso, 96 pages., ill. Italian only.

5) VHS "IMMAGINI CINEMATOGRAFICHE DI LATISANA".

6) Book SENTIERI DEL WESTERN II by Carlo Gaberscek, 240 pages., ill. Italian only.

7) Book CUOR D'ORO E MUSCOLI D'ACCIAIO: IL CINEMA FRANCESE DEGLI ANNI VENTI E LA CRITICA ITALIANA by Vittorio Martinelli, 140 pages, ill. Italian only.

8) Book LA BELLEZZA E LO SGUARDO: IL CINEMATOGRAFO DI ROBERT BRESSON edited by Luciano De Giusti. Italian only.

Plus the pubblications issued on the occasion of the 19th Pordenone Festival:

1) 19TH PORDENONE SILENT FILM FESTIVAL CATALOGUE /LE GIORNATE DEL CINEMA MUTO 2000 CATALOGO, 164 pages, in Italian and English.

2) THE GRIFFITH PROJECT, Volume 4 (Films produced in 1910), edited by

Paolo Cherchi Usai, 286 pages, in English. Published in cooperation with BFI.

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 2000 our representatives visited the following archives:

Archives du Film du Centre National de la Cinèmatographie, Bois d'Arcy
China Film Archive, Beijing
Gaumont Archive, Paris
Honk Kong Film Archive
La Cinémathèque française, Paris
National Film and Television Archive, London
Slovenska Kinoteka, Ljubljana
UCLA FIlm and Television Archive, Los Angeles

Many of the FIAF archives and 800 people (most of them foreigner) including historians, collectors and journalists attended the 19th Pordenone Silent Film Festival in Sacile (14-21 October 2000).

SCOTTISH SCREEN ARCHIVE, GLASGOW

ANNUAL REPORT

APRIL 1999 - MARCH 2000

Acquisitions:
The first full time acquisitions officer took up her post in July 1999. In the year under review 1032 cans of film and 82 videotapes accepted on temporary deposit have been viewed, appraised and of these 393 have been selected for permanent acquisition.

Collections of particular note thus acquired include 16mm films on the activities of the Northern Lighthouse Board (1954 - 1962), the first in what is expected to be a number of deposits from the family of the late Margaret Tait, avant garde and experimental film maker, and BENEATH THE SKYLINE (1966) Mark Littlewood's national award winning colour film on Edinburgh. The Archive's modest script collection has been generously enhanced with the deposit of 30 contemporary scripts of Scottish works including THIS YEAR'S LOVE, ROB ROY, RATCATCHER and ORPHANS.

The Comataidh Craolaidh Gaidhlig (Gaelic Broadcasting Committee) continued their welcome and enthusiastic support for the preservation of Gaelic language broadcast materials enabling the Archive to acquire 152 hours of material for preservation and 392 hours off air recording for study and reference purposes.

Preservation:
The programme of preservation of filmstock affected by 'vinegar syndrome' continues. This chemical decay continues to give cause for concern as evidence of its spread through both master and viewing collections is considerable. The programme of duplication for preservation saw 19,000 feet of acetic filmstock copied, including two amateur animation films from the 1930's and the pre-war temperance propaganda film MARGARET BAKER IN WORDS AND STORIES. With the generous financial assistance of William McNair the 16mm technical film CABLEMAKING AT CRAIGPARK, Glasgow (1932) was preserved. A private donor funded the preservation of educational films on Glasgow architects GREEK THOMSON (1967) and CHARLES RENNIE MACKINTOSH (1965) in the year of Glasgow as City of Architecture.

The opening of the new film vaults in March 1999 has heralded an exciting new era for the Archive. A stock check and vinegar survey of the 9000 cans and tapes classed as preservation elements was undertaken in the spring of 1999 and thence moved from the city centre premises to into the new vaults at Kirkintilloch in June that year.

Cataloguing:
In the year under review our archive commenced an ambitious two year programme to tackle the backlog of 13,000 cans of film that had been accepted into the collection in the preceding 20 years but that had never been examined. This programme of appraisal, cataloguing and repair is financed by the UK's Heritage Lottery Fund. The team of three cataloguers, two repair assistants, a preservation technician, acquisitions officer and clerical assistant commenced in July 1999. The core of this programme is the identification and appraisal of content of the 13,000 can backlog and the shotlisting and cataloguing of the titles selected for retention. In the period under review 969,998 feet of film have been catalogued. Materials of particular interest that have been identified are the collections of the highly regarded award winning cinematographers Frank Marshall and Enrico Cocozza.

Access, research and film showings:
The Archive received 1010 enquiries for access in the year under review and provided 929 titles for research, reference and screening.

The 8mm family footage of the last years of the Lanarkshire mining village of Bothwellhaugh, from 1962 - 65, preserved last year, was the subject of a very popular BBC Scotland documentary, as a result of which the Archive has acquired videotape interviews of former inhabitants of the village who appear in the film.

The Archive's restoration prints of ERISKAY, A POEM OF REMOTE LIVES (1935) dir Kissling, THE RUGGED ISLAND (1934) dir Jenny Gilbertson and SEAWARDS THE GREAT SHIPS (1960) dir Hilary Harris enjoyed a number of screening at film theatres at home a abroad, including the 'Treasures from the European Film Archives' strand at the European Cine Forum in Strasbourg. These and other titles were released on VHS video for a sale as a pilot project for developing wider public access to the collection.

Collaboration with the Scottish Cultural Resources Access Network (SCRAN) has enabled internet access to filmographical data on the Films of Scotland collection (1954 - 1982) with digitised clips of 120 selected titles. In March 2000 internet access to the Archive's catalogue of 4,000 shotlisted titles was launched in collaboration with the UK universities' Performing Arts Database

Service (PADS) offering independent access for academic and private research and educational usage.

Budgetary matters:
The Archive has enjoyed a stable budgetary position, with its parent body Scottish Screen contributing the 25% of the funding required for the Lottery project and absorbing the additional rental of the new vaults premises. Full time core posts in the Archive now number seven , with eight additional short term funded posts in place until Dec 2001.

International relations:
The Curator attended the FIAF Congress and the Pordenone Silent Film Festival, the Acquisitions Officer attended the AMIA annual conference and the television officer attended FIAT Annual Congress.

Janet McBain
Curator
January 2001

Note:

The name of the Archive has been changed as of October 2000 to 'Scottish Screen Archive' reflecting the identity of the parent body and the Archive's expanded acquisition policy into new media.

VIETNAM FILM INSTITUTE

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14 February 2001

ANNUAL REPORT OF YEAR 2000

OUTSTANDING ACQUISITIONS OF THE YEAR

1. IN THE FIELD OF PRESERVATION
   Some new scientific research themes including "Transferring from video to film material" and "Measures to sort out vinegar affected film".

2. DOCUMENTATION & RESEARCH
   - Compilation of book "Vietnamese Documentaries Between 1979 and 1984" in double languages Vietnamese and English.
   - Commencement of scientific research theme "History of Vietnamese Feature Films"

3. EXHIBITION AND PUBLICATION
   - Publication of the book "Films in South East Asia : Views from the Region" in double languages English and Vietnamese.
   - Publication of the book "President Ho Chi Minh with Vietnamese Motion Picture".
   - 6 film posters were sent to Singapore for an exhibition held in Singapore within SEAPAVAA.

4. BUDGET
   Budget for activities are mainly funded by the Government.

5. INTERNATIONAL RELATIONS
   - Participated in SEAPAVAA Annual Congress held in Singapore.
   - Participated in FIAF Annual Congress held in London, UK.
   - Joining Asian-Pacific Film Festival held in Hanoi, Vietnam.
   - The cooperative program with PROGRESS Film-Verleih (in Germany) for access of Vietnamese archive film and footage is still in good progress.
   - A training seminar on preservation and restoration of video / audio tape materials conducted by SEAPAVAA-UNESCO was taken place in Ho Chi Minh City, Vietnam.
   - Taking part in main activities initiated by FIAF and SEAPAVAA.

SUOMEN ELOKUVA-ARKISTO
FINNISH FILM ARCHIVE
HELSINKI, FINLAND

ACTIVITIES REPORT 2000

1. ACQUISITIONS OF THE YEAR

Finnish Film Archive's domestic film unit received 118 deposits which consisted of 33 prints of Finnish feature films, 1988 prints of Finnish short films, and the pre-print material of 24 feature films and 633 short films. Short films figures include commercials and trailers. The foreign film unit received 48 deposits, 423 prints of foreign feature films, 192 prints of foreign short films and 256 trailers.

Depositions to video unit totalled 94, including 1229 cassettes and 686 DVDs as statutory free exemplars. In addition the unit got over 4 000 videos in other formats.

The book library acquired 600 new book titles. 155 periodicals were subscribed or received as complimentary copies. The library has now 21.850 books and pamphlets, 700 titles of periodicals and 41.020 clipping files.

Nearly 20 000 stills and negatives from 200 domestic films and from 2050 foreign films were added to the photography collection.

The document unit received 140 domestic and 1313 foreign films scripts or dialogue lists. Posters from 350 foreign and 30 domestic films were deposited. Nearly 2 700 items of PR-material were also received.

The museum collection accepted 29 deposits which contained over 300 artefacts. Total number of museum collection is now over 7 000 items of which 3900 has been catalogued to the new database.

We have 3 800 square meters of storages, situated in five addresses around Helsinki. The used capacity of the main storage in Otaniemi is now over 90 per cent. The urgent need for more space is recognized and the plans to enlarge the storage - so called Otaniemi II project - is in preparation.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

51 042 metres of nitrate material was transferred to the safety stock and 17 093 metres of acetate film was processed. The transformation from gross to net figures due to computerized calculations means that there was over 20 per cent increase in preservation compared to the figures of the previous year.

We restored 4 feature length films and 309 short films, mainly newsreels which were the emphasis of restauration work.

The digitalization of early Finnish posters in co-operation with the Helsinki University Library continued in 2000. Background work was done to start the digitalization of photography collection.

3. CATALOGUING

In 2000 the cataloguing system Tenho which is based on Internet techonology was further developed. Two new databases were added, one for museum artefacts and one for interviews (oral history).

Plenty of work was devoted to cheching and correcting databases as well as deleting duplicate records which were created in conversions.

Ca. 20 000 new inventory records were entered and 2 800 content descriptions and program sheets were attached.

The system interface was modified for special user groups such as The Finnish National Filmography project and Programming unit. Further modifications were carried out to enable the cataloguing and attaching various digital materials. One important area of development was the definition of extranet between three other institutions, The Finnish Film Foundation, The Finnish Board of Film Classification and The Finnish Chamber of Films. The project may eventually lead to joint film portal on Internet.

4. RESEARCH AND PUBLICATIONS

Last year we published five books. Three of them were part of the programmes of Helsinki - European City of Culture, see chapter 8.

Av-kerronnan teoria [Theory of the audiovisual narration] by Henry Bacon, employed as a researcher at the FFA. Textbook on cinematic and televisual narration based on formalist filmanalysis with an emphasis on how the understanding of various aspects of audiovisual representation is based on the spectator's understanding of the real world, his/her knowledge of cinematic conventions, competence of following narration in an individual work and appreciation of its artistic novelty.

"Kansallinen elokuva pelastettava". Elokuvapoliittinen keskustelu kotimaisen elokuvan tukemisesta itsenäisyyden ajalla by Mervi Pantti. ["National Cinema Must Be Saved". The debate on subsidising domestic film production during the period of independence.]
A doctoral thesis to the Helsinki University aiming to analyse the debates conducted in Finland concerning the promotion of film culture during the period of independence.

The Finnish National Filmography project concentrated on Finnish feature films made in 1981-1990. Part 9 covering years 1981-1985 will be published in February 2001 and part 10 in 2002.

Finnish Film Archive organized a two day seminar "Me tulemme taas" in April 27-28, 2000 discussing the factors behind the new rise of Finnish films.

FFA's film and video collections were basis of several graduate and doctoral theses.

5. FILM PROGRAMMING

There were 867 screenings of 474 different films at the archive's cinema Orion in Helsinki. The total attendance was 43.193, and the average attendance per screening 49.5. There were also 151 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Oulu, Rovaniemi, Tampere, Turku, and Vaasa).

The major themes of the programming in Helsinki were:

SPRING SEASON: Pedro Almodóvar, Luis Buñuel, Jean-Luc Godard I, Fritz Lang II: Fritz Lang in Exile, Egyptian Cinema, Czech Cinema, The Best New Films from St. Petersburg, Alexei German, The History of the Italian Cinema, The Marx Brothers, Judy Holliday, Tradition and Continuity in Finnish Cinema, Cult Corner

SUMMER SEASON: Eric Rohmer, Eric Rohmer: The Taste for Beauty, St. Petersburg Formalists, Patricia Highsmith, The Marvellous Female Stars of Italy, Andrey Tarkovsky, Jane Campion, Laurel and Hardy, Michel Piccoli, Hollywood Diamonds, Pop in the Cinema, Erik Blomberg, Helsinki the Cinema City, Finncon, Kenji Mizoguchi I

AUTUMN SEASON: Kenji Mizoguchi II, Fritz Lang III: The 1000 Eyes of Fritz Lang, Woody Allen, Regina Linnanheimo, Elina Katainen, Stephen Frears, The History of Nordic Cinema, Treasures from the Archives of Brussels and Bologna, Charles Chaplin, Jean-Luc Godard II, Jesus Christ 2000, Russian Favourites, Robert Bresson, Blaxploitation and Italo-Horror

Among the guests presenting special themes were: Ms. Inass al-Deghedi (Egyptian Cinema), Mmes. Lidia Bobrova, Asya Razuk and Olga Agrafenina and Messrs. Yevgeny Pritsker, Sergey Snezkin, and Viktor Sergeyev (New Films from St. Petersburg), Dr. Natalya Nusinova (St. Petersburg Formalists), Prof. Cornelius Schnauber (Lang), the Directors Vittorio Boarini, Gian Luca Farinelli and Gabrielle Claes (Brussels and Bologna), Prof. Casper Tybjerg, Dr. Tytti Soila and Mr. Yngve Saether (Nordic Cinema), and Prof. Jean Douchet (Godard).

6. INTERNATIONAL RELATIONS

FFA organized several retrospectives and participated in international film weeks. The occasions were carried out in close co-operation with the Finnish Film Foundation. Rouen festival and Finnish Institute in Paris showed Jörn Donner's and Aki Kaurismäki's films, Cineteca Nacional in Mexico Finnish silent films, Moscow film festival hommage à Nyrki Tapiovaara and Venezuela's film archive Finnish classics.

Films from our collections were also screened in film arhives, cultural institutes and festivals in Belgium, Spain, Italy, Luxembourg, Norway, Sweden, Germany, Slovenia and Estonia.

Mr. Timo Muinonen took part in the Joint Technical Symposium organized by FIAF in Paris. Mr. Olavi Similä and Mr. Tommi Partanen participated in the Nordic film archive seminar on the stills and posters in Copenhagen. Mr. Matti Lukkarila visited Berlin Film Festival and participated in the European Conference on the Film Heritage in Sintra, Portugal.Ms. Satu Laaksonen visited Cannes Film Festival and French film archives in Paris and Bois d'Arcy.

The FIAF Congress in London, was attended by Mr. Matti Lukkarila, Mr. Timo Muinonen and Ms. Outi Heiskanen. Mr. Antti Alanen participated in the II Cinema Ritrovato and Archimedia Professional Seminar on the Vinegar Syndrome in Bologna and Le Giornate del Cinema Muto in Sacile, Italy. Mr. Matti Lukkarila, Mr. Timo Muinonen, Mr. Antti Alanen, Ms. Satu Laaksonen and Ms. Outi Heiskanen took part in the Nordic Archive and Programming Conference in Stockholm.

7. BUDGET

The Archive is financed by the Ministry of Education. In 2000, the total budjet was 2.492.137 Euros. There were 48 persons permanently employed.

8. SPECIAL EVENTS, MISCELLANEOUS

Helsinki - European City of Culture

Helsinki was one of the European cities of culture in the year 2000. Finnish Film Archive presented an abundance of high quality programmes.

The St Petersburg Formalists at Orion cinema 3. - 12.5.2000: Seminar concentrating on Russian formalism and the effect of formalists on cinema was held on 4 May. There were 13 screenings of 8 rarely seen films related to theme. Seminar proceedings were published as a book.

Phantasmagoria. An exhibition about the early history of the moving image culture at Museum of Cultures, 6.9.2000 - 11.2.2001: An exhibition based on media researcher Erkki Huhtamo's collection of pre-cinema items. The collection comprises a representative selection of magic lanterns and lantern slides, peep show boxes, zoetropes, etc. A book about the early history of the moving image culture was published alongside the exhibition.

Treasures of the archives. Seminar and masterpieces of film history at Orion cinema 5.10. - 5.11. 2000: A seminar concentrating on film history and restoration work held on 5 October. Lectures were provided by Mrs Gabrielle Claes (Cinematheque Royale, Bruxelles), Mr. Vittorio Boarini (Cineteca del Comune di Bologna), Mr. Gian Luca Farinelli (Cineteca del Comune di Bologna), Mr. Lauri Tykkyläinen (Finnish Film Archive) and Mr. Peter von Bagh (University of Art and Design, Helsinki). 44 film screenings of 32 different films. Seven screenings were accompanied.

An accompanied screening of a Finnish silent film at the Bio Rex cinema 14.10.2000: The Finnish Radio Symphony Orchestra accompanied two screenings of the silent film Korkein Voitto (The Highest Victory, 1929). The film has been recently restored by the Finnish Film Archive and the music was adapted according to the original musical design.

Lumous (Enchantment). Landscapes from the Golden Era of Finnish Cinema. Photographic Exhibition at Jugendsali 27.10. - 3.12.2000: The photographic exhibition Lumous (Enchantment) offered a glance at the images of nature in Finnish films. This exhibition presented some of the best landscape photography by known and unknown masters of still photography from the times of the "golden era of Finnish cinema".Book including over 100 high-quality landscape photographs was published.

Finnish Film Archive's web site **www.sea.fi** was reconstructed and redesigned in 2000. The daily and weekly programmes and themes of archive's cinema Orion are now easily available on Internet as well as other information on archive's publications and exhibitions, legal deposit etc.

Hong Kong Film Archive
Annual Report 2000

Introduction

The new Millennium was a fruitful year for the Hong Kong Film Archive as it saw the completion of the Archive's permanent building. With the completion of the new building in mid 2000, the Hong Kong Film Archive has moved into a new address at 50 Lei King Road, Sai Wan Ho, Hong Kong since August 2000. The Archive was busily preparing for its grand opening scheduled for January 2001 during the last quarter of the year.

Acquisition

2. In 2000, the Archive had acquired 15,000 film-related materials and 405 films. The Archive was active in looking for archive treasures that were not traceable locally. Continuous efforts were made to repatriate Hong Kong films from San Francisco and New York, USA. It included the discovery of the long lost film " Roar of the People (1941)". Other acquisitions included donations of 16mm films by local TV stations, the Radio Television Hong Kong ; acquisitions of early 1930's movie journals and magazines from Shanghai, China; and donation of film brochures from private collectors.

3. The collection of the Hong Kong Film Archive now comprises 3,800 film titles and 85,000 items of film related materials.

Conservation

4. In 2000, 5,400 film reels had been preliminarily surveyed for verification of intellectual information and conditions of the films were recorded in documentation. This process was undertaken to ensure that the materials were properly classified according to their physical conditions prior to the relocation of the archive's collection to the new cold storage in the permanent Hong Kong Film Archive building.

5. With the addition of 3 more technical staff in 2000 for the Conservation Unit of the Archive, this unit was able to develop a better system to conserve film-related materials as well as films. Subsequently, this unit carried out conservation packing, transportation and unpacking of 44,856 items of film-related materials ranging from the very fragile and brittle vinyl record discs to oversized posters and videotapes.

6. The film storage facilities of the Hong Kong Film Archive were acknowledged as the best locally. Yet, we considered that there were still rooms for improvement in terms of fluctuation of both temperature and relative humidity ranges in our cold stores. We were working strenuously to create a better environment for film storage in collaboration with the architects. Currently, we are keeping several hundred reels of nitrate-based films in a remote site from our new Archive building. Plan is in hand to transfer the nitrate films onto safety stock.

Cataloguing

7. Following a series of vigorous trial runs and commissioning, the mammoth computerized system was finally developed and put into operation before the opening of the Hong Kong Film Archive. This computer system adapted the well-known Horizon features which made it capable of processing bilingual (English and Chinese) multi-media data for storage and retrieval. The computer programme was tailor-made to allow on-line access to text and image materials of the Archive's collection. In 2000, our librarians had acquired 8,100 volumes of books, 346 titles of periodicals and 10,009 items of audio-visual materials including audio tapes, CDs, CD-ROMs, LDs and DVDs.

Resource Centre

8. The Resource Centre occupied an area of 300 sq. m. on the third floor of the Archive's building. It was scheduled to open in January 2001. The facilities in the Resource Centre included a reference library, 4 individual viewing booths, one large viewing booth for group viewing and six computer terminals for on-line public access catalogue. The Resource Centre aimed to serve a wide spectrum of users ranging from casual readers, researchers and scholars as well as personnel in the film industry.

Programmes and Activities

9. (a) One major film retrospective was held in November 2000. The retrospective was titled "The Immortal Bruce Lee : From the Kid to Kung Fu Dragon". It was a tribute to the late Bruce Lee in commemoration of the 60th anniversary of his birth. The retrospective featured 21 films played by the late kung-fu star starting from his childhood appearance and including his last work in "The Game of Death". There were 76 screenings and they were well received by Bruce Lee fans and the general public.

(b) Oral History Project

The Archive has now gathered over 180 tapes of interviews with film personalities and veterans, of which 20 were made in 2000. Famous film stars like Nancy Chan, Wang Danfeng, Shu Shi and Ling Bo were interviewed in 2000. Their interviews were taped in digital video/audio format for long-term preservation

Publications

10. The Film Archive had published the third volume of "Hong Kong Filmography" which covered films made between 1950 – 52. Work on the fourth volume had started. The new filmography will cover films made from 1953 – 59.

11. In 2000, we published the first book of the series on "Monographs of Hong Kong Film Veterans". The book titled "Hong Kong Here I Come" covered recollections by eight Hong Kong film veterans on how they made their ways to success in the 1940s and 1950s. The book was highly valued as good reading

material as well as a valuable reference book on the Hong Kong Cinema.

12. The quarterly Hong Kong Film Archive Newsletter was widely distributed to overseas archives and local film-related institutions and friends of the Archive.

Budgetary Matters

13. In 2000, the staffing structure of the Hong Kong Film Archive was enhanced to absorb additional workload and activities. Now, we have a staff force of 45 people taking care of 8 operational units in the Archive. The budget for 2000 was around US$2,914,000.

International Relations

14. On overseas trips, the Head of Hong Kong Film Archive, Ms. Cynthia LIU, attended the 56th FIAF Congress in London in June 2000. Our Assistant Curator (Conservation), Mr. Edward TSE attended the IASA-SEAPAVAA Conference 2000 hosted by the National Archives of Singapore in July 2000.

15. The Hong Kong Film Archive had the honour to have the visit of the President of FIAF, Mr. Ivan Trujillo BOLIO, and Senior Administrator of FIAF, Mr. Christian DIMITRIU in November 2000. Dr. Henning SCHOU, our Technical Consultant, also took time to visit our archive in November 2000 to examine our conservation and technical facilities.

SİNEMA-TV ENSTİTÜSÜ - *Turkish Film and TV Institute*
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ANNUAL REPORT 2000

ACQUISITIONS OF THE YEAR

In 2000, 120 original negatives, 9 positives of national production and 79 copies of foreign films were added to our collection.
This year, 22 films of local production and 41 foreign films were telecined as Betacam and presented to the use of researchers and students.
In 2000, our Institute took over the written documents - related with film and Tv - from Collection Library which were damaged during the earthquake in Turkey. The materials consist of posters, lobies and magazines in large quantities.
Throughout the year many cineastes and film companies donated some technical equipments, costumes and paper material to our cinema museum of which preparations have been continuing.

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

During almost the whole year of 2000 we had tried to renew our technical equipment. We have completed both the modifications of film processors and reconstruction of laboratory. Because of the changes in cinema technology our film processors were not in use anymore. Since we had limited budget to purchase new ones we had to manufacture them ourselves. These are color negative, color positive, and B/W negative/positive film processors.
All the processors reproduced by our Institute's staff members under supervision of Prof. Sami Şekeroğlu, using completely stainless steel and the requirements of modern technology. As a result we both had savings and film processors designed suiting our needs for archival work. This long and difficult lab work helped our staff members to develope their technical skills and theoretical knowledge.

CATALOGUING – DOCUMENTATION – RESEARCH

Our Institute gave service to 40 foundations such as Universities, primary and secondary schools, foreign documentary producers and cineastes, television companies by supplying 132 documents, films, photographes and posters.

FILM SHOWINGS

In 2000, "Joris Ivens Films", "Child in Cinema", "Films of Jiri Menzel and Vera Chytilova", "Films of Cengiz Aytmatov" were shown to public.

SİNEMA-TV ENSTİTÜSÜ - *Turkish Film and TV Institute*
Kışlaönü, Beşiktaş, İstanbul, Turkey Tel.: 0212.2661096 Fax: 0212.2116599

Throughout the year, important samples of national and international cinema were shown uninterruptedly to cinema students, researchers and film fans in the video viewing booths in our library.
Our Institute collaborated to all national film festivals.

INTERNATIONAL RELATIONS

The conference on "*Preservation and Enhancement of the Audiovisual and Cinematographic Heritage: Legal Aspects* " held in İstanbul by Audio-Visual Eureka with chairmanship of Turkish Ministry of Culture. During this event we had a chance to present our Institute to our colleagues, Ms. Vera Gyürey, Ms. Anna Szigeti, Ms. Vesna Maslovaric, Ms. Natasha Lako, Mr. Vladimir Opela, Mr. Bujor Ripeanu, Mr. Martin Smatlak, who were participant of the conference.
Research curators of film department of La Biennale di Venezia, Mr. Sergio Germani and Ms. Mila Lazic, visited our Institute to be informed on the status of Turkish cinema in the frame work of "Conception of Balkan Filmmaking" and selected movies which are presenting Turkish Cinema at this respect.
Kirghis filmmaker Tolomuş Okeyev, Turkmen filmmaker Hocakulu Narliyev, Azarbaijani filmmaker-writer Anar and our Institute's lecturer Azarbaijani filmmaker Prof. Tevfik İsmailov participated a conference on "Adaptations of Cengiz Aytmotov's Works" held by Sinema-Tv Enstitüsü.
Besides, Mr. Klaus Eder, General Secratary of FIPRESCI visited our Institute.

SPECIAL EVENTS

Prof. Sami Şekeroğlu was rewarded with honor by one of the biggest Tv stations in Turkey for preserving Turkish cinema and connecting past to future.

RAPPORT D'ACTIVITES ANNUEL 2000
DU DEPARTEMENT DES ARCHIVES AUDIOVISUELLES (DAA)

Introduction sur le DAA dans l'année 2000

- Arrivée d'un nouveau chef du Département des Archives Audiovisuelles (DAA) : le Chef de Bataillon Pascal Robert (Troupes de marine) succède ainsi au Capitaine de Corvette Richard Montesinos.
- Arrivée d'une assistante du conservateur qui remplit également des fonctions de bibliothécaire.
- Installation d'une cellule de Veille audiovisuelle.
- Achat d'un nouveau télécinéma (6 MF), mise en place de sa cellule couplée à la cellule de Restauration vidéo, et recrutement de deux techniciens spécialisés.

1 - Acquisitions de l'année

Pour l'année 2000, ces acquisitions sont de 2 ordres :

- **les versements de la production audiovisuelle de l'ECPA** :
  - 57 titres de produits montés
  - 93 titres de reportages de rushes
- **les films d'amateurs** : 12 titres (soit 41 bobines de format 8 mm ou 9,5 mm)

Nota : Dans le cadre des opérations d'enrichissement et de mise en valeur des fonds cinématographiques, une procédure de collecte de films d'amateurs présentant un intérêt historique et militaire a été engagée depuis l'été 1999 ; ces films, spontanément proposés ou quelquefois sollicités, sont destinés à enrichir le fonds d'archives audiovisuelles de l'ECPA d'images non institutionnelles ; l'originalité de la procédure mise en place et perfectionnée durant 2000 vient de l'invitation faite aux déposants des films, qui en sont également les auteurs, de doter leurs images d'un commentaire préparé avec les documentalistes du DAA et enregistrés avec les moyens techniques de l'ECPA (travaux de post-production vidéo, ou de duplication vidéo, insertion de cartons, titres et intertitres, étalonnage des images et remontage de certaines séquences). A ce jour, plusieurs films ont été « commentarisés », et quelques autres sont en cours.
Ces documents cinéma pourvus alors d'une bande son postérieure de 30 à 50 ans aux images font l'objet d'une description technique et documentaire intégrale dans notre base de données « Westhèque ». Ils peuvent ensuite être visionnés et exploités comme tout autre document propriété de l'ECPA, au profit de la production audiovisuelle interne ou externe, ou au profit d'autres publics, en particulier les chercheurs et les étudiants.

2 - Conservation et travaux de restauration

- Plan de sauvegarde (contretypage, restauration et tirage de films) : 120 titres appartenant aux séries SS (Service de santé des armées en 1917, 1918 et 1919), ACT (rushes cinéma datant de 1943 à 1971) et DA (films allemands, 1927-1945).
- Aménagement d'une nouvelle casemate destinée à assurer le stockage des rushes vidéo.
- Problèmes :
  - le **syndrome du vinaigre** touche l'acétate : les ad-strips ont permis de dresser un état technique des collections acétate qui sont touchées par le phénomène de façon préoccupante.
  - Continuation du **plan nitrate** (sauvegarde des derniers films nitrate retrouvés et destruction des bobines nitrate en décomposition).

3 - Catalogage, documentation, recherche

- Depuis 1992, l'ECPA a fait l'acquisition d'un logiciel de gestion documentaire « Westhèque » mis en place par une société privée d'informatique. Les adaptations successives de ce logiciel en ont fait aujourd'hui un produit utilisable couramment en interne par les personnels de l'ECPA, mais pas par les chercheurs et clients, du fait d'une grande complexité. A ce jour, les trois quarts des bobines et des titres sont décrits de façon détaillée dans la base gérée par « Westhèque ». Ceci n'exclut pas de temps à autre le recours aux anciennes fiches de description documentaire et techniques là où la base de données informatique est demeurée lacunaire.
- Un projet de site Internet associant les fonds d'images animées et d'images fixes conservés à l'ECPA est en cours d'élaboration. Pour les 51 films illustrant la sélection « images animées », des notices complètes et des extraits vidéo sont prévus.
- 2 catalogues sont également en cours d'élaboration ; ils sont prévus pour paraître au cours de l'année 2001.
  - Catalogue des films d'actualité, 1917-1999
  - Catalogue de la production de l'ECPA, 1989-99
- L'ouverture des fonds aux chercheurs et universitaires se poursuit par le biais de conventions de recherche, en l'échange de laquelle l'ECPA demande le dépôt d'un exemplaire du travail de recherche. A ce jour, les chercheurs qui se basent réellement sur les fonds de l'ECPA et les moyens mis à leur disposition dans le cadre de leurs recherches ne sont pas légion. On envisage un démarchage plus méthodique pour intéresser davantage les universitaires à des recherches sur les fonds d'archives de l'ECPA.

4 - Diffusion

- Présentation du film *Paris après 3 ans de guerre* (1917) dans le cadre de l'exposition photographique *Paris dans la grande guerre* organisée à l'Hôtel National des Invalides (Paris).
- Prêt du film *Le grand cirque* de Georges Péclet (1949) au festival du film du Musée de l'Air et de l'Espace (Le Bourget).

5 - Budget

- Plan de sauvegarde des films d'un montant de 1 MF (niveau équivalent à 1999), sous-traité auprès de laboratoires parisiens.
- Plan, de télécinéma sous-traité auprès de laboratoires parisiens d'un montant de 300 000 F (diminution de deux tiers par rapport à 1999, du fait de l'acquisition d'un matériel de télécinéma de 6 MF).

6 - Visites, relations internationales

Comme chaque année, l'ECPA a reçu la visite de nombreuses délégations d'armées étrangères : Maroc, Tunisie, Pologne, République tchèque, etc. Certaines de ces délégations envisageraient un partenariat avec l'ECPA concernant la sauvegarde et la valorisation de leurs fonds cinématographiques.

7 - Divers

- Procédure de versement des rushes vidéo :
  - un groupe de travail a été mis en place à partir d'avril 2000 ; son fontionnement a abouti à la mise en place d'une procédure concertée de versment des rushes vidéo, intégrant un traitement particulier réservé aux rushes en Beta SX.
- Traitement rétroactif de fonds de rushes vidéo pour conservation et diffusion :
  - la fabrication de bandes à thèmes (hélicoptères de transport, sous-marins, etc.) a repris : deux ont été réalisées et trois autres sont en attente de fabrication.
  - les désherbages de rushes, particulièrement ceux ayant trait au conflit en ex-Yougoslavie, ont également repris en fin d'année 2000.
- En 2001, l'ECPA change de statut et devient EPA (Etablissement public administratif).

ISRAEL FILM ARCHIVE - JERUSALEM CINEMATHEQUE

ANNUAL REPORT - 2000

All statistics refer to the year Jan. 1, 2000 - Dec. 31, 2000.

1. **Acquisitions of the year 2000**		**Total Collection**
prints:	505	26,642
titles:	300	14,096
film negatives:	64	4,405
videotapes:	3,128	26,830

Israeli Collection

- Israeli institutions and companies that deposited films with the Archive: Transfax, Shani Films, United King, Matalon, Lavon Institute, Ministry of Foreign Affairs, Sam Spiegel Film and Television School, Cinema Factory, Camera Obscura Film School, Kfar Maccabiah, Nof Films, United Studios of Herzliyah
- And numerous Israeli filmmakers who deposited films: Amos Gitai, Ephraim Kishon, Aner Preminger, Julie Shles, Jonathan Segall, Marek Rozenbaum, Avram Heffner, Eran Riklis, Michal Bat-Adam, Rafi Bukaee, Ye'ud Levanon, Dan Wolman, Eli Cohen, Eitan Fox

Some of the more important additions on 35 mm. to the Israeli feature collection include:
AHAVA MI'MABAT SHENI (LOVE AT SECOND GLANCE) * AFULA EXPRESS (PICK A CARD) * AVANTI POPOLO * BERLIN YERUSHALAYIM (BERLIN JERUSALEM) * BLUES LE'HOFESH HAGADOL (LATE SUMMER BLUES) * HAGARIN HAKASHEH (THE LAST RESORT) * HAMERHAK (THE DISTANCE) * HAVERIM SHEL YANA (YANA'S FRIENDS) * KADOSH * KESHER IR (URBAN FEEL) * KOL MAMZER MELECH (EVERY BASTARD A KING * MASHE'HU TOTALY (TOTAL LOVE) * MINOTAUR * PERE (WILD) * RAK LO BESHABAT (IMPOSSIBLE ON SATURDAY) * TA'ALAT BLAUMLICH (THE BIG DIG) * TSOMET VULCAN (VULCAN JUNCTION) * TSUR HADASIM * ZOLGOT HADE'MAOT ME'ATSMAN (TEARS FALL BY THEMSELVES)

And the following Israeli documentary films were received on film:
MARTIN * BAYIT B'ARAVA (HOUSE IN THE DESERT)

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 5-10 years, all of which include Hebrew subtitles. Some of the international films which have been added to the collection include:

ABEL * ANGEL OF DESIRE * ANGI VERA * APPARTEMENT * BABETTE'S FEAST * BARTON FINK * BEFORE THE RAIN * BLOOD SIMPLE * BLUE KITE * CABARET * CARRINGTON * CITY OF SADNESS * CONFESSIONAL * BIZALOM (CONFIDENCE) * DEAD MAN WALKING * DEATH OF A SALESMAN * DOLCE VITA * DOBERMANN * DRAUGHTSMAN'S CONTRACT * DROWNING BY NUMBERS * ERASERHEAD * THE EIGHTH DAY * FARGO * PADRE PADRON * FLOWER OF MY SECRET * FOUNTAINHEAD * GINGER AND FRED * GLENGARRY GLEN ROSS * L'ENFER * HIDDEN AGENDA * HIGH HEELS * HUDSUCKER PROXY * I'VE HEARD THE MERMAIDS SINGING * WHITE CAT, BLACK CAT * REMAINS OF THE DAY * GANDHI * 1941 * IT HAPPENED ONE NIGHT * BIG CHILL * THINGS CHANGE * BOYZ IN HOOD * POSTCARDS FROM THE EDGE * GLORIA *MIFUNES LAST SONG * FUCKING AMAL * GOVERNESS * WINSLOW BOY * EAST IS EAST * 24 HOURS * LIAISON PORNOGRAPHIQUE * LOS AMANTES DEL CIRCULO POLAR * LOVE IS THE DEVIL * BLAIR WITCH PROJECT * U-571 * ERIN BROCKOVICH * AMERICAN PSYCHO * KIKUJIRO * RIDE

WITH THE DEVIL * JOHNNY STECCHINO * JULIET OF THE SPIRITS * KAMA SUTRA, A TALE OF LOVE * KANSAS CITY * KAOS *KNIFE IN THE WATER * LACEMAKER * LITTLE BIG MAN * LITTLE BUDDHA * LIVE FLESH * LOVE AND HUMAN REMAINS * MAN IS NOT A BIRD * MOULIN ROUGE * MR. HOLLAND'S OPUS * MURIEL'S WEDDING * MY BRILLIANT CAREER * MY DINNER WITH ANDRE * MYSTERIES OF THE ORGANIZATION * PORTRAIT OF A LADY * RIDICULE * SLEEPERS * SOFIE * SOMEONE ELSE'S AMERICA * SWEET EMMA DEAR * VINCENT AND THEO * UNDERGROUND * WHEN FATHER WAS AWAY

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 and our activities in this area. The archive is expecting an endowment for the acquisition and preservation of films and film footage on Jewish subjects, especially from Europe and Russia.

Films of Jewish interest which were acquired this year on 35 mm. film:
APPRENTICESHIP OF DUDDY KRAVITZ * BEST BOY * LEON THE PIGFARMER * PARTISANS OF VILNA * SHOAH * STRANGER AMONG US * THE TRUCE * TSAHAL

The Joan-Sourasky Constantiner Holocaust Multimedia Research Center, established three years ago, provides for film acquisition, cataloguing, programming and preservation of films dealing with the Holocaust. The listing of the collection of this Center can be seen on our website. During the year 2000, a project was begun of transferring to digital many of the classics of Israeli film in the Archive collection dealing with the Holocaust. Funding has been received from the World Claims Conference for this purpose.

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

During the year 2000, the Archive acquired the following numbers of preservation negatives of Israeli films: Israeli features: 5 / Israeli shorts: 41 / Israeli documentaries: 18

Some of the negatives of Israeli features which were added to the collection this year include:
AM YISRAEL CHAI * ECHAD MISHELANU (ONE OF US) * TA'ALAT BLAUMLICH (THE BIG DIG) * YOFEI SHEL TZAROT (BEAUTIFUL TROUBLES)

The Archive continued the policy of transferring reels of nitrate film to digital BETA format. This transfer included dozens of reels of documentary material shot in Palestine during the 1930s and 1940s (part of the Nathan Axelrod Carmel Collection).

3. **Cataloguing, documentation and research**

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

Library

The Library is open to the public for research and study. More than 470 members of the public used the library for research this year – including students, teachers, film critics and participants in our adult education courses. The documentation collection of our research library includes the following materials:

- Annually updated CD-ROMs for easy reference
- Collection of approximately 53,400 files of clippings from the Israeli and foreign press, covering cinema news and reviews in Hebrew and English
- 6,243 volumes (300 were added in 2000)
- 6,500 posters of Israeli and international cinema (800 were added in 2000)
- 65,700 stills (1,500 were added in 2000)
- 1,180 unpublished film scripts (80 were added in 2000)
- Historical documentation from Israeli film production and distribution companies

- Private collections of archival documents including scripts, letters and personal papers (in 2000, a collection of the private papers of the major Israeli filmmaker, Baruch Dienar, was received)

4. **Film Showings, exhibitions and publications -- Jerusalem Cinematheque - Evening Film Screenings for the Public**

Approximately 2,500 screenings are provided annually at the Jerusalem Cinematheque, which 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, which rose significantly from 7,000 members in 1999 to 7,600 in 2000, entitles members to free entrance to all film screenings.

Collaborative film programming, including seminars and mini-conferences, was implemented in cooperation with the following Israeli organizations: The Ghetto Fighter's House, Yad Vashem, Tel Aviv Cinematheque, Haifa Cinematheque, Sam Spiegel Film and Television School of Jerusalem, Mishkenot Shananim, Tel Aviv University Film Department, Van Leer Institute. We sponsored the establishment of a new Cinematheque in Sderot, a development town in the northern Negev, in conjunction with Ben Gurion University of the Negev.

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

- Retrospectives / Tributes / In Memory - Wim Wenders, Volker Schlondorff, Fritz Lang, Robert Bresson, Gheorghe Dinica, Ken Loach, Larry Frisch, Eric Rohmer, David Lynch, Errol Morris, Jan Svankmajer, Michael Winterbottom, Micha Shagrir, Paul Muni, Claude Sautet, Edward G. Robinson, John Gielgud, Walter Matthau, Avraham Heffner, Istvan Szabo, Vittorio Gassman
- Programs - Ufa Posters & Films, Soviet Cinema, Manga & Asian Action Films, German Experimental Film of the 90s, A Window to the Mediterranean, Cinematic Variations on Live Classical Music, Portuguese Film Week, Rockcinema, Yugoslav Cinema Week, Cuban Cinema, Swedish Film Week, Minimalistic Composers, Taiwanese Cinema Week, Motherhood, Books in Films, Popular Indian Cinema, Films on Drug Addiction, Kitchen Sink Cinema, Preview Screening Club, Russian Documentary Cinema, New Spanish Cinema, Early Israeli Cinema, Classical Japanese Cinema, Cinema as Dream
- Marathon Screenings - Armageddon 2000, The Cruel Sea, Pierce Brosnan as 007, George Clooney, Mob Comedies, Making Movies, Nicolas Cage Meets Jerry Brukheimer, Edward Norton, Matt Damon, Luc Besson
- Mini-film festivals - Religion Today, A Celebration of Jewish Film, Gay and Lesbian

Education Program

The Education program provides study days for schools, courses for adults, seminars and screenings – using the cinema to bring about a sense of aesthetic values, a humanistic outlook and social consciousness. Approximately 30,000 persons participated in programs of this department during the year 2000.

- Peace Education – For the second year in a row, 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 five short documentary films.
- Adult Education Courses included: "Thank God for making me a Woman - Psychological and Cinematic Approaches" / "Thinking Films - Philosophy and Cinema" / "Literature and Cinema" in cooperation with the Open University / 'Holocaust and Cinema" / "Israeli Society through Film" for Russian speakers, in cooperation with the Ministry of Absorption / "Cinema and the Far East" in cooperation with the Geographical Foundation / "Manhood / Masculinity" in cooperation with the Social Work School at Hebrew University, Jerusalem
- Special Programs - "Human Rights" a course for high school students (8 meetings) in cooperation with the Jerusalem Municipality / Adult education course on "Nature and Cinema" for emotionally- disabled adults / Workshops and seminars for children with serious learning disabilities / annual prize for films produced by high school students: Wim van Leer Competition for Young filmmakers.

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

During the year 2000, governmental allocations comprised more than 20% of our income. These monies were received from the Ministry of Culture, the Jerusalem Municipality, the Ministry of Foreign Affairs, and the Ministry of Tourism. Clear policy has still not been made as a result of the new cinema law which has been approved by the Knesset. During the year 2001, we are hopeful that the implementation of the new cinema law will make our funding ongoing and hopefully will expand the allocations to the festival, archive and educational programming. Criteria have been established and are currently being approved by government legal advisors.

Two special grants were received this year: from the Ministry of Culture to expand and modernize the lobby of the large screening hall; from a private donor to build a terraced garden for outdoor meetings, receptions and screenings. Currently, donors are being sought for a 10 million dollar plan to build a new wing of 1800 square meters which will be built in an adjacent area. The wing will include a screening hall of 250 seats, additional archive storage areas, spacious video screening, viewing and service areas and additional offices.

The agreement signed two years ago between three major foundations continues to support our work to the amount of $800,000 per year.

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. Collaborative efforts of film programming were established with the following organizations: Goethe Institute, British Council and the French Cultural Institute.

The following staff traveled internationally to film festivals:

- Director Lia van Leer attended the Rotterdam, Toronto, Berlin, Cannes, New York, London, and Venice film festivals, and the London FIAF Congress.
- Programming Director, Avinoam Harpak, attended the Rotterdam and Berlin film festivals.
- Head of Education, Gili Mendel, attended the Berlin, Cannes and San Sebastian film festivals.

7. **Special Events and other achievements**

During 2000, Lia van Leer was the recipient of the Woman of Distinction Award from the Hadassah Women's Organization.

17th Jerusalem Film Festival

Every year the Jerusalem Film Festival offers more than 450 screenings of 170 films from around the world, to approximately 60,000 spectators. The festival (July 13-22, 2000) 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, three additional nights of outdoor screenings free to the public
- 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 and life achievement awards: Avram Heffner, Kirk Douglas, Istvan Szabo, Michael Cacoyannis, Wim Wenders, Volker Schlondorff, Ang Lee
- Workshop: Film and Television Production in the Digital Age

STEVEN SPIELBERG JEWISH FILM ARCHIVE

Jerusalem, Israel

ANNUAL REPORT, 2000

During 2000 Steven Spielberg re-affirmed his commitment to our archive with a generous and noteworthy gift. In addition, the Archive's premises will be named *The Jack Valenti Pavilion*, in honor of the Chairman of the Motion Picture Association of America.

ACQUISITIONS:

The productions of the Israel Music Heritage Project were acquired and will be available through the Archive. The acquisition of the Ghetto Fighter's House collection, begun in the late 1990s, was completed. The Archive received personal collections from filmmakers Benaya Ben Nun and the late Barbara Pfeffer.

PRESERVATION:

Preservation of several dozen endangered titles, begun with an award received from the Clore Foundation in 1998, was completed. High quality video copies were made of all 8 mm holdings to enable easier access.

DOCUMENTATION/CATALOGUING:

Cataloguing of the large film collection received by the Zionist Federation of South Africa was completed. A grant was received from the Lucius N. Littauer Foundation towards the scanning and computerization of the Archive's David Matis Documentation Center. Preliminary classification of the documents in the Norman Lourie Collection continued.

SCREENINGS:

Notable screenings of Archive material took place within the framework of The Last Nitrate Picture Show at the FIAF Congress in London, at the Israel Museum, the Tel Aviv Cinematheque and the Herzliya Museum of Art. Two programs focusing on the Archive and its collections were broadcast on Israel's Academic Channel and Archive prints were a major source of material for an Israel Educational Television series on Israeli films of the past.

INTERNATIONAL RELATIONS:

Archive Director Marilyn Koolik attended the FIAF Congress in London and the AMIA Conference in Los Angeles. Deputy Director and Researcher Hillel Tryster attended the Pordenone Silent Film Festival in Sacile.

SPECIAL ACTIVITIES:

Further titles from the Archive were made available on video during 2000. An historical compilation tape was produced to mark the Hebrew University's 75th anniversary. A bequest intended to benefit the elderly in Israel made possible a five-year project, begun in 2000, to send an annual videotape to every senior citizens home in the country. The Archive staff was the recipient of a joint award for excellence, given by the Hebrew University.

FIAF annual report 2000

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

Acquisitions of the year
In 2000 the archive received about 1800 prints in various formats, mostly 35mm. The main donors have been producers according to the legal deposit law, distributors according to voluntary deposit and private donors.

The legislation of 1998 concerning legal deposit of video and DVD on sale in Denmark in Danish version has been functioning and the film archive's collection has expanded with 688 items in 2000. The videos are collected by Statsbiblioteket/The National Library in Aarhus in two copies of which one is deposited at the Archive & Cinematheque.

For the library the number of acquisitions has been 2019 books and 220 scripts. The clipping files has grown with 572 files and the microfiches with 1106. The number of requests at the library have been steadily increasing and reached 23.000.

The stills department have acquired material from the former National Film Board of Denmark, about 3000 titles. Posters and stills have been distributed to users as duplicates as well as in digital formats.

Progress and problems in the field of preservation
The major project for the film archive in 2000 has been the moving of a part of the collection as well as the whole staff of the archive to new but temporary facilities. The planning and logistics of this maneuvre has been time consuming, and we have settled for +5C/35%RH +/- 0,5C and +/- 5%RH at the new temporary archive which contains approximately one third of the total film collection. We are still arguing for a permanent solution which will be a new film archive, but for the moment the above mentioned temporary solution is the best possible for the collection. We are hoping to expand the temporary solution to include all acetate film, the collection of apparatus and posters etc.

During the winter of 2000 leading Danish newspapers became aware of the problems heading the Danish film heritage at the old archive facilities: mold, vinegar syndrome etc. due to too high humidity. Front pages in important newspapers as well as editorials calling it a scandal made the ministry react and a decision is close, probably during March 2001.

The problems have been pointed out on the basis of our ongoing condition assessment study which for the first time has documented the problems scientifically. The study so far covers the nitrate collection and the collection of shorts and documentaries where serious problems were found during 1999. The study documents that within 10 years 40% of the collection of shorts and documentaries will be seriously damaged by the vinegar syndrome if they are kept at the same climatic circumstances as now. To rescue just this part of the collection will cost nearly as much as a new archive with appropriate climatic condition. The logic is obvious. The study will be finished in 2001 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 now more staff with backgrounds in respectively film history and conservation. But a restructuring of the only existing Danish commercial laboratory has meant, that we have not been able to do as much as we had time and money for. This is a serious problem and will probably continue in the future. Therefore we are planning on going abroad for laboratory services.

Our new policy concerning access to the stills and poster collection is functioning and a conservator has been hired with special regard to this collection.

Cataloguing - Documentation - Research
The database cataloguing of the film collection has taken a great leap forward in 2000 with 8000 new inventory entries in the database.

The library's database has been replaced with a new database – Aleph - functioning as of March 2000. Since November 2000 the library database has been accessible via the internet at www.bibliorama.dfi.dk and is a part of the electronic research library network in Denmark.

In November also the National Filmography became available via the internet at www.filmografi.dfi.dk. It contains at the moment complete information on Danish features since 1968 plus some older titles. It is continually updated also with regard to older titles. In 2001 we are planning to include information on our archival holdings for the different Danish titles: posters, stills, clippings, script etc.

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. Through a sponsor deal it has also been possible to finance a small pocket size program as well as a monthly poster.

The cinematheque in 2000 had 2400 screenings viewed by a total of more than 101.000 spectators. The Cinematheque has presented a broad selection of contemporary as well as historical films. Some of the successes have been retrospectives on classic directors such as Mizoguchi, Bunuel, Tarkovsky and Bresson as well as Vincente Minnelli, and contemporary directors as Woody Allen. The Cinematheque has shown new films from Holland, Finland, Brazil, Switzerland, Spain and Italy, and has presented actors as Sean Connery, Cary Grant and Judy Holliday. Experimental filmmakers as Chris Marker have been presented extensively as well as a row of new documentaries crossing the boundaries between documentary and fiction. American independent film was a huge success as was also Japanese animé.

We have collaborated with Danish festivals and have also organized festivals on our own, such as Crossing Boundaries on new trends in documentaries. It also included an international seminar on the topic.

Some of the screenings at the cinematheque were introduced by Danish or foreign guests and some series have been put together by Danish film directors. Danish directors and others from the film sector have presented their thoughts on film and foreign visitors have presented their films. A seminar on Shakespeare has been held and propaganda films and documentary film portraits of poets and writers have been presented at special arrangements designed for teachers etc.

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

International relations

The Stills- and Poster department, headed by Lene Boholm, arranged in March a Nordic seminar on preservation and restoration of photos and posters and the digital media as archival material. Dan Nissen participated in festivals in Berlin and Pordenone, as well as the FIAF congress and the ACE meeting in Strasbourg and a Nordic meeting in Stockholm
Curator Thomas Christensen participated in the FIAF congress, the Stockholm meeting and the Archimedia meeting in Portugal as well as in the festival and ACE meeting in Bologna.
Jesper Stub Johnsen, head of the film archive, participated in the FIAF congress and the Nordic meeting in Stockholm and as member of the ANSI commission for photographic material he participated in two meeting in USA. Other staff members have participated in festivals and have visited archives and film bodies in connection with programming activities.

Karen Everson, staff member at George Eastman House in Rochester, worked at our film archive for one month as part of an exchange program. During March and April 2001 our film archivist Karin Bonde Johansen will b e working at the George Eastman House and study at the Selznick School of Film Preservation.

The archive has supplied more than a 1000 prints in 2000, most of them to users in Denmark including the cinematheque. Furthermore films have been lent to presentations abroad, including presentations at festivals in London, Berlin, Belfast, Hong Kong, Oslo, Stockholm, Ghent, Tallinn, Mexico City and the silent film festivalen i Pordenone/Sacile i Italien.

CINEMATECA BOLIVIANA

LA PAZ
BOLIVIA

INFORME ANUAL DE ACTIVIDADES 2000

1.- INCORPORACIONES DE MATERIAL

- Cortos Bolivianos 14
- Largos Bolivianos 2
- Cortos Extranjeros 8
- Largos Extranjeros 59

Este total nos permitió sumar 322 rollos nuevos a nuestro acervo

- Casettes de Video 154

Incluyendo todas estas adquisiciones nuestros archivos constan actualmente de:

- 10.856 Títulos
- 14.462 Rollos

De especial importancia fue la recuperación de muy antiguos negativos de películas bolivianas de principios de los años 20, al igual que de otros materiales de los años 40.

2.- PROGRESO EN EL CAMPO DE LA PRESERVACION

Fueron inspeccionados 396 rollos, la mitad de los cuáles fue sometido a un proceso manual de limpieza y un 25% a trabajos elementales de restauración de perforaciones.

Sigue siendo nuestro reto principal la transferencia a material de seguridad de las copais nitratos de antiguas películas bolivanas, aunque el procentaje que salda pro transferir es pequeño ya que no suma más de 85 rollos aproximadamente.

CINEMATECA BOLIVIANA

3.-CATALOGACION-DOCUMENTACION-INVESTIGACIONES

- 57 libros
- 284 publicaciones periódicas
- 61 posters
- 93 fotografías
- 4 guiónes
- 3.119 recortes de periódicos

El almacenamiento de datos en nuestro sistema computación prosigue de manera regular

716 investigadores, principalmente estudiantes secundarios y universitarios, acudieron a consulta.

4.- EXHIBICIONES DE PELICULAS

158 títulos fueron exhibidos en 724 proyecciones en nuestra sala con capacidad para 261 asistentes.

Tuvimos mayormente ciclo, pero asimismo estrenos de películas sueltas:

- Lo Mejor del 99 (12 Títulos)
- Microcosmos (1 Título)
- Cannes 50 Años (12 Títulos)
- Estrenos Bolivianos (2 títulos)
- Cine y Derechos Humanos (7 Títulos)
- Clint Eastwood (5 Títulos)
- Susan Sarandon (3 Títulos)
- Cortos Alemanes (34 Títulos)
- Joven Cine Francés (8 Títulos)
- Cine Chino (6 Títulos)
- Orfeo Negro (1 Título)
- El Coronel no Tiene Quien le Escriba (1 Título)
- Santitos (1 Título)
- Divercine 2000 (24 Títulos)
- Cine y Literatura (20 Títulos)
- Oliver Stone (5 Títulos)
- Homenajes (3 Títulos)

- De Médicos y Pesares (5 Títulos)
- Cine Mexicano del Fin de Milenio (7 Títulos)
- La Calle de los Poetas (1 Título)

29.341 espectadores acudieron a las proyecciones

Ofrecimos asimismo 93 sesiones especiales para estudiantes

5.- EXPOSICIONES-PUBLICACIONES

- Afiches del Cine Latinoamericano
- Por vigésimo año consecutivos publicamos una estadístca exhaustiva y analítica acerca del cine estrenado en nuestro país durante el año anterior..
- Editamos 129 fichas comentadas de películas para su distribución entre el público.

6.- PRESUPUESTOS-RELACIONES CON AUTORIDADES GUBERNAMENTALES

Nuestras relaciones con las autoridades gubernamentales, tanto las de carácter local, cómo las nacionales se mantuvieron sobre una base muy sólida no obstante algunas controversias públicas a propósito del retaro en el desembolso de fondos para la construcción de nuestro edificio propio.

Una vez más otro año ha transcurrido en efecto sin que pudiesemos concluír ese edificio que tendrá 3 sals, aulas taller, biblioteca&café &librería, bóvedas, etc. Sin embargo la obra avanzó en un 15% del total y estamos próximos a poder inaugurar los primeros ambientes. Esperamos concluir todo hasta finales de este año.

El avance fue posible merced al aporte del estado, con recursos de la cooperación internacional principalmente, pero asimismo de la banca y de particulares.

Ha sido por lo demás un año extremadamente duro a consecuencia de la aguda recesión de la economía en

general, con su secuela de desocupación, escaso circulante, etc. A título de ejemplo: este fue el año más bajo de toda la historia en materia de asistencia a los cines comerciales

7.- RELACIONES INTERNACIONALES

Mantenemos una fluida relación con los colegas latinoamericanos de CLAIM, con varios de los cuáles compartimos regularmente cada año encuentros en un Seminario en Valparaiso (Chile), al igual que en otros sitios.

PEDRO SUSZ K.
DIRECTOR

CINEMATHEQUE SUISSE

L'année écoulée a vu une restructuration et une redéfinition générale des tâches. Notre centre d'archivage à Penthaz possède désormais un responsable scientifique de la conservation des films, ainsi qu'un (modeste) secteur de restauration qui permet d'effectuer divers travaux jusqu'aujourd'hui réservés aux seuls laboratoires. Cette innovation a entraîné une accélération des opérations de sauvegarde (transfert de la pellicule nitrate). Le manque de place, la climatisation parfois inadaptée et les déficiences du chauffage constatés dans l'actuel bâtiment de Penthaz nous contraignent toutefois à envisager sérieusement, et ce dans un avenir proche, une extension du centre d'archivage. Une demande dans ce sens a été déposée auprès de l'Office fédéral des construction et de la logistique, propriétaire du bâtiment. Un rapport d'experts commandité par la Confédération a confirmé ces besoins ainsi que la nécessité d'un soutien accru de l'institution dans l'exécution de ses diverses tâches patrimoniales, face à l'augmentation des collections et aux bouleversements annoncés dans le paysage audiovisuel mondial. Un poste de responsable de la communication a été crée afin de mieux gérer nos relations avec les médias, les sponsors, le web ainsi que pour le développement de nouvelles activités dans notre programmation. Programmes actuels et événements à venir sont annoncés via vidéo avant toutes nos projections. Au Casino de Montbenon, nous avons procédé au remplacement des installations sonores déficientes de la salle Padereski ainsi qu'à l'installation d'une boucle magnétique pour malentendants dans les deux salles de l'immeuble.

PROGRAMMATION ET MANIFESTATIONS DIVERSES

Nombre de spectateurs à la salle de projection pour 2000: 43'466
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: 1022
Nombre de films projetés (longs métrages): 461

Au cours de l'année, la Cinémathèque a organisé de nombreuses rétrospectives et hommages aux réalisateurs et/ou comédiens suivants: Nelly Kaplan et Claude Makowski (en leur présence, 18 films), Luis Buñuel (intégrale, 32 films); un hommage spécial à la Gaumont (23 films) en présence du PDG de la société, Nicolas Seydoux et la programmation de trois classiques muets accompagnés au piano, *La*

passion de Jeanne d'Arc (1928) de C. T. Dreyer, les serials *Fantômas* (1913/14) et *Les Vampires* (14/15) de Louis Feuillade (respectivement 5h30 et 8h de projection!); William Wyler (25 films, en présence de Catherine Wyler, fille du cinéaste); Geraldine Chaplin (21 films, en sa présence); Robert Siodmak (29 films); James Whale (9 films) et Max Ophuls (intégrale, 23 films). Divers cycles ont commémoré la disparition de Robert Bresson (10 films), Abraham Polonsky (5 films), Riccardo Freda (6 films), Claude Sautet (10 films), Alec Guinness (12 films), Hedy Lamarr, Victor Mature, George C. Scott et Pierre Clémenti.

Les cycles thématiques ont porté sur: William Shakespeare au cinéma (29 films), bouddhisme, confucianisme et chamanisme dans le cinéma de la Corée du Sud (6 films), « L'an 2000 et au-delà... » (science-fiction, 18 films); le cinéma italien d'après-guerre (51 films); « Cinémas d'Espagne » (15 films, av. la Filmoteca Española / Ministerio de Educación y Cultura, Madrid); à cela s'ajoutent 20 portraits de grands cinéastes dans la collection « Cinéma de notre temps » d'André S. Labarthe, et 6 programmes de films d'animation signés Norman McLaren, Jiri Trnka, Berthold Bartosch, Alexandre Alexeieff, Youri Norstein, Karel Zeman et Bruno Bozzetto. La Cinémathèque a innové cette année en organisant pour la première fois un Open-Air (juillet), entièrement sponsorisé par des instances privées et baptisé « La ville en ce jardin »; du 19 au 22 juillet, dans le cadre de « Lausanne Jardins 2000 », elle a projeté 8 films de ses collections sur l'écran de la galerie Espace Flon (entrée gratuite), des séances visitées par plus de 4000 spectateurs.

Dans le domaine du patrimoine cinématographique suisse, il y a eu: hommage aux cinéastes d'animation Nag et Gisèle Ansorge (25 films, en présence de Nag Ansorge); l'intégrale Jacqueline Veuve (35 films, dont les premières de *Le salaire de l'artiste* et *Delphine Seyrig, portrait d'une comète* en présence de la réalisatrice); un programme de films ethnographiques suisses restaurés conjointement avec Memoriav (en présence de Hans Ulrich Schlumpf, Yves Yersin et Claude Champion); la première des films *Der Meienberg* de Tobias Wyss, *Genet à Chatila* de Richard Dindo, *Die Reisen des Santiago Calatrava* de Christian Schaub, *La cité animale* de Frédéric Gonseth et Catherine Azad, *Al-sabbar* de Patrick Bürge, toutes en présence de leurs auteurs. Adieu au documentariste Walter Marti (5 films), au cinéaste Bernard Wicki et au comédien Hannes Schmidhauser. Nouvelle section dans nos grilles:

« Sorties du labo » inaugurée avec des documentaires suisses restaurés: « Images de Lausanne et environs, 1896 à 1940 ». Enfin, comme chaque année, la Cinémathèque a organisé au Festival de Locarno en août le programme de la section « Cinéma suisse redécouvert » avec les restaurations récentes des films *Das Glück auf der Landstrasse* de Fredy Scheim et Konrad Lips (1939), *Hans im Glück* de Hans Richter (1937) et *Petronella* de Hanns Schwarz (1928), ce-dernier donnant aussi lieu à une soirée suisse au « Forum du cinéma européen de Strasbourg » (novembre).

Manifestations spéciales en collaboration avec l'Université de Lausanne (UNIL/Section Histoire et esthétique du cinéma): série de documentaires de Johan van der Keuken, les films expérimentaux de Michael Snow (7 progr.); « Soirée Maurizio Kagel » (av. le Conservatoire de Lausanne), les trois manifestations en présence des auteurs. Cycles « Le pouvoir en question(s) » (cours public UNIL), « Visions du rêve: 100 ans d'interprétation psychanalytique » (Colloque international sur Sigmund Freud, 14 films); cycle « Le corps projeté » (16 films) en coopération avec la manifestation « Le corps » de diverses institutions lausannoises chapeautée par Pierre Starobinski (Musée de l'Elysée, Fondation Claude Verdan, Musée de la main, Mu.d'ac., UNIL); reprise des 7 documentaires les plus marquants du festival « Visions du réel » de Nyon (carte blanche à Jean Perret); soirée spéciale « Jacques Tati » (*Parade*) avec le Théâtre de l'Arsenic/Jacques Roman; carte blanche au collectionneur d'art Jean-Paul Jungo (21 films, en écho à l'exposition du Musée cantonal des Beaux-Arts); soirée ACOR / S.O.S. Racisme (*La promesse*, entrée libre); dans le cadre du « Festival international de Jazz à Lausanne », 17 programmes de films, dont une majorité consacrée aux 100 ans de Louis Armstrong. Le 20 octobre, « La nuit du court métrage » avec le DAVI et l'Agence suisse du court métrage (2 salles, entrée libre). Les 1-2 décembre, la Cinémathèque a accueilli pour la deuxième fois le « Festival des Urbaines » consacré aux jeunes créateurs européens en présence des réalisateurs Jacques Maillot et Henri-François Imbert (6 films, entrée libre).

A la suite de son assemblée générale, « Les Amis de la Cinémathèque Suisse (LACS) » ont organisé à la fin mars un marathon de 20 films dont les copies ont toutes été financées par l'association; une manifestation couronnée de succès, avec 2000 spectateurs sur quatre jours. Enfin, la Cinémathèque a hébergé entre autres le 11 avril

l'assemblée générale de Memoriav (Sauvegarde de l'audiovisuel suisse), suivie d'un programme de restaurations idoine. Enfin, comme chaque année, notre institution a collaboré de près aux rétrospectives de divers festivals internationaux comme Locarno (films inédits russes), La Rochelle, Berlin et Bologne.

La collaboration étroite avec la « Section Histoire et esthétique du cinéma » de la Faculté des Lettres de l'UNIL s'est intensifiée, tant au niveau des programmes qu'à celui d'étudiants-stagiaires oeuvrant aux travaux d'identification dans le secteurs des affiches à Penthaz, ou au dépouillement pour l'ouvrage de référence «Histoire du cinéma suisse, tome II: 1966-2000» dont la préparation se concrétise. En effet, depuis octobre, une bourse du Fonds National de la Recherche a permis d'engager à plein temps 4 licenciés de la « Section cinéma » pour la rédaction de cet énorme ouvrage couvrant plus de 1000 films, placé sous la double supervision de la Cinémathèque et de l'UNIL. Publication prévue pour 2006.

Enfin, en 2000 la Cinémathèque a participé avec ses collections d'affiches, de photos, de documents et objets divers aux expositions des instances suivantes: Präsidialdepartement der Stadt Zürich (« Praesens Film »), Filmmuseum Potsdam (« Chaplin »), Kunstmuseum Berlin et Düsseldorf (« Hitchcock »); Deutsches Filmmuseum Frankfurt (« Curd Jürgens »); Museum für Gestaltung, Zürich; Archives d'Etat de Genève (« Censure et cinéma »); Municipalité de Corsier (« James Mason »), Centre Valaisan de l'image et du son (« Napoléon »), Heimatmuseum Pfäffikon; Ciné-club Jacques Becker, Pontarlier (« Michel Simon »); Musée des Beaux-Arts, Lausanne (« J. P. Jungo ») et Musée des arts décoratifs, Lausanne.

TIRAGES ET ACQUISITIONS DE L'ANNÉE

Parmi les 22 anciens films suisses sur support nitrate sauvés en cours d'année, citons, outre ceux projetés à Locarno (cf. plus haut) les longs métrages « Die Sonne von St. Moritz » (1923) de Hubert Moest et Friedrich Weissenberg, « Le cirque de la mort » (1917/18) d'Alfred Lind, « Les fiançailles de Line » (1932) de Jean Brocher, ainsi qu'un premier lot des actualités du « Ciné-Journal Suisse » des années 1923-1936. Tous les tirages de la production nationale sont financés par MEMORIAV, Association pour la sauvegarde de la mémoire audiovisuelle suisse.

14'490 nouvelles copies de long ou court métrage ont été déposées au Centre d'archivage de Penthaz pendant l'année, soit 6900 titres, un chiffre record occasionné par le dépôt d'archives de la Télévision Suisse Romande (productions non suisses). L'association « Les Amis de la Cinémathèque Suisse » a financé le tirage de 8 classiques du cinéma; sa recherche de sponsors privés a permi l'acquisition de 75 titres manquants des années 1930-40. La bibliothèque s'est enrichie de 2741 nouveaux ouvrages. Les fonds d'iconographie ont augmenté de 6200 photos et 504 affiches. Un lot de 43'200 diapositives couleur ont été classés. Parmi les acquisitions de taille, signalons le fonds Claude Autant-Lara, bloqué depuis quatre ans et demi aux douanes françaises: un lot de correspondance, scénarios, esquisses, gouaches d'une valeur culturelle capitale, couvrant la création artistique française des années 1920-1960.

(HD/3.1.2001)

LISBOA

ANNUAL ACTIVITIES REPORT 2000

I - INTRODUCTION

Contrary to our own expectations (see our 1999 Report) our change of premises in Lisbon (restoration of the main building and complete renovation of the film theatre area) did not take place in 2000 due mainly to bureaucratic reasons. But we can now say with certainty that all work will begin in February 2001, with a planned completion date April 2002.

Therefore, at the close of 2000 we moved from our headquarters at Rua Barata Salgueiro to a rented old-style town house (circa 1910) a few blocks away in the center of Lisbon (Rua D. Estefânia, 175). Our usual services will operate there from January 2001 until the renovation of our normal premises is complete. On January 31 2001 we will be closing our theatre, and our screening activity will move to Salão Foz, a refurbished early 20th century theatre in Palácio Foz one of Lisbon's finest buildings. Curiously, it was in this theatre that the former Cinemateca Nacional held its screenings from 1958 till 1980, prior to its conversion into Cinemateca Portuguesa. Salão Foz is a smaller theatre (180 seats instead of the 200 we have in the theatre we are rebuilding) but it is a beautiful one, and presently we are making improvements to it prior to its reopening, scheduled for March 1, 2001. These circumstances mean that in February 2001, exceptionally, we will have no programming activity. We will be closing our theatre in Rua Barata Salgueiro with a season called "The Last Picture Show".

Although, obviously, the activity of all the departments working at our main premises has been seriously affected by the upheaval, we have attempted to keep the interruption to our public services to a minimum and all our staff have been working miracles to make this happen. However, as always occurs in a period of a change, the next two years will be rather turbulent.

Furthermore, as we pointed out in our 1999 Report, the work starting in 2001 is only the first part of a much more ambitious project which will link our renovated premises to a large and beautiful theatre nearby, where we plan to open the Museum of the Moving Image. Unfortunately, this project has not made the progress we expected it to in 1999, as a final political decision between the Ministry of Culture and the City Council remains pending.

With regard to our conservation and preservation activity we are glad to report that our restoration work continues, with our film restoration laboratory now fully operational. In March 2000, to coincide with the General Forum of the European Film Heritage, we premiered in Lisbon the finished result of our first restoration project done at our own Lab. on the Portuguese silent classic MARIA DO MAR (Leitão de Barros, 1930), with live orchestral music to an original score by Bernardo Sassetti. Other screenings of the same restoration took place during the year: at the Festival "Il Cinema Ritrovato" in Bologna (July) and at the London Film Festival (November).

The General Forum on the European Film Heritage, mentioned above, was another main event in our activity in 2000. Held in Sintra (10-12 March), the General Forum

was organised within the framework of the Portuguese presidency of the European Union (January - June 2000) and aimed to promote a debate on European polices on film heritage.

Bringing together specialists from all E.U. countries, both the major film archives and governmental bodies responsible for other heritage areas, the meeting was also attended by some of the major international specialists on the technical, legal and financial aspects of audio-visual media. Opened by the Portuguese Minister of Culture, the European Commissioner for Education and Culture, and the Mayor of Sintra, the General Forum was a major step towards increasing political awareness of the problems facing film heritage and the need for broader European co-ordination and a more active policy in this field.

We would also like to emphasise our special participation in this year's edition of the Bologna Festival "Il Cinema Ritrovato". This participation occurred on three different levels: we presented a program showcasing our most recent restoration work, including features and short Portuguese and foreign classics; we played a major role in the restoration of John Ford's FOUR SONS and in the special screening of this picture in Bologna's Piazza Maggiore; and we organised a workshop for archive professionals and film restoration specialists in which we briefly presented our own laboratory work and argued for wider discussion on inter-archival laboratory work.

Another high point in our year was the participation in the Torino Film Festival (November) 2000 edition, with our contribution to the most complete retrospective of Manoel de Oliveira's work ever held. Not only did we supply Torino with 17 prints from our collection but we also contributed with original articles by João Bénard da Costa and José Manuel Costa for the beautiful and comprehensive catalogue (the best catalogue on Oliveira's work to date) published by Torino to mark the event: **Manoel de Oliveira**, a cura di Simona Fina and Roberto Turigliatto (408 pages). Most of the catalogue illustrations were also supplied by our Stills Archive.

Finally, to end this introduction, we would like to mention two major agreements with the Sociedade Porto Capital Europeia da Cultura 2001 and with Fundação de Serralves.

In the first case, in view of the importance of cinema-related events during 2001 in Porto (European Capital of Culture in this year), we signed an agreement for support, access to the Cinemateca's collection and co-programming. With Fundação de Serralves, a major private Foundation created in 1998, and located also in Porto, we have undertaken to co-program one major event per year in exchange for our access (for preservation and programming purposes) to the large collections of experimental and art films and videos that Fundação de Serralves is now acquiring.

II – ANIM (Archive Department)

1. Acquisition

1.1. Film collection

In 2000 the film collection of the Cinemateca increased by 632 new titles, including both features (a total of 189 new titles) and shorts (a total of 443), the latter being mainly Portuguese documentaries. Again, as in recent years, most of these new titles were acquired under voluntary deposit agreements. The overall collection of

Cinemateca Portuguesa now amounts to a total of 12,240 different titles. Also we have to stress the fact that 2000 has seen what is actually a record number of different bodies (83) willing to deposit their collections with us.

Among the more relevant acquisitions are:

- an agreement established with the producer Paulo Branco for the deposit of the original negatives and some intermediate materials of 17 major titles, including several films directed by Manoel de Oliveira until now held by the laboratories;

- the continuing deposit of original negatives and prints 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;

- the deposit of the entire collection of original negatives from the documentaries produced by Francisco de Castro in the 60s and 70s (62 titles) which were also held, until now, by a foreign laboratory;

- the deposit of many used distribution prints from the main commercial distributors working in Portugal (Lusomundo, 200 prints, Castello Lopes, 20 prints, and Atalanta, 51 prints);

- several voluntary deposit agreements established with important institutions, such as the Ministry of Education, EPAL, Shell and others;

- the deposit of the original negatives for 9 TV films produced by the S.I.C. Television Channel, immediately after being broadcast on national television;

1.2. Video collection

Among the most relevant acquisitions, and as pointed out in last year's report, we were finally given a complete collection of Betacam-SP broadcast master tapes from the original production of the former TDM (Macao Network Television).

1.3. Apparatus

Our collection of museum apparatus is now undergoing a process of piece-by-piece identification (we are presently developing a new database just for it), and in some cases the mechanical restoration of selected items is already underway. During the year we mainly acquired old cameras and projectors, some of them dating from before the sound era, as well as amateur and small format apparatus (9.5mm, 8mm, S8mm and 16mm) making a total of 145 new items. These acquisitions included :

- a major part of the "Vitor Câmara Collection" which includes old cinema equipment ranging from pre-cinema to professional 35mm;

- some projectors from defunct production companies and commercial cinemas (such as the Eden Cinema's old Phillips projector);

2. Conservation and Preservation

2000 was the year where the decision was made to acquire a new processing machine (for black and white only), a vital piece of equipment for our restoration laboratory that will be installed and tested during the first months of 2001. This will be another important step for the continuing development of the restoration activities of the Cinemateca, and one that will enable us to make extremely significant improvements, in terms both of quality and quantity of the final results.

Important restoration projects during 2000 included:

- the final result of our first restoration project (of those carried out at the ANIM) on the Portuguese silent classic MARIA DO MAR (Leitão de Barros, 1930), premiered in Lisbon at the General Forum of the European Film Heritage, as mentioned in the "Introduction";

- the completion of restorations begun during 1999, such as the Portuguese distribution versions of Mauritz Stiller's GÖSTA BERLING SAGA and Fritz Lang's FRAU IM MOND (from original nitrate prints), the Portuguese film CAIS DO SODRÉ (Alejandro Perla, 1946) and the beginning of new restoration work (from the nitrate originals) on CLAUDIA (Georges Pallu, 1923), LISBOA CRÓNICA ANEDÓTICA (Leitão de Barros, 1930), MULHERES DA BEIRA (Rino Lupo, 1923) and ALDEIA DA ROUPA BRANCA (Chianca de Garcia, 1938)

- the restoration of twelve films by the Portuguese filmmaker António Campos (d. 1999), a body of work which includes fiction and documentaries, with some of the surviving originals mirroring the semi-amateur conditions in which Campos so often worked at the time;

- continuing the policy (formally established three years ago through a special government funding agreement) of preserving the post-1974 feature films produced in Portugal, new prints and duplicates were made for several important titles of the 70s, 80s and 90s: OS CANIBAIS and A DIVINA COMÉDIA (Manoel de Oliveira, 1988 and 1991), À FLOR DO MAR (João César Monteiro, 1986), MARIA and A ESTRANGEIRA (João Mário Grilo, 1979 and 1982), DINA e DJANGO (Solveig Nordlund, 1981), O SANGUE e CASA DE LAVA (Pedro Costa, 1990 and 1994), O BOBO (José Álvaro de Morais, 1987) and NINGUÉM DUAS VEZES (Jorge Silva Melo, 1984);

In the course of all the different projects (27 titles in whole) a total of 221,510 meters of film were duplicated.

Finally we should stress the fact that we have collaborated with the Academy Film Archive and Twentieth Century Fox on the restoration of John Ford's FOUR SONS (for which we held an original nitrate print that turned out to be the basic element in the restoration process), with the restored print being premiered in Bologna, as mentioned above.

3. Cataloguing

We continued adding to bdANIM, the archive database 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 item (on film or video). This year the system was upgraded to include the Filmography extension and is currently being adapted for the inclusion of technical data about the non-film collection (cinema apparatus and similar). On-line access to the specific Filmography component is to be implemented in the course of 2001.

A total of 10,804 different titles are now catalogued in the bdANIM database, representing 88% of all the existing titles in our collection, with the remaining 12% corresponding to short non-fiction films and newsreels.

Concerning identification and cataloguing of the video collection, after having started work on this last year, we have identified during the course of 2000 a total of 2,890 different tapes, with formats ranging from U-Matic and VHS to Betacam-SP and Digital Betacam.

4. Access

A total of 849 different films were accessed for purposes of pure research, external screenings or other uses, namely access leading to the sale of moving images for new television productions, a figure which almost doubles last year's and again clearly represents the continuing importance of film archives to the audiovisual industry.

Of all our cooperation projects we should mention those involving the two leading national television networks (R.T.P. and S.I.C.) for the production of TV series on the major events of 20th Century history in Portugal. These projects started in 1999 and will carry on throughout 2001. Also to be noted is the increase in images being requested for the production of institutional films (for museums and other cultural institutions).

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

Amascultura - Centro Cultural da Malaposta
Cineclube de Torres Novas
Culturporto - Rivoli
EXPO 2000 - Hannover
Famafest - Festival de Famalicão
Fantasporto
Festival Internacional de Cinema de Loulé
Festival Internacional de Cinema de Vila do Conde
Fundação Calouste Gulbenkian
Instituto Franco-Português
MACBA - Museu d'Art Contemporani de Barcelona
Musée du Louvre
Museu de Serralves
Porto 2001 Capital Europeia da Cultura
Teatro Nacional de S. Carlos
Torino Film Festival

University of Harvard
University of Warwick

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

BFI - National Film Theatre
Cinemathèque Royale de Belgique
Cinemathèque Suisse
Cineteca del Comune di Bologna
Filmoteca Española
Filmoteca UNAM
Finnish Film Archive
Landeshaupstadt München
Magyar Filmintézet

III - PERMANENT EXHIBITION DEPARTMENT - DEP

1. Screenings

566 feature films and 67 shorts were programmed in 2000 in a total of 578 screenings, attended by 54 036 spectators, a slight decrease compared to the previous year's attendances. As usual, for each film we prepared and distributed an original program to the public.

The events of the year were:

a) The largest retrospective ever held in Portugal of Kenji Mizoguchi's work including all 33 surviving films by the director and also Kaneto Shindo's **Mizoguchi Kenji no Kiroku**. The retrospective was based on a touring program prepared by the Japan Foundation, the Kawakita Memorial Film Institute and the Cinemateca del Comune di Bologna.

b) A full retrospective of Robert Kramer's work in a tribute to the memory of the recently deceased director. Erika Kramer and Keja Kramer attended the opening of the Retrospective.

c) A full retrospective of Aki Kaurismaki's work in the presence of the director who entertained a large and impassioned audience at the opening screening of the programme. With Aki Kaurismaki, we invited also his director of photography, Timo Salminen.

d) A major tribute to Gaumont, with the presentation of 39 pictures, covering more than one century of the Company's history, from the first films produced by Gaumont to Jean-Luc Godard's monumental **Histoire(s) du Cinéma** (with two-episodes shown in the 35mm version). To mark the event, we welcomed in Portugal, Nicolas Seydoux, Gaumont's Chairmain, and Martine Offroy.

e) Two particularly "politically incorrect" thematic programmes, one based on cinema's representations of smoking (with the provocative title of **"A Good Smoke"**) and the

other dedicated to cinema's representations of drinking (with also the provocative title of **"A Little Tiddly"**). The stress was placed not on the negative effects of smoking and drinking, but on the glamorous or humorous depiction of both vices, ranging from silent cinema to the present day.

f) Another "politically incorrect" season: **the complete retrospective of Leni Riefensthal's work**.

g) **Seasons on Hungarian Cinema** (on the occasion of Hungary's millennium) and **Brazilian Cinema** (on the occasion of the 500th anniversary of the Portuguese Discovery of Brazil)

h) A view of **contemporary French Cinema**, mainly with pictures by young directors never released in Portugal. The event was sponsored by the French Embassy in Portugal, and was included in a series of events dedicated to French Cinema, organised to mark the French Presidency of the European Union (July to December 2000)

i) Genre and thematic programmes, the most relevant ones being dedicated to **Screwball Comedy** and to **Technicolor Queens** (featuring old stars of adventure films like Maria Montez, Maureen O'Hara, Yvonne De Carlo, Virgina Mayo, etc.)

j) Following a program, organised by the Cineteca di Bologna in 1998, called "Primo Primo Una Una", we compiled a different program based only on relevant first works by great directors. It was called **Da Primeira Vez** (**For the First Time**).

k) We also went, in the beginning of the year, **Beyond 2000**, presenting a selection of films that look forward to an utopian or distopian future for mankind

l) We held a tribute to Terrence Malick, presenting the three films made so far by this director

m) On Portuguese Cinema, the most important event was the first complete retrospective of António Campos' work. Largely unknown, even in Portugal, António Campos, who died in 1999, left a very important oeuvre comprising both documentary and fiction. After a thorough compaign of preservation (and sometimes restoration) by our Archive it was possible to discover or rediscover Campos' contribution and to give him back his rightful place in the history of Portuguese Cinema

n) Among other events we should stress: the Luis Buñuel, Spencer Tracy, Robert Siodmak, retrospectives to mark their centenary; an homage to the Portuguese poet and 30's film critic José Gomes Ferreira also on his centenary; tributes to Robert Bresson, Victor Mature, George C. Scott, Hedy Lamarr, Loretta Young, John Gielgud, Vittorio Gassman, Walter Matthau, Alec Guinness and Portuguese actress Zita Duarte; the 4th Gay and Lesbian Film Festival; the 1st Loulé International Film Festival; various previews of Portuguese documentary and short film.

o) Throughout the year, we continued to present three regular programmes: **Cinema and the Law** (in cooperation with the Lisbon College of Law with every screening followed by debates on the subject of the films presented), **Classics on Film** and **Audience Choices** . In January we introduced a new regular programme that we presented throughout the year. It was titled **Trains on Film** and in it we presented

every month three to five essential titles illustrating the long-standing relationship between cinema and railway transportation.

p) For all this programming we must stress not only the usual cooperation of the FILMOTECA ESPAÑOLA (JOSÉ MARIA PRADO and CATHERINE GAUTIER), but also our gratitude for the cooperation of the NFTA (CAROLINE ELLIS, 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 CINÉMATHÈQUE GAUMONT (NICHOLAS SEYDOUX and MARTINE OFFROY), the CENTRO SPERIMENTALE DI CINEMATOGRAFIA / CINETECA NAZIONALE (ADRIANO APRÁ and PAOLA CASTAGNA), the BUNDESARCHIV-FILMARCHIV (KARL GRIEP), the CINÉMATHÈQUE QUÉBÉCOISE (ROBERT DAUDELIN), the CINETECA DEL COMUNE DI BOLOGNA (VITTORIO BOARINI and ANDREA MORINI), the SUOMEN ELOKUVA-ARKISTO (MATTI LUKKARILA), the CINÉMATHÈQUE MUNICIPALE DU LUXEMBOURG (MARC SCHEFFEN), the CINEMATECA BRASILEIRA (CARLOS ROBERTO DE SOUSA), the CINEMATECA DO MUSEU DE ARTE MODERNA (LUCIA LOBO), the LIBRARY OF CONGRESS (MICHAEL MASHON), the MAGYAR FILMUNIÓ/FILMINTEZET (VERA GYÜREY), the SVENSKA FILMINSTITUTET (ROLF LINDFORS), the IMPERIAL WAR MUSEUM (ROGER SMITHER), and the STIFTUNG DEUTSCHE KINEMATHEK (HANS HELMUT PRINZLER and EVA ORBANZ).

q) Once again, a very important trend was the decentralisation of our activities. As part of the **Programme "Rotas" (Paths)** of the Ministry of Culture, we programmed: in Leiria, native town of **António Campos**, a season with some of the films presented in Lisbon; in Guimarães, a special program called **"A Century of Films"**; in Aveiro, a thematic season on **"Body and Loneliness"** and, in Porto, in collaboration with Porto 2001, the first two seasons of a larger series called **O Olhar de Ulisses** (**The Vision of Ulysses**) based on the connection between documentary and fiction throughout the history of cinema.

2 - Documentation

In the year of 2000 the Documentation Center continued to update its collection of documentation materials included in its specialised library open to the public.

Throughout the year we acquired (by purchase or donation):
775 books (including published scripts); 131 new periodicals (titles); 51 out of print periodicals (titles); 9000 press clippings (estimated number); 802 press books; 642 original scripts and 3 production books; 11,064 photographs and 637 posters.

The documents were registered, indexed and catalogued on computer. 18 new titles were added to our list of indexed periodicals in the current year. We also continued adding previously card-indexed books to our database. Monthly lists of these acquisitions (books and periodicals summaries) were compiled and distributed in order to disseminate the document collection, as well as bibliographies organised by subject and based on our collection.

As usual, we assisted researchers, both Portuguese and foreign, in their requests for their special studies on film.

The Documentation Center also collaborated with several film festivals and other institutions organising cultural events, namely the Fundação Calouste Gulbenkian (for the exhibition "Portugal 1900"), the Portuguese Pavilion – Expo Hanover and the Centro Português de Fotografia (for the exhibition held in Paris – Mois de la Photo).

Our library was visited by 1150 readers.

3 - Publications

1. GAUMONT – UMA HISTÓRIA DE CINEMA (80 pages)
2. AKI KAURISMÄKI (112 pages)
3. MARIA DO MAR – J. LEITÃO DE BARROS, 1930 (16 pages)
4. LUIS BUÑUEL , AS FOLHAS DA CINEMATECA (158 pages)
5. ERNST LUBITSCH , AS FOLHAS DA CINEMATECA (180 pages)
6. ROBERT KRAMER (215 pages)
7. JOSÉ GOMES FERREIRA, UMA SESSÃO POR PÁGINA (166 pages)
8. KENJI MIZOGUCHI (190 pages)
9. ANTÓNIO CAMPOS (190 pages)

- We published – as usual – a Year Agenda

We published a monthly brochure containing Cinema programming and schedule. 18.000 copies of our brochure are printed every month, with 4.000 addressed to the Cinemateca mailing list. We also printed an annual catalogue of the books we have published.

4 - Guests

This year Cinemateca Portuguesa was visited by Aki Kaurismaki, Nicolas Seydoux, Martine Offroy, Erika Kramer, Keja Kramer, Ildiko Eneyedi, Pétar Gothár, Jérémie Elkain, John Scargliotti, Greta Olafsdottir, Susan Muska, Elias Savada, Boris Lehman, Alain Fleischer, Werner Schroeter, Yervant Gianikian and Angela Ricci-Luchi.

At the General Forum held in Sintra, we welcomed Mme Viviane Reding (European Commissioner for Education and Culture), Jean Michel Baer (Direction Générale Pour l'Éducation et Culture de la Commision Européenne), and the independents experts Paul Read, Jean-Louis Bigourdan, Jonathan Davis and Alain Berenboom.

Among other participants in the Forum were our colleagues Adriano Aprà, Caroline Ellis, Christian Dimitriu, Claude Bertemes, Claudia Dillman, Clyde Jeavons, Dominique Païni, Emilia Mathes, Gabrielle Claes, Jan Erik Billinger, Jose Maria Prado, Josef Schuchnig, Karl Griep, Lar Joye, Marc Nicolas, Matti Lukkarila, Michael Friend, Michelle Aubert, Sergio Toffetti, Thomas Christensen, Valeria Ciompi, Vera Gyüerey, Vidgis Lian, Vladimir Opela, Vittorio Boarini.

During the year and in connection with the ARCHIMEDIA events that took place in Portugal, we again welcomed not only some of the colleagues mentioned above (Gabrielle Claes and Dominique Païni) as well as other archivists and cinema specialists such as Kevin Brownlow, Peter von Bagh, Gustav Deutsch, Alain Fleischer, Enrico

Ghezzi, Claudine Kaufmann, Eric Le Roy, Michel Marie, Marc-Emmanuel Melon, Marc Vernet, Gian Luca Farinelli, Heide Schlüfmann, Karole Gramann, Leonardo Quaresima, Alessandra Faccioli, Jean Gilli, Thomas Elsaesser, Emil Poppe, Richard Billeaud and Steven Ricci.

Among Portuguese guests we were honoured by the presence of the writer and essayist Eduardo Lourenço (who was one of the speakers at the Sintra Forum) and by the Portuguese Directors Manoel de Oliveira, Manuel Mozos, Jacinto Lucas Pires, Pedro Caldas, Graça Castanheira, Margarida Cardoso, Saguenail, Regina Guimarães and João Mário Grilo.

The new Portuguese Minister of Culture, José Sasportes, also visited Cinemateca Portuguesa.

IV - INTERNATIONAL RELATIONS

Once more, as a full partner of ARCHIMEDIA, Cinemateca Portuguesa organised one professional seminar and contributed to the introductory course through the organisation of the final two-week practical training course at the ANIM. The course was held in July and was attended by 30 students.

The professional seminar was held, also at the ANIM, in December and was attended by 50 participants. The subject was: "The Use of Archive Material in the New Film and Audiovisual Productions" and the workshop sessions were guided by Kevin Brownlow, Peter von Bagh, Dominique Païni, Alain Fleischer, Claudine Kaufmann, Gustav Deutsch and Enrico Ghezzi.

Both João Bénard da Costa and José Manuel Costa attended the FIAF Congress in London and the Bologna Festival "Il Cinema Ritrovato".

João Bénard da Costa attended, also, the Torino Film Festival, the Berlin Film Festival, and participated in Paris in the international seminar "Cinéma/Film: aspects actuels de la valorisation des patrimoines cinématographiques et audiovisuels", organised by L'Université de Paris 8 Vincennes - Saint Denis, with the collaboration of L'Institut National d'Histoire de L'Art and Cinédoc. He made there a lecture on Museums of Cinema ("Qu'est-ce que c'est ça un Musée de Cinéma?")

José Manuel Costa attended the A.C.E. General Assembly and Executive Committee meetings held in Berlin, London, Bologna and Strasbourg.

Filipe Boavida, the Head of ANIM, attended, as a member of the Gamma Group, the meetings held in Amsterdam and Bologna on the projects currently underway within the framework of the Leonardo Project (namely *Film Archives On-Line*) and participated in the meetings held in Milan and Amsterdam for the Raphael Project *Urgent: Nitrate Can't Wait* . He also presented a paper on the Vinegar Syndrome, together with other members of the Gamma Group, at the July ARCHIMEDIA session held in Bologna during *Il Cinema Ritrovato Film Festival.*

Nuno Sena, the Head of DEP, attended with two other members of his team (Luis Miguel Oliveira and Maria João Madeira) the Pordenone Silent Film Festival. The Head of the Documentation Center, Teresa Borges, was also present.

V - BUDGETARY MATTERS

(in Portuguese escudos)

Staff	280 665 184$00
Publications Acquisition	12 611 265$00
Stills Archive	1 026 260$00
Programming and Publications	76 572 259$00
Preservation	96 916 370$00
Foreign Films Acquisition	7 682 302$00
New Equipment (ANIM)	35 000 000$00
Enlargement of Cinemateca's Building	300 000 000$00
Administration and Maintenance	243 177 381$00
TOTAL	1 053 651 021$00

1.053.651.021$00 PTE = 4.878.014 US DOLLARS = EUROS 5.255.589

Lisbon, March 7, 2001

ANNUAL REPORT 2000

SLOVENE FILM ARCHIVE (SFA)

Acquisitions of the year

On the basis of the voluntary deposit/gift and purchase the SFA acquired in the year 2000 from various institutions and producers such as: Nora Production Group, Studia Slovenica, Arkadena, MSM Production, Association for the United Nations, The Historical Archive of Ljubljana, Mercator SVS, Jadran film Zagreb, City Museum of Ljubljana, A.A.C. Production, Timaro, Viba film Ljubljana, Academy of Theatre, Radio, Film and Television/AGRFT, Bindweed Soundvision, Historical Museum in Celje, Arsmedia, Megaklik, E-Motion film, Slovene Ethnographic Museum and Casablanca transferred 195 films.

Individuals transferred 95 films.

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 burglery alarms. They are additionally isolated again humidity. The project was made to improve fire protection and air - conditioning system in Gotenica, but we didn't receive enough money from the state founds to accomplish this task.

The films are systematically checked and viewed to establish damage. The damaged films were restored. The works on films such as washing, repairing damaged and torn perforations and removing the adhesive tapes were done.

Forty color and b/w films were copied in the Hungarian Film Laboratory Budapest. Twenty five short b/w films were copied in the small private laboratory at Ljubljana.

We checked 987 films about vinegar syndrom using A-D strips.

Cataloguing, documentation and research

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

327 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.

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 projection from January to December. 50 films (48 documentary and animation films, and 2 feature films) had been presented.

For many groups of schoolchildren (first grade to second grade), students and adulds, we showed videos of the slovene films at our premises (seventy one films and more than 500 visitors).

The inventory publication of Slovene film heritage (Tatjana Rezec - Stibilj and Alojz Teršan; Films in the Slovene Film Archives, part 4) was published.

Budgetary matters, relations with governmental authorities

Total annual budget of SFA was: 309.250 US$.
For salaries: 170.354 US$
Copying: 38.961 US$
Purchases: 54.113 US$
Activity: 14.354 US$
Material expenditures: 31.468 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 Croatian Cinematheque Zagreb, Bundesarhiv - Filmarchiv Berlin, Jugoslovanska Kinoteka Beograd and Filmarchiv Austria.

Some cataloguing and documentation staff participated on FIAF Congress in London and Days of Silent Film in Sacile.

Participation with three silent documentary films on the Days of Silent Film in Sacile.

Special events

In the year 2000 we didn't accomplish all goals planned. Some projects were made to replace old air - conditioning machinery with new one, but we didn't get enough money. We also received less money for copying and purchase. this year is going to be for us more unfaurable in tryings to improve conditions in the work for keeping and protecting slovene film heritage, then the previous year.

SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 2000, page 1

1. Acquisitions of the year

One of Slovenian Cinematheque's key responsibilities is to compile a collection of the world's film masterpieces. We succeeded in acquiring a number of new titles in 2000. We purchased S. M. Eisenstein's STAROE I NOVOE and Jean Renoir's REGLE DE JEU. The purchase of the REGLE DE JEU was made with financial support by Charles Nodier French Institute of Ljubljana. Slovenian Cinematheque enjoys the benefits of the Institute's assistance in promoting new as well as old French films. The Charles Nodier French Institute has helped enhance the Slovenian Cinematheque collection with all four films of Eric Rohmer's cycle, The Four Seasons; of these, CONTE D'HIVER and CONTE DE PRINTEPS were acquired in 2000. Based on exchange between Slovenian Cinematheque and Munich Filmmuseum, our collection is richer for F. W. Murnau's masterpiece, NOSFERATU, while Filmmuseum received our two discoveries from 1994 and 1995: ALS ICH TOT WAR by Ernst Lubitsch and DES ALTERS ERSTE SPUREN by Franz Hofer. Since the Slovenian film market is largely Americanised owing to Hollywood, Slovenian Cinematheque occasionally undertakes purchases of recent films as there are not many independent distributors in Slovenia involved in the distribution of European or Non-Hollywood films. In 2000, we bought a copy of Abbas Kiarostami's BAD MA RA KHAHAD BORD (THE WIND WILL CARRY US) which received a warm welcome with cinema audiences. Slovenian Cinematheque's purchases of both old and new films are sponsored by the Slovenian Ministry of Culture with occasional contributions by commercial sponsors and donators.

2. Progress and problems in the field of preservation

Slovenian Cinematheque acquired, installed and implemented a video subtitling system in 2000, so that films are now rarely processed at the only Slovenian laboratory still using the mechanical techniques, as an exception. Owing to this new subtitling method few new film prints come in contact with water which is an ingredient in mechanical subtitling that causes the vinegar syndrome. The problem of film prints affected by the vinegar syndrome will therefore considerably decline in the future.

Slovenian Cinematheque cleans its film prints regularly using a modern film cleaning device, since copies acquired from distributors are often very unclean.

3. Cataloguing, documentation and research

Last year, Slovenian Cinematheque, assisted by a trained librarian, opened a film library and began cataloguing - aided by a computer system.

Research into the 20th century history of the cinema in Slovenia continues, aimed at forming detailed records of all Slovenian films, a Slovenian film history CD-ROM, and an integral book on Slovenian film history. The issuing of these publications is projected by the year 2005, 100th anniversary of Slovenian cinema.

SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 2000, page 2

4. Film showings, exhibitions and publications

In 2000 Slovenian Cinematheque hosted a record breaking number of retrospective shows. In addition to regular and well founded co-operation with film archives and cinematheques of France, Poland, the Czech Republic, Hungary, Germany, Italy, Great Britain, Bosnia-Herzegovina, Sweden, Japan, Iran and their embassies or cultural attaches to Slovenia, we established contacts with a number of French institutions and distributors, and many African film-makers who helped us carry through an extensive retrospective show of African cinema. Slovenian Cinematheque additionally organised the following broad-scope retrospectives in 2000, among others: Ingmar Bergman, Fritz Lang, Michelangelo Antonioni, Emir Kusturica, Istvan Szabo. The majority of these large projects are fruit of tours of national film libraries, as the collection of world film masterpieces compiled by Slovenian Cinematheque is still rather small.
A new vintage-film series which was born in 1999 - *Animateka* was carried on successfully in 2000 offering the Slovenian Cinematheque audiences the opportunity to see top achievements in animated film.
Slovenian Cinematheque intensified its film-music activities last year. Our pianist accompanied silent films on the piano almost every week; cinema-goers had ample opportunity in this way to compare silent movies with music to the same films without it, as they are often shown without any accompaniment. Along with silent movies - accompanied by our pianist - we hosted numerous foreign film-music events, such as a short retrospective of Louise Brooks' films assisted by musicians of Cineteca del commune di Bologna.

Another notable film-music event was the project by Slovenian composer Bratko Bibio who wrote original music for a compilation of Slovenian silent films entitled *In the Family Garden (Na doma□em vrtu)*. This was carried out with the aid of Slovenian Film Archive of the Archives of the Republic of Slovenia, with which Slovenian Cinematheque maintains a well-established partnership on numerous projects.

The museum department of Slovenian Cinematheque prepared in 2000 an exhibition of newly cast sculptures by Fritz Lang which he created as an Austro-Hungarian officer in 1915 while staying in Ljutomer with Karol Grossman, a pioneer of Slovenian film. Opening in Ljubljana the exhibition was displayed at the Slovenian gallery in Venice sponsored by the Venetian film festival - La biennale di Venezia. Art by Slovenian 1920's artists on the topic of film rounded out the ehibition in Venice. The exhibition was presented in a catalogue in three languages complete with rich colour reproductions. The museum department continued preparing for a permanent exhibition, *Film and Cinema in Slovenia from the Beginning to the Present* which will open on 100th anniversary of Slovenian film in 2005. The show is prepared in co-operation with Slovenian Film Archive of the Archives of the Republic of Slovenia. Slovenian Cinematheque acquired for its museum collection 2,500 posters preserved by a private collector.

The research-publishing and programme departments of Slovenian Cinematheque issued comprehensive catalogues of all major retrospectives shown by Slovenian Cinematheque in 2000. In addition, the research-publishing department published the translation of a book on the Kaurismaki brothers' film directing work, and the translation of French film critic Serge Daney's selected essays.

SLOVENIAN CINEMATHEQUE – ANNUAL REPORT 2000, page 3

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. Financial aid by the Ministry of Culture in 2000 was US$ 625.000.

6. International relations (FIAF and others)

The Slovenian Cinematheque co-operated in enriching the film collections and preparing film programmes and exhibitions with the following members of FIAF: Cineteca Nazionale (Roma), British Film Institute, Filmmuseum (Munich), Centre National de la Cinématografie (Paris), Slovenian Film Archive (Ljubljana), Hungarian Film Institute (Budapest), National Film Archive (Prague), Gossfilmofond of Russia (Moscow), Cineteca del Friuli (Gemona), Österreichisches Filmmuseum (Vienna), La Cineteca del comune di Bologna, Deutsches Filminstitut (Frankfurt) ... We cooperated also with Friedrich-Wilhelm-Murnau-Stiftung (Wiesbaden, Germany), Japanese Film Foundation, Farabi Cinema Foundation, Goethe Institute, Swedish Institute, French Institute, The British Council, Italian Culture Institute and numerous foreign embassies.

7. Special events and other achievements

Slovenian Cinematheque working together with the *City of Women (Mesto žensk)* festival organised a festival of films by female film-makers which met with great applause.
Especially well received was the exhibition of Fritz Lang's sculptures in Venice.
Aided by Slovenian Film Fund, Slovenian Cinematheque showed a Slovenian film retrospective at the Cinema Mediteranee Montpellier film festival in France.

In addition to the Institutum Studiorum Humanitatis postgraduate school negotiations with the University of Ljubljana - Faculty of Arts were initiated in 2000 on including the study of film history and theory in their curriculum as a regular graduate course.

Silvan Furlan
Director of Slovenian Cinematheque

FIAF Annual Report 2000

British Film Institute : BFI Collections

The major change for the British Film Institute in the year 2000 was the separation of some of its responsibilities, notably for production and some strategic issues, to a new funding and parent body, the Film Council. Internally, in BFI Collections, the headlines for the year were the great expansion in access to the collections and the formulation and implementation of the department's Collections Management Plan.

The first part of this plan to be accomplished was the **Acquisition** and Disposal policy, outlining for the first time our collecting priorities, alongside their resourcing and implementation.

Working within the new policy the Fiction film section acquired 2088 titles. The major donors during the year were BBC Television, the London Film Festival, Deluxe Despatch, United International Pictures and the NBC Superchannel. With BFI Production moving to the Film Council, a major acquisition was the remainder of the material from the BFI Production Board. Two other notable donations were those by director Richard Lester of his collection of prints of his own films, and of a missing Cecil Hepworth film, *How things do develop.*

The most important Non-Fiction acquisition of 2000 was of the Peter Worden collection of films made by Mitchell and Kenyon. This is made up of 780 nitrate negatives dating from c.1900 and is now being preserved and curated in a joint project with the National Fairground Archive at the University of Sheffield. This collection is expected to entirely alter perceptions of early UK film production. Acquisition also continued of the British Transport collections, as part of an acquisition, preservation and access project and proactive acquisition was made of non-broadcast current non-fiction production.

A total of 12,434 television programmes were acquired during 2000, of which 10,455 were acquired by direct recording: 3,935 from ITV, 3,562 from Channel 4, 2,633 from Channel 5, 322 from the BBC and 3 from satellite. The other programmes were acquired by purchase and deposit, including regional ITV material and more items on 2" videotape.

The largest task of acquisition in 2000 came under the auspices of the Heritage Lottery Funded Project, *An Archive for the 21st Century*, which is tackling many of the substantial backlogs of unacquired and unexamined material in the NFTVA. As part of this project we also continued the process of transferring all our ITV 2" tapes to digibeta format. So far 10,000 tapes have been processed. We also completed the process of converting our master video format to digibeta.

Three major developments took place in the **Preservation** of the collections at the J. Paul Getty Conservation Centre and other BFI Collections sites. The first of these was an improving of both the processes and the allocation of resources in the

processing and duplication of film. For the first time work was allocated and tracked according to whether it was for preservation, proactive access (that is, BFI Collections projects) or reactive access. The amount of nitrate and acetate material duplicated increased for the second year running.

The second development was the first major analysis of the BFI's storage, undertaken with the objective of moving towards greater passive conservation of the collections. This involved an analysis of the storage conditions required for different categories of material, which resulted in the definition of four categories : Special items (-5 C., 30%rh); Colour masters (5, 30); Black and white masters (10, 30) and Viewing prints and video (15, 40). A sampling exercise was then undertaken to determine the proportion of the collections in each category. These requirements were then mapped onto a template of the existing storage and a plan for its development was then put together in order to meet the needs of both the current and future collections.

The final development was the setting up of a Digital Research and Development Group, with the objectives of researching digital preservation, restoration and access, making recommendations for changes or collaboration, and disseminating information to all staff. To this last end they held a first Digital seminar for staff in December, which was attended by 95% of staff at the Conservation Centre.

The **Cataloguing** of the collections continued, with additional work being undertaken as part of the HLF-funded project. Greater emphasis was placed on access priorities. The staff of BFI Collections, led by the Registrar, contributed greatly to the BFI's development of a unified database for its collections and information.

The *Curating the Collections* paper and initiative has provided the blueprint for the development of and access to information about the collections. It also addresses the need for greater proactive **research** on the collections, particularly by staff, but also the facilitation of external researchers. The first major outcome of this initiative is the BFI's partnership within an Arts and Humanities Research Board consortium of six organisations for *The Centre for the Study of British Cinema.*

Building on the achievements of the last two years, the ***Access** Policy* of the Collections Management Plan was endorsed by BFI Governors. This policy both lays out the objectives for access to the collections and demonstrates how this will be developed. In the last two years access to screenings of the collections has increased from some 50,000 in just the NFT to 580,000 at cinemas throughout the UK in 2000, and over 150,000 admissions overseas. This great expansion has been achieved through a movement first into arthouse cinemas, but then into the major chains and multiplexes. This has involved both an education of projectionists and some imaginative solutions to ratio problems.

In 2000 five catalogues were produced of available films : Fifty years of Production Board titles; 1920's British Features; Ethnic Notions : Black and Asian Filmmaking; Documentary and Silent Comedy.

The BFI Production Board Project has involved the acquisition of scattered materials, their preservation and their access through screenings, video publication and sales of rights. Sales of footage from the collections also saw a productive year with several partnerships being undertaken with TV productions, notably for the series *The Open Road.*

BFI Collections Video/DVD Publishing published 24 full length and compilation VHS releases in 2000 for UK sell-through or rental, selling 74,000 units. This included an increase in titles from the collections, including the successful *British Transport* series and the launch of the *Avant-Garde* series. The BFI DVD UK label was launched with *Seven Samurai* as its first title, and over 22,000 units were sold. Further DVD releases will include additionality from all of the BFI's collections.

The TV Acquisitions section of BFI Collections led the BFI's main project of the year; a poll to find, celebrate and make accessible the top 100 British TV programmes of all time. Over 2000 industry figures, artists, technicians, academics, critics and archivists were polled and the result published as the BFI TV100. The Times of London declared in a leading article that `the BFI has established a canon as timeless and catholic as any list of creative classics'. The top programme was *Fawlty Towers'.* A simultaneous vote on favourite overseas programme on British TV saw *Frasier* (US) triumph narrowly over *Heimat* (Germany).

2000 was the first full year of opening since the reorganisation of the BFI Collections Stills Library. The Library continues to increase its income and has therefore been able to clear large parts of its backlog of unacquired material, while dedicating staff to the care of the stills, posters and designs collections for the first time. Both collections are being catalogued for the first time and digitisation of them has begun.

Following its closure for redevelopment, the take-down of the Museum of the Moving Image was completed, and the conservation of its collections in preparation for re-opening put in train. Work has continued on the development of the new BFI Film Centre on London's South Bank. Progress has also taken place on the Museum of the Moving Image touring exhibition *Movies on the Move*, which will launch in February 2002.

The centrepiece of the year for BFI was the FIAF 2000 Conference in June. This launched with the new BFI Collections restoration of Abel Gance's *Napoleon. Napoleon* was one of a number of department-wide projects completed in 2000. The recent pattern of completed projects/restorations has been none in 1997 and 1998, 4 in 1999 and 9 in 2000. The major restorations completed in 2000 also included *Violettes Imperiales* and *As you like it,* both premiered at the 2000 London Film Festival. All restorations/projects undertaken by BFI Collections now have a range of preservation and access outcomes, including exhibition throughout the UK, video release, the creation of preservation materials and curation.

CJE 3 March, 2001

IMPERIAL WAR MUSEUM FILM AND VIDEO ARCHIVE
LONDON

ANNUAL REPORT 2000

Acquisitions

Numerically, the largest quantities of material arriving in the Imperial War Museum Film and Video Archive are those transferred to the Museum in its role as the official repository for official British moving-image record material falling within its terms of reference, as described in previous reports. While some backlogs of film material continue to arrive, all recent material now originates on video.

Other forms of acquisition continue to make important additions to the collection, however. One such was a substantially complete nitrate print of a 1914 film called *The Revenge of Mr. Thomas Atkins*, acquired by way of the Wales Film and Television Archive. Although a period comedy of fairly undistinguished character, the find has film historic value as an example of the English work of American director George Loane Tucker, since it has long been assumed that none of Tucker's English work survived. Among other examples of nitrate acquisitions from FIAF colleagues, which are acknowledged with gratitude, was a 35mm print of a Palestine Air Raid Precautions film (1940), with Hebrew titles, from the Steven Spielberg Jewish Film Archive, Jerusalem.

An interesting feature film acquisition was that of extensive pre-print coverage of the 1962 East German/British co-production *The Story of Private Pooley* ('Der Schwur des Soldaten Pooley') , about a Waffen-SS massacre at Le Paradis in 1940, acquired from the co-producer, Contemporary Films.

Amateur film from both civilians and servicemen remains a high priority for the Archive's Acquisitions Officer, Kay Gladstone. The year has seen particularly strong interest in this area, stimulated by two recent series of television programmes by Carlton television depicting 'the Second World War in colour'. As the official and newsreel records are overwhelmingly black-and-white, the programmes have necessarily given a high profile to the work of amateurs, which has helped bring more such collections to our knowledge. Notable collections of amateur film received this year include footage shot in the Mediterranean and Middle East in the 1920s and 1930s; 6 reels of 16mm Kodachrome amateur film shot by a US Army Lieutenant showing 1945 Victory celebrations in London; 8mm and 16mm colour reels showing the recovery of post-war London and the Festival of Britain; and six 8mm reels recording service life in Africa, Berlin and Belfast in the 1960s and 1970s.

Preservation and Restoration

The major preoccupation for the Archive under this heading has of course remained the need to plan for the closure during 2001 of the premises at Hayes, Middlesex (to the west of London) which have been the home for its nitrate film vaults and its preservation staff since 1958, but which are now scheduled for commercial redevelopment. During 2000, the Museum negotiated financial compensation from the Ministry of Defence, the owners of the Hayes site, and finalised its plans for the creation of a new Preservation Unit to be based at the Museum's branch at Duxford Airfield near Cambridge, which is already home to the Museum's safety film holdings. Buildings on the old airfield will be adapted to accommodate the Archive's preservation staff and their equipment, and to receive the video and additional non-nitrate film materials that

will transfer from Hayes. At the same time, the opportunity is being taken to provide new film stores on the airfield for acetate film masters, in which environmental conditions will follow the standards recommended at the Bologna symposium on vinegar syndrome. Meanwhile, planning permission has been secured and the necessary land acquired to build new nitrate storage vaults on agricultural land near the Duxford site. In order to test the design, 500 reels of condemned nitrate film were deliberately burned in a replica of one of the new nitrate vaults at the Building Research Establishment (BRE) Cardington on 1 August 2000 – a test which the design passed *summa cum laude*. Building of the nitrate vaults started just before the end of 2000.

More distressing than concerns about sites and buildings is the realisation that the move will break up a unit of professional and dedicated staff who have, between them, a total of over 150 years of service in the IWM Film and Video Archive. Few if any of the Hayes-based staff will be able to contemplate a move to Duxford, and the prospect of losing their experience and expertise – and their company as colleagues – is very upsetting.

At the time of writing, the schedule for the Hayes/Duxford move remains unclear. The nitrate vaults should be ready in August 2001, the buildings at Duxford itself some time later. It appears certain that the Museum's preservation work will suffer significant disruption in 2001, whenever 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 160,000 metres of previously unsecured nitrate film to safety stock. It also proved necessary to start urgent preservation copying of a collection of U-Matic videotapes which were barely twenty years old – a salutary reminder that moving image preservation does not find its worst problems in the domain of celluloid.

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 20,500 titles (out of an estimated total of ca 50,000).

The publication by Lloyd's Register of Shipping for the Imperial War Museum of the unusual video/book pack *First World War U-Boat* – based on the FVA's restoration of the 1917 German film *Der magische Gürtel* – was launched at the reception for delegates to the FIAF Congress held on board HMS *Belfast* on 6 June. A copy has been offered to each of the archives affiliated to FIAF, but if anyone who would like to receive a copy has not done so, they are asked please to contact the IWMFVA.

Film Showings

Brad King, Public Services Officer, left the Museum at the end of July to start a one-year 'career break' on secondment to the museums service in West Dorset to assist in the re-launch of a museum in Bridport and other projects. In Brad's absence, his colleague Dr Toby Haggith will be responsible for programming, loans, etc.

The Museum's Cinema reopened in early 2000, following a prolonged period of closure necessitated by the building of new galleries and other facilities for the Museum. For the reopening, the Cinema was equipped with new projection and sound equipment. The Cinema is again in regular use to provide the moving-image component of the Museum's structured education programme on weekdays during school term-time, and for public film screenings at other times. The latter have included short programmes mainly derived from the Museum's own collections alternating with appropriate feature films, selected to reflect themes in the concurrent exhibition programme, which – in addition to the well-received new Holocaust exhibition – in 2000 included the closing stages of the Museum's major exhibition on Britain's post-war social history, 'From the Bomb to the Beatles' and an anniversary recollection of the 'Spitfire Summer' of 1940.

The IWMFVA continued to present material from its collection on an occasional basis at other venues, including several presentations by Toby Haggith of *Western Approaches* and *The Battle of the Somme* arranged around the country in partnership with Film Education, a body funded by the commercial film industry to promote links with the educational establishment. The Archive also provided a 45-minute introductory segment of First World War non-fiction film to contextualise a gala screening of the Library of Congress's impressive recent restoration of *All Quiet on the Western Front* at the National Film Theatre on 1 December.

Public Services

On 20 September, the Film and Video Archive hosted a conference on the celebrated documentary filmmaker Humphrey Jennings, marking the 50th Anniversary of his death in an accident while filming in Greece. The FVA's Preservation Section had produced a new colour print from what is believed to be the only surviving copy of *The Good Life*, the film on which Jennings was working at the time of his death, which was screened for the first time at the Conference.

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 equalled those seen in previous years.

The total number of researchers booked in to consult the FVA's catalogues and documentation was 359. Staff dealt with some 7,500 telephone enquiries and wrote almost 4,000 external letters, faxes and e-mails. Excluding audiences at public screenings, almost 1,100 visitors viewed material at the Film and Video Archive. 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. A new loans catalogue, edited by Brad King and Toby Haggith, was published in June and distributed to FIAF affiliates. It testifies both to the increasing range of our collections and to the growing activity of the Public Services Office.

During 2000, 101 loan transactions, involving a total of over 175 titles were made. Of these, five were loans to FIAF colleagues, film festivals and other overseas borrowers.

International Relations

Several members of IWMFVA staff attended one or more sessions of the Symposium/Workshop components of the FIAF Congress in London in June, and three made formal contributions to its proceedings. The symposium 'The Last Nitrate Picture Show' organised by Clyde Jeavons, included a screening of an extract from *The Revenge of Mr. Thomas Atkins* (described earlier), introduced by Roger Smither. The IWM also provided the Admiralty training film *This Film is Dangerous* for screening at the Symposium. During the workshop 'Speaking for the Record', Kay Gladstone gave a presentation on the IWM's methodology for acquiring and documenting amateur film, and at the workshop 'The Futurology of Film Archiving' David Walsh gave a presentation on some of the IWM's recent use of digital technology to improve access to the collection. On the evening of 6 June the IWM co-hosted (with the Scottish Film and Television Archive and the Wales Film and Television Archive) a very successful reception for the delegates to the Congress on board the Museum ship HMS *Belfast*.

Roger Smither, in his role as Secretary-General of the Federation, also participated extensively in the General Assembly components of the London Congress, as well as attending the Executive Committee meetings held in London before and after the June Congress and in Seoul on 3-5 November. He also represented FIAF at a meeting of the Co-ordinating Council of Audiovisual Archive Associations (CCAAA – formerly 'The Round Table') hosted on behalf of IASA by the British Library Sound Archive in London on 31 March. He has continued to work as editor for 'This Film Is Dangerous' (the sadly delayed FIAF book on nitrate film), in which capacity he is assisted by Catherine Surowiec, Associate Editor to the project.

David Walsh, Head of Preservation, attended the Joint Technical Symposium held in Paris from 19-22 January, and gave a 'poster presentation' entitled 'FICA Preconditioned storage - an evaluation.' From 2-4 July, David attended the important symposium on 'Vinegar Syndrome' organised in Bologna by the Association des Cinémathèques Européennes with assistance from the European Union-funded training initiative ARCHIMEDIA. The impact of this symposium on forward planning in the IWMFVA has already been noted.

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. With other FVA colleagues, Kay had earlier (11 February) provided a similar introduction to the students attending the MA course in Film Archiving at the University of East Anglia.

During 2000, in addition to contact with colleagues at the London Congress, 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 Film Institute of Ireland (Dublin), ScreenSound Australia (Canberra), and the Sinema-TV Enstitüsü (Istanbul).

IMPERIAL WAR MUSEUM
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UCLA FILM AND TELEVISION ARCHIVE
ANNUAL REPORT TO FIAF: 2000

ACQUISITIONS

Motion Picture Acquisitions

In 2000, the Archive received donations and deposits from a variety of sources. Major studios, filmmakers, various associations, commercial entities, collectors and private individuals all contributed to the holdings of the motion picture collection. Mainstream American cinema was the main focus of the most new acquisitions, but independent film and off-beat lower-budgeted fare (DG Systems) were also well represented. As in the past, major studios like MGM, 20th Century-Fox and Warner Bros. deposited a mix of new and vintage materials at the Archive. In 2000, however, an increasingly common occurrence was a direct interaction with directors and their films, especially in the case of Robert Altman and John Sayles. Robert Altman placed on deposit prints of a large number of his directorial (and/or producing) efforts. The titles span the length of his career, from early efforts to "Images" (1972) and "A Wedding" (1979), and more recently "The Player (1992) and "Cookie's Fortune"(1999). John Sayles via his company Anarchist Convention placed on deposit pre-print material of his feature film "Matewan" (1987) as a precursor to a joint preservation project he will be conducting with the Archive. The Harold Lloyd Trust, already a major depositor at the Archive, placed additional material on deposit. A very large donation of over 1500 16mm and 35mm prints was made by the Creative Film Society, a company founded by the late Robert Pike primarily to promote the distribution of experimental and avant-garde films. The collection also included classic silent comedies and classic cartoons. The Sundance Collection at UCLA continues to receive, via independent film companies or the filmmakers themselves, a number of recent independently produced films as well.

Television Acquisitions

The television collection continued to expand, with contributions from new and previous donors, including the Academy of Television Arts & Sciences and Hallmark Cards. Major sets of acquisitions spotlighted the early careers of important entertainment figures such as Johnny Carson, Danny Thomas, Dean Martin and Jonathan Winters. Almost full runs of two classic situation comedies, I LOVE LUCY and MY FAVORITE HUSBAND (1953-54), were also received. Robert Altman donated 35mm prints of three television programs that he directed: THE CAINE MUTINY COURT MARTIAL (1988), LAUNDROMAT (1985) and an episode of KRAFT SUSPENSE THEATRE (1963).

PRESERVATION

Motion Picture Preservation

Feature films preserved in the year 2000 include:

CYRANO DE BERGERAC (Stanley Kramer/United Artists, 1950) d. Michael Gordon. 35mm Estar fine grain made from surviving portions of the nitrate original camera negative and from acetate dupe negative replacement sections copied from a 1960s acetate fine grain master positive; digitally-restored, re-recorded soundtrack negative derived from a combination of the best portions of a 1950 projection print and a 1960s composite fine grain master.

GOD'S LITTLE ACRE (United Artists, 1958) d. Anthony Mann. 35mm Estar fine grain master made of the restored full-length version, derived from the acetate original camera negative of a shortened version and an acetate fine grain of the long version; sound preserved on Estar positive stock from the original full-length acetate soundtrack negative.

KILLER OF SHEEP (1977) d. Charles Burnett. Preserved from the original 16mm B&W negative AB rolls, the original 35mm 3 track master sound mix and the original 16mm master mix. A 16mm fine grain was produced, and this image was enlarged to make a 35mm Estar preservation dupe negative; sound digitally re-mastered and re-recorded to 35mm optical track negative.

MOLLY O' (Mack Sennett/Associated First National Pictures, 1921) d. F. Richard Jones. Restored 35mm Estar dupe negative produced in cooperation with Gosfilmofond (Moscow) from surviving sections of a 35mm domestic fine grain master, the 35mm nitrate original foreign-version camera negative and a 35mm print with Russian titles; original color tints and English language title cards recreated.

THE POWER AND THE GLORY (Fox Film Corp., 1933) d. William K. Howard. Restored 35mm Estar dupe negative produced from a 35mm nitrate print, a 35mm acetate fine grain master and blowup sections from Preston Sturges' personal 16mm print. Soundtrack digitally re-mastered and re-recorded; original main and end titles and missing music restored in cooperation with 20th Century Fox.

THE PRISONER OF ZENDA (Selznick-International, 1937) d. John Cromwell. 35mm Estar preservation dupe negative and digitally re-mastered, re-recorded soundtrack negative copied from David O. Selznick's personal 35mm acetate print provided by The Harry Ransom Humanities Research Center at The University of Texas in Austin, from a 35mm acetate fine grain provided by Warner Bros.

studios, and from 35mm push-pull soundtrack elements provided by George Eastman House.

THE TIMES OF HARVEY MILK (Black Sand Productions, 1984) d. Robert Epstein. 35mm Estar color internegative and digitally restored, re-recorded track negative produced from the original 16mm color negative AB rolls, 16mm reversal and 1-inch video production elements, the original 35mm 6-track master sound mix, and the original PCM-F1 stereo music master.

SEVEN MEN FROM NOW (Batjac/Warner Bros., 1956) d. Budd Boetticher. 35mm Estar three-strip color separation positives and 35mm color internegatives produced from the original acetate Eastman color camera negative and from three strip color separation masters made in 1956; soundtrack digitally re-mastered and re-recorded to 35mm Estar optical track negative.

THE SIN OF NORA MORAN (Majestic Pictures, 1933) d. Phil Goldstone. 35mm Estar preservation fine grain produced from the original 35mm nitrate camera negative and a 35mm nitrate positive print in cooperation with Independent-International Pictures; soundtrack digitally re-mastered and re-recorded to 35mm Estar optical track negative.

WHEN A MAN LOVES (Warner Bros., 1927) d. Alan Crosland. 35mm Estar preservation dupe negative and digitally re-mastered, re-recorded 35mm optical track negative produced from a 35mm acetate fine grain master, a 35mm nitrate print, and Vitaphone sound disks in cooperation with George Eastman House and Warner Bros.

Newsreel Preservation

Approximately 23,000 feet from the Hearst Metrotone News Collection was preserved in 2000, with combined support from the Ahmanson Foundation, the Joseph Drown Foundation and the David and Lucile Packard Foundation. Work focused on three general topics—California history, race and ethnicity in California history, and race and ethnicity in the rest of American history. In addition, work has continued on the Marian Anderson documentary we began in 1998.

Television Preservation

Television preservation efforts centered on the transfer of 2" videotapes to modern, stable videotape formats such digital Betacam, D2, 1" and Betacam SP. A principal focus involved the preservation of programs produced and broadcast in the local Los Angeles area during the 1960s and 1970s, such as the popular, Emmy-winning series RALPH STORY'S LOS ANGELES (KNXT, 1966-67), as well as several other Emmy-nominated documentary programs. Also preserved was one episode of THE STEVE ALLEN SHOW (syndicated, 12/20/63) featuring a conversation with boxer Muhammad Ali, (then known as Cassius Clay). Episodes from three

anthology drama series were preserved: a US STEEL HOUR production entitled "Little Tin God" (CBS, 4/22/69); the PLAY OF THE WEEK production "Strindberg on Love" (syndicated, 1/25/60); and the HALLMARK HALL OF FAME production of "The Man Who Came to Dinner" (NBC, 11/29/72)

CATALOGING

The Archive has all of its film and television holdings in ORION, other than a backlog of "minimal level" inventory records created during our move of the bulk of the collection to the Southern Regional Library Facility (SRLF). As of January 2001, the Archive had 140,597 MARC 21 format records for 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; many are enhanced to add full credits, and to do authority work on the director. These credits are all searchable on ORION, using the notes search, as are summaries and contents notes. In addition, ORION includes 26,226 MARC 21 format authority records for names, titles, subject headings, and genre headings. The Archive does full authority work on 20 to 30 names per cataloging record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the National Name Authority File. In this way, the fruits of our cataloguing work are shared with other archives and library systems around the country. We are currently discussing with OCLC and RLIN representatives the possibility of loading our bibliographic records into OCLC and RLIN. Free public access to ORION2 over the Web is now available at:

http://orion2.library.ucla.edu

In addition, our records are accessible in MELVYL, the University of California's online union catalog, which is also available free over the Internet (telnet to melvyl.ucop.edu or to 192.35.222.222). MELVYL also has a web site:

http://melvyl.ucop.edu/?CSdb=cat

RESEARCH AND STUDY

In addition to the ongoing outreach that makes the Archive's collections accessible to researchers from all around the world, the Archive continues to develop its M.A. program in Moving Image Archive Studies. We anticipate that applications for admissions will begin in the Fall Quarter 2001. This year, the Archive sponsored three graduate seminars in archival studies: Collection Development (instructor: Michael Friend), Moving Image Cataloging (Martha Yee) and Access to Moving Images (Howard Besser). We have also constructed a prototype for a web-based encyclopedia of moving image formats and gauges which will be an important part of the curricular materials needed for this program.

COMMERCIAL SERVICES

In 2000 the Archive's Commercial Services Division provided some 1,000 items of archival footage from the Hearst Metrotone Newsreel collection 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 at most PBS and cable stations. Many major motion pictures have taken advantage of the rarity and high quality of our film elements, and archival footage has been provided to production companies in Australia, Austria, Brazil, Canada, China, France, Germany, Japan and the United Kingdom.

PUBLIC PROGRAMMING

In 2000, the Archive presented approximately 200 programs, screening about 400 films. Throughout the year the Archive presented GOTTA SING, GOTTA DANCE: MUSICALS FROM AROUND THE WORLD, a major curatorial effort which brought together some seventy American and international musicals. A symposium in October 2000 convened a panel of experts to explore the cross-cultural comparisons of these much-loved, but little-studied musical films. Other highlights of 2000 included "Written by Billy Wilder," with personal appearances by current screenwriters commenting on Wilder's screenwriting career; the "City of Lights, City of Angels" festival of contemporary French film; the Tenth Festival of Preservation, which presented gems from the Archive's recent preservation and restoration work to appreciative audiences; and "New Chinese Cinema: Tales of Urban Delight, Alienation and the Margins." The latter introduced a new, controversial "Sixth Generation" of filmmakers working in the shadow of Tiananmen Square.

INTERNATIONAL RELATIONS

In addition to loaning many prints to international venues, the Archive participated in the FIAF Congress in London, the FIAF Executive Committee meetings and the Council of North American Film Archives. Director Timothy Kittleson represented the Archive at a UNESCO and European Community-sponsored forum on globalization and cultural diversity in the audiovisual industry held in Valencia, Spain. Head of Research and Study Steven Ricci served on the New Directors Jury at the San Sebastian Film Festival. Programmer Cheng-Sim Lim was an invited guest at the first annual Chonju International Film Festival in South Korea, while Programming Coordinator David Pendleton spent time in Paris to research films for the "City of Lights, City of Angels" film festival.

FIAF 2000 Activities Report

American Film Institute

National Center For Film And Video Preservation

Los Angeles and Washington, DC

1. Acquisitions of the Year

The AFI/NCFVP acquired 116 film titles during the year 2000 for inclusion in the AFI Collection. Twenty-two were on nitrate stock, and included early silent foreign films ARMURES MYSTERIEUSES (Pathe Freres, 1907), COCCIUTELLI IN GUERRA (Milano Films, 1912), A VERY POWERFUL VOICE (Hepworth, 1911), and U.S. titles from the 1920s and 1930s, such as FLIRTING WITH DANGER (Monogram,1934), and a Vitaphone animation BOSKO'S HOLIDAY (1931), and a travelogue A GOOD TIME HAD BY ALL (Bray,1922) from the Goldwyn Graphics series. A donor from Nebraska gave the AFI her mother's collection of 35mm and 16mm film elements from the THIS IS CHARLES LAUGHTON literary readings by the artist. The AFI/Kate Archer Collection includes over 100 film items, and individual programs represented include such topics as AGES OF MAN, DICKENS ON ELECTIONS, and LINCOLN"S GETTSYBURG ADDRESS.

The AFI also acquired additional 16mm film and television material in the AFI/Lew Ayres Collection. Among the new titles are a television episode from THIS IS YOUR LIFE, and a home movie of the MGM studio lot shot by Lew Ayres in the 1950s. Other 16mm television materials acquired by the AFI include episodes from Laurel and Hardy, Carol Burnett, Topper, and Reader's Digest television programs.
The Department of Labor OSHA donated 16mm films including THE SCRIBE with Buster Keaton, and the Laurel and Hardy Comedy FINISHING TOUCH. Previously acquired collections like the AFI/Mertz Collection were being inspected and catalogued..

2. Progress and Problems in the Field of Preservation

AFI continued to provide funds from its one million dollar Film Preservation Challenge Grant program as archives finished their work on films selected for preservation.

AFI/NCFVP finished preservation on three pre-code movies: *Ten Cents a Dance, The Wiser Sex* and *The Age of Consent*. This work was done with a $55,000 grant from the Film Foundation.

3. Cataloging, Documentation and Research.

Editor Pat Hanson and Catalog staff are presently two-thirds of the way through completing the AFI CATALOG OF FEATURE FILMS 1951-1960.

The entire AFI CATALOG OF FEATURE FILMS is being transferred to a digital format with the assistance of personnel from KPMG who are adapting it to the SGL relational database system. When this work is completed, future entries in the catalog will be made directly on the Internet database. It is hoped to make the Catalog available to everyone in the future.

National Moving Image Database director Henry Mattoon is working on a plan to put the NAMID database on the Internet. He hopes to finish the preliminary work in 2001.

4. Film Showings

AFI/NCFVP presented a program of films it preserved at the AFI Los Angeles International Film Festival in October. The main film was the 1932 pre-code Gregory La Cava movie THE AGE OF CONSENT.

AFI's National Film Theater continues to present monthly programs of films from around the world, including archival showcase and film festivals devoted to Europe and Latin America. AFI's Film Festival in Los Angeles presented 100 films from around the world in October opening with the Coen brothers' O BROTHER, WHERE ART THOU.

5. Budgetary Matters & Relations with Governmental Authorities

Budgets remain tight at AFI and NCFVP but all activities are continuing and several projects with silent film are in preparation

Restoration of the Montgomery County (Maryland) 1930s Art Deco cinema in Silver Spring continues and plans are to open it in the autumn of 2002. A major documentary film festival will be held there annually in collaboration with Discovery.

6. International Relations (FIAF and Others)

Ken Wlaschin represented AFI and the National Center at the 2000 FIAF Congress in London in June and the Pordenone Silent Film Festival in Italy in October.

Pat Hanson, Henry Mattoon, Kim Tomadjoglou and Ken Wlaschin represented AFI/NCFVP at the AMIA annual conference in Los Angeles in November.

Kim Tomadjoglou and Wlaschin answered a large number of queries from FIAF members asking for film searches in the AFI databases.

7. Special Events and Other Achievement

- AFI's restored print of the 1912 RICHARD III was presented at the Ghent Festival in Belgium on June 9 with Ennio Morricone conducting the orchestra score he wrote for it. About 2000 people attended.
- Kino announced it would release the film with the Morricone score on video and DVD (with extra material) in June 2001
- Westchester Film Festival announced plans to open its festival in March 2001 with RICHARD III with a new chamber orchestra score by Donald Sosin.

CINEMATHEQUE MUNICIPALE
DE LUXEMBOURG

RAPPORT D'ACTIVITÉS POUR L'ANNÉE 2000

1. Acquisitions de l'année

En 2000, les collections de la Cinémathèque Municipale se sont enrichies de 493 copies de long métrage, tous formats et nationalités confondus. Ces copies ont été l'objet soit de dépôts volontaires à durée non limitée, soit d'acquisitions.

La politique d'enrichissement des archives a été poursuivie suivant les axes mises en application depuis les dernières années. Elle s'est orientée au niveau technique vers une préférence donnée au format 35mm (sans pour autant exclure le format 16mm), 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). Outre les films de fiction susmentionnés, la Cinémathèque s'est vu bénéficier de la mise en dépôt d'un stock de court métrages documentaires et pédagogiques en provenance de l'université de Metz.

Le département non-film s'est surtout enrichi grâce à l'acquisition d'une collection d'affiches, de photos et de press-books en provenance d'un collectionneur privé.

En plus, le département photos a été doté d'un dépôt d'une importante collection de diapositives et de photos 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, 335 livres sur le cinéma ainsi que quelque 750 périodiques ont été rajoutés à la bibliothèque spécialisée. Le département d'affiches de cinéma s'est vu ajouter quelque 200 pièces.

2. Progrès et problèmes dans le domaine de la préservation

En 2000, le service d'archives de la Cinémathèque a été doté d'une table de transfert vidéo (analogue) pour copies en 35mm. 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.

Suite à un symposium sur Orson Welles au Filmmuseum München, la Cinémathèque a réalisé un transfert de sauvegarde sur support numérique (Beta digital) d'une partie d'un important stock de matériel incunable (copies de travail resp. rushes de «Mr. Arkadin»), créant de la sorte une disponibilité de ce matériel unique aux archives partenaires pour des besoins de recherche et de programmation.

Au niveau des problèmes de préservation, le constat pour l'année 1999 doit malheureusement être réitéré pour l'année 2000, marquée négativement par la détection d'un certain nombre 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 2000 y figurent avec les indications de base (catalogage de quelques 500 copies long métrage). En outre, un plan visant à compléter les indications de base sur des copies préservées depuis longue date, a été élaboré et mis en application.

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 2000 y figurent avec des indications de base.

Publications:

Au cours de l'année 2000, la Cinémathèque Municipale a édité les publications suivantes:

Spieker, Markus: Hollywood unterm Hakenkreuz. Der amerikanische Spielfilm im Dritten Reich (= Filmgeschichte International, Schriftenreihe der Cinémathèque Municipale de Luxembourg, Bd. 6)

Helbig, Jörg: Chronik des britischen Films (= Filmgeschichte International, Schriftenreihe der Cinémathèque Municipale de Luxembourg, Bd. 7)

Jung, Uli/ Scheffen, Jean-Louis: Charlie Chaplin's «Gold Rush».

4. Programmation de films

En 2000, la politique de programmation de la Cinémathèque Municipale a été axée notamment sur:

❒ des hommages à des réalisateurs et acteurs: Robert Bresson; Luis Buñuel; Woody Allen; «Regards croisés»: Joseph Losey/Harold Pinter; Vittorio Gassman

❒ des rétrospectives de l'histoire du cinéma: Method Acting, 2nd Generation; «15 x 15» - The European Film Heritage; les sorcières au cinéma; cinéma latino-américain; USA Underground Cinema

❒ des réflexions thématiques de l'histoire du cinéma: Iconographies de la femme fatale; Via Dolorosa (calvaires et temps modernes au cinéma)

❒ des soirées-conférence/table ronde: «Latin American Cinemas in Global Contexts» (colloque international en collaboration avec la Clark University); documentaires de propagande nazie; CinemaScope;

❒ des formules événementielles: Cinema Live at the Cathedral; A Tribute to Jonas Mekas (en présence du réalisateur); soirée «Glass meets Mekas» (en présence de Philip Glass et de Jonas Mekas); Festival du film d'immigration; avant-première du film "L'envol de l'autre" (en présence du réalisateur); avant-première "Electric Theatre" (documentaire sur les débuts du cinéma au Luxembourg); cinéma plein air («Exotismes»); séance spéciale «Vampyr» dans le cadre du réseau «Il Cinema Ritrovato»

❒ le «LIVE CINEMA» avec Carl Davis et l'Orchestre Philharmonique du Luxembourg: version restaurée de «THE GOLD RUSH» (Charles Chaplin)

❒ des séances animées pour enfants

❒ des séances spéciales pour classes scolaires et troisième âge

Total des séances: 645
Total des titres projetés: environ 420 (dont 95% en provenance de nos propres collections)
Total des spectateurs: environ 16.000

5. Administration et budget

Le budget de la Cinémathèque Municipale pour l'exercice 1999 était de 1.156.225,- Euros, salaires compris (progression de 1.2% par rapport à l'année précédente). L'équipe de la Cinémathèque comprend 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 San Sebastian, à la Viennale, au festival Max Ophuls à Sarrebruck; hommage à la Cinémathèque au Filmpodium Zürich

❒ 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 , LUXEMBOURG

RAPPORT ANNUEL

Manifestation spéciale

A l'occasion du 10ème anniversaire du CNA et du passage à l'an 2000, le CNA a crée dans le décor du hall de l'ancienne aciérie de Dudelange un **grand spectacle audiovisuel « Les années lumière »**. Avec danses, musique live, acrobaties et projections sur trois écrans géants, le spectacle était un ensemble de variations sur la lumière, la photographie, les images animées, le cinéma, les émotions et la fascination qu'il suscite. Une importante partie des images d'archives utilisées pour les projections provenaient des archives du CNA. Doté d'un budget de 22 millions LUF et entièrement produit et réalisé par le CNA, ce spectacle a mobilisé une grande partie de nos ressources humaines et financières en 2000.

Acquisitions/préservation/Restaurations et productions

Comme il n'y a pas eu d'urgence, l'essentiel du patrimoine film (fiction et documentaires) étant préservé et restauré, tous les efforts se sont portés sur le **transfert et la digitalisation des journaux télévisés de Télé Luxembourg** (16mm) des années 50. **L'acquisition d'un télécinéma URSA** facilite grandement ce travail et garantit une qualité de pointe.
Le copiage sur Digibeta des anciennes bandes U-Matic de Télé Luxembourg va également bon train.

Une étroite collaboration dans le domaine **des transferts spécialisés et des restaurations digitales sur vidéo** s'est mise en place entre le CNA et le Broadcasting Center Europe (BCE), filiale de RTL Group à Luxembourg. La disponibilité d'un télécinéma SPIRIT en copropriété et les équipements spécialisés du BCE permettent des restaurations haut de gamme sur vidéo. Ainsi les couleurs d'un documentaire des années 50, « Ewige Madonna », impossible à restaurer sur pellicule (le négatif ayant presque entièrement viré) ont pu être rattrapées et reconstituées en vidéo.

La collecte et le transfert de **films de famille** (16,9,5,8 et S8) sur vidéo constitue une des activités principales du CNA. Actuellement le CNA conserve les 'inédits' de plus de 600 particuliers. Cette importante collection est un complément indispensable à une production professionnelle fort limitée et permet de couvrir des domaines et aspects entiers du patrimoine culturel national, délaissés par les media officiels. Ces collections d'inédits sont largement utilisées et mises en valeur dans des documentaires produits ou co-produits par le CNA.
Les deux plus importantes **productions** en la matière sont :
- « Ech war am Congo... » une production du CNA, réalisé par Paul Kieffer, basé exclusivement sur des témoignages et des images privées tournées par des Luxembourgeois ayant participé à la colonisation du Congo Belge.
- « Histoire(s) de Jeunesse » coproduit par le CNA et Samsa Film. Le film, réalisé par Anne Schroeder, retrace l'évolution des mouvements de jeunesse et des mentalités au cours du 20ème siècle au Luxembourg.

Les deux documentaires ont été achevés en 2000 et sortiront début 2001.

Les archives du CNA ont également été sollicitées pour diverses petites productions dans le cadre d'expositions du Musée d'Histoire de la Ville de Luxembourg.

Recherche/publications/ éditions/ diffusion.

Les travaux de recherche sur **l'histoire de l'exploitation cinématographique au Luxembourg**, menées par le CNA en collaboration avec l'historien Paul Lesch, continuent. Deux publications d'articles de Paul Lesch sont le résultat de ces travaux :
« Une profanation du temple de la culture » (Ons Stad, Nr 64, 2000)
« Die Stadt der toten Kinos.. » (Ons Stad, Nr 65, 2000)

En vue d'une publication sur **l'acteur luxembourgeois RENE DELTGEN**, star dans le cinéma allemand des années 30-50, les recherches ont commencé et des interviews de personnalités ayant travaillé avec lui (Elsi Scherer, Peter Stein) ont été réalisées. L'acteur Jean-Paul Raths et l'historien Paul Lesch (tous deux Luxembourgeois), ainsi que l'historien du cinéma Uli Jung (Allemand) travaillent sur la carrière théâtrale et cinématographique du grand acteur mais aussi sur la controverse au Luxembourg quant à son attitude pro-allemande durant la guerre.

Par ailleurs, les préparatifs et les travaux de recherche continuent pour la production du CNA « HEIM INS REICH », un documentaire sur l'intégration ratée du Luxembourg dans le Reich.

Le CNA continue à diffuser sur le programme luxembourgeois de RTL Télévision, le samedi soir tous les quinze jours, des films de fictions et documentaires provenant de ses archives.

La version française du documentaire « Little Big One » (une rétrospective sur le 20^{e} siècle au Luxembourg) a été diffusée en vidéocassette.

Relations internationales

Le CNA continue à s'impliquer très activement dans **l'AEI (Association Européenne Inédits)**. La représentante du CNA a été désignée comme Secrétaire générale de l'association.

Le CNA a organisé en collaboration avec les responsables indiens une rétrospective de la cinématographie luxembourgeoise, « Focus on Luxembourg », au **Festival International du Film à Calcutta**.(10-17 novembre). 12 films de la production des 15 dernières années ont été montrés. Une délégation luxembourgeoise avec deux réalisateurs a fait le déplacement.

Le CNA a envoyé des films luxembourgeois à une dizaine de festivals, la plupart centrés autour du cinéma européen, à Prague, Vienne, Rome, Chicago, Washington (AFI), Beijing, Kuala Lumpur, Ottawa, Vancouver.

Filmoteca Española
Madrid - 2000

The work on our future site, the Palacio de Perales, continued throughout the year. We expect to move by mid-2001. A big part of our budget was assigned to it, which meant a reduction in our investments and acquistions in all fields. The design for the future Preservation and Restoration Centre to be located in the City of Image was approved in 2000.

1. FILM ACQUISITIONS

The increase in the number of titles and copies was as follows:

- 435 titles of Spanish features, of which:
  59 new 35mm prints through statutory deposit
  234 used 35mm prints (134 titles) deposited by 10 film societies or film companies
  15 positive prints and 4 dupe negs and 4 dupe positives manufactured in labs
- 24 interpositives and 24 sound negatives of Spanish features through statutory deposit
- 635 titles of Spanish shorts, of which:
  73 new 35mm prints through statutory deposit
  252 used 35mm prints 139 titles) and 95 used 16mm prints (60 titles)
- Since mid-1998, producers are depositing an increasing number of original 35mm negatives, which amounted to 204 features and 362 shorts last year, from the period 1955-1990
- 220 titles of foreign features, of which:
  214 used 35mm prints and 11 used 16mm prints, deposited by 6 distributors, and institutions
  4 new 35mm prints of American classics (licensed through Hollywood Classics)
- 250 titles of foreign shorts in 35mm and 16mm, mostly from the Belgian Embassy
- 277 tapes in Beta SP and Digital and approximately 1000 VHS tapes

2. PRESERVATION

The following preservation works were achieved in 2000:

9000 m. of nitrate film transferred onto safety stock
60000 m. of acetate film produced in laboratories
20000 m. of magnetic soundtrack were re-recorded
Over 50 hours of film transferred to video

Recoveries-Reconstructions-Restorations

We located an important Spanish film considered lost: DOS MUJERES Y UN DON JUAN (José Buchs, 1933) and two nitrate prints of the Spanish version of ROMANCERO MARROQUÍ (Carlos Velo y E. Domínguez Rodiño, 1939) in Tetuán (Morocco) and we got access to the original negative in Rome of SANTA ROGELIA / IL PECCATO DI ROGELIA SANCHEZ (Edgar Neville, 1939). We also recovered nitrate prints of Spanish documentaries from the early fifties.

We preserved the short (475 m.) first release version of LAS HURDES / TERRE SANS PAIN (L. Buñuel, 1932) from the Bundesarchiv nitrate print. We also preserved incomplete nitrate prints of AVES SIN RUMBO (A. del Río, 1934), MADRID SE DIVORCIA (Alfonso Benavides, 1933), EL DESAPARECIDO (Antonio Graciani, 1934). We started to transfer other important

Spanish features whose restoration is not possible yet to Beta DG, such as LA LINDA BEATRIZ (1939) and ARRIBADA FORZOSA (1943)

The **Video Department** supplied 15.200 m. of NO-DO Newsreels in Betacam SP for TV use.

3. CATALOGUING

As in previous years, approximately 3165 materials were catalogued by specialized staff from Level Data. At the end of December 2000, the total number of materials amounted to 64.875 items, of which 43.165 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 exhition titled **SOÑAR EL CINE**, consisting of a brief sample of the Museum collection, which had already toured seven Spanish cities in 1999 closed in Salamanca in March 2000.
Thirty artefacts were loaned for the exhibition "BUÑUEL 100AÑOS. ES PELIGROSO ASOMARSE AL INTERIOR" organized by the Instituto Cervantes.
Varios artefacts were filmed for two television productions, one by Canal+ on the history of Franco's time as seen through NO-DO newsreels, and another one by Cinemanía on the evolution of projectors through the years. The cataloguing and computerization of the holdings continued.

5. DOCUMENTATION

Library Acquisitions

250 books (donation)	415 periodicals
810 periodicals (donation)	30.000 press cuttings (approx.)

Stills Department Acquisitions

500 stills	300 negatives	700 slides
30 lobby cards	75 posters	400 pressbooks

Public Access

The Reading Room received approximately 1840 visitors that consulted more than 6500 documents and the information service answered approximately 3500 phone calls, 150 written enquiries and 600 e-mails. The photography laboratory reproduced 315 black and white photographs and 3.185 slides, both for public and internal use.

6. ACCESS TO THE FILM COLLECTION (Cooperation Department)

- 198 researchers viewed approximately 1.198 films and 2.584 N0-DO newsreels in our premises
- we organized educational visits of our premises for 25 groups
- several thousand rights and material availability enquiries were answered
- 651 copies were temporarily loaned, many of them on the occasion of Buñuel's Centenary:
  - 206 on request of the rightholders for TV use, etc. and for our own laboratory work
  - 20 to foreign film festivals (Argeles, Bogotá, Brussels, Locarno and Nantes)
  - 94 to FIAF archives abroad (Berkeley, Budapest, Gemona, Lausanne, Lisbon [36], Mexico (UNAM), Montreal, Munich, Paris (CF) and Vienna (FA)
  - 105 to national film festivals (Barcelona, Bilbao, Cartagena, Huelva, Huesca, Lleida,

Madrid, Málaga, Orense, San Sebastian, Valencia, Valladolid, etc.)

- 130 to the film archives of the autonomous regions (32 to Valencia, 45 to Barcelona, 10 to Andalucía, 5 to Salamanca, 38 to La Coruña, 11 to San Sebastián, and 32 to Zaragoza) and
- 96 to Spanish cultural institutions

♦ 153 licence agreements for newsreel footage re-use, amounting to 17.662 m. of film, were signed with 74 Spanish and 10 foreign televisions, 3 cultural institutions, and 74 video or publicity companies, both Spanish and foreign.

7. PUBLIC SCREENINGS

MAIN CYCLES - 2000

Month	Cycle	Screenings	Films	Spectators	Average
1	F. ROVIRA BELETA	19	16	1.500	79
1-2	FILM NOIR	83	55	14.306	173
1	INDIAN FILMS OF THE 90s	20	10	2.388	119
1-2	ARGENTINIAN FILMS	17	16	1.670	98
1-12	SPANISH SHORT FILMS	15	8	2.834	189
1-12	PUBLIC'S CHOICE	17	11	4.039	238
2	DUTCH FILMS OF THE 90s	12	6	1.530	128
2	ADOOR GOPALAKRISHNAN B	12	6	1.079	90
2	ROBERT BRESSON	25	14	5.763	231
2-12	LUIS BUÑUEL CENTENARY	56	31	10.632	190
3-4	JOSEPH LOSEY 63	31		9.090	144
3	JOHAN VAN DER KEUKEN B	10	7	540	54
3-9	SPANISH CINEMA A TO Z	98	98	8.399	86
4-6	FASHION IN FILMS	30	17	5.237	175
4	DIVAS AND DIVINAS	10	10	865	87
4	JOSEPH MORDER	10	6	454	45
4	BELGIAN DOCUMENTARIES	20	10	615	31
5-6	LUIS G. BERLANGA	39	20	3.916	100
5,6	LENI RIEFENSTAHL L21	10		3.544	169
5-10	OPERA IN FILMS	27	14	6.037	224
6-7	KENJI MIZOGUCHI L82	29		11.230	137
6-7	MUSIC AND MUSICALITY	38	23	5.380	142
7-9	REPERTORY FILMS	85	43	15.916	187
7,11,12	MATHEMATICS AND FILM	31	21	5.911	182
8	MEXICAN FILMS	7	6	729	104
9	LA ÚLTIMA MIRADA B	11	6	2.897	263
9	COLOMBIAN FILMS	9	7	1.659	184
10-12	GOYA PRIZE 80	79		14.082	176
10,11	B. BERTOLUCCI	39	22	7.869	202
10,11	CAROL REED	58	28	7.175	124
10	XAVIER CUGAT CENTENARY	12	8	1.076	90
11	PETER KUBELKA	4	4	370	93
11-12	ITALIAN FILMS (1933-55) B	39	21	4.588	118
12	SERGIO LEONE 16	8		3.121	195
12	JEAN-PIERRE LEFEBVRE	30	15	2.191	73

B = Also programmed in Barcelona / L = Also in Lisbon

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 5 to September 9. The rate of occupation in the three theatres was 64%, 61% and 97%. The number of screenings increased so we had slightly less average attendance per screening.

Number of screenings	1.952
Number of spectators	182.457
Average attendance per screening	146
Number of films or programmes	765
Number of cycles	50
Number of screenings with electronic subtitles	568
Number of screenings with piano and other instruments	13
Number of copies from the Filmoteca Española collection	258 (30% approx.)

The following persons attended the presentations and round tables:
SPAIN: Carlos Aguilar, José Luis Barros, Loreto Casado, Carlos F. Heredero, Domènec Font, José Luis Gallero, José Luis García Sánchez, Luis G. Berlanga, Jesús García Dueñas, Antonio Gómez Rufo, Javier Gurruchaga, José Hernández, Francisco Llinás, Miguel Marías, Juan Mariné, Julio Pérez Perucha, Ángel Petisme, Emilio Sanz de Soto, Thomas Schultz, Amparo Soler Leal, Florentino Soria, Ana Vega. **AUSTRIA**: Peter Kubelka. **BELGIUM**: Anne Lenoir, Jacqueline Aubenas. **CANADA**: Jean-Pierre Lefebvre **FRANCE**: Dominique Bluher, Jean-Claude Carrière, Hiroko Govaers, Eric LeRoy, Joseph Morder **ITALY**: Adriano Aprà, Marco Dalpane, Carla Leone. **MEXICO**: Arturo Ripstein. **THE NETHERLANDS**: Orlow Seunke. **POLAND:** Dariusz Jablonski. **UNITED STATES OF AMERICA:** Jon Jost, John Malkovich

IN MEMORIAM: Robert Kramer, Pablito Calvo, Pierre Clémenti, Manuel Berenguer, Vittorio Gassman, John Gielgud, Alec Guinness, Walter Matthau, Claude Sautet

8. PUBLICATIONS AND RESEARCH ON SPANISH CINEMA

In 2000, besides the usual Monthly Programme and the information notes distributed to the public at the Cine Doré, we mainly devoted our efforts to the completion of some of the research in progress (NO-DO, Edgar Neville, Patricio Guzmán, Glauber Rocha, Ricargo Urgoiti, etc.).
The following books were published:

- **Carol Reed,**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.
- **NO-DO El tiempo y la memoria**. An extensive essay on the Spanish newsreel created in 1943 by General Franco. It was a monopoly until 1975 and ceased its activities in 1981. The more than 700 hours of the newsreel belong to the Filmoteca Española. This essay, written after an eight year research by Spanish film historians Rafael R. Tranche and Vicente Sánchez-Biosca has been published by the Filmoteca Española in collaboration with Ediciones Cátedra and is completed by a 120 minute video. It is a comprehensive analysis of the history and structure of the newsreel and of its contents, with special attention to the verbal and visual language employed along its 40 years of existence.

We also collaborated with Árdora Ediciones for the Spanish version of Eric Rohmer's **De Mozart en Beethoven** and with the Alcalá de Henares Film Festival for the publication **Una década prodigiosa. El cortometraje español de los noventa.**

9. BUDGETARY MATTERS

The expenditure in 2000 was (in U.S. dollars, $1 = ESP 185 ptas.) 503 million ptas. ($2,720,000 USD), excluding staff salaries of approx. $ 1,700,000. The income from the from the footage license fees, box office, publications, stills, etc. amounted to approximately 99 million ptas. ($535,000 USD).

Permanent staff: 75 full-time employees (of which 18 work at the Doré Cinema). In 2000 we had no temporary part-time employees. 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, electronic subtitling and programme notes.

10. INTERNATIONAL RELATIONS

Special thanks to our colleagues in Bois d'Arcy, Berlin (SDK), Bologna, Brussels, Budapest, Helsinki, Lausanne, Lisbon, London (BFI, IWM), Los Angeles (UCLA), Luxembourg, Montreal, Moscow, Munich, Paris (CF), Rome, Tokyo, Toulouse, Vienna and Wiesbaden, whose kind cooperation allowed us to complete many retrospectives.

- José María Prado attended the Sundance, Rotterdam, Berlin, Cannes, Bologna, Locarno, Venice, Toulouse and Brussels festivals. He also attended the London FIAF Congress.
- Catherine Gautier attended the Berlin and Bologna festivals and participated in the ACE meetings in Berlin and Strasbourg and in the Paris VIII Colloque, and attended the London FIAF Congress.
- Valeria Ciompi attended the General Forum on the European Film Heritage in Sintra, the Buñuel Centenary celebrations in Mexico, the FIAF EC meeting in London and a Rabat meeting for the preparations of the FIAF Congress.
- Our preservation officer, Alfonso del Amo, and Ana Cristina Iriarte attended the Bologna festival for the Gamma Group presentations and meetings. Alfonso del Amo also attended the Joint Technical Symposium on Film Preservation in Paris, the Gamma Group meeting in Amsterdam, the London FIAF Congress.

SEMINAR

Filmoteca Española organized on 20-24 November the **VI Workshop on Film Archives**, coordinated by Alfonso del Amo, on the subject of cataloguing and classification of materials for access in audiovisual archives and the repercusion of technological changes on their preservation. It was attended, in addition to members of our staff, by members of the Spanish Television (RTVE), regional Spanish televisions and Spanish research centres. It was also attended by members of Latin American archives.

NORTH WEST FILM ARCHIVE (NWFA)
Manchester, England

Activities report covering the period 1 August 1999 to 31 July 2000

1. Acquisitions of the year

- The North West Film Archive accepted 788 items (including nitrate-based films) for deposit assessment during the year. 201 films and 12 videotapes were acquired, under formal agreement, from 33 separate donors. Key deposits included collections of local cinema newsreels (1912 - 1938), while significant holdings were accepted from regional authorities, educational institutions, local families and societies.

- The NWFA was designated by the Public Record Office (London) to hold official Government filmed records - it is pleased to be the first public regional film archive in England to achieve this status.
- This represents the seventh year when a systematic off-air recording service was undertaken as the designated agent of the National Film and Television Archive (London). 364 programmes were recorded during the year.

2. Progress and problems in the field of film preservation

- This was the fourth 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 risk management improvements relating to the eventuality of plant failure.
- The priority to copy the NWFA's holdings of vinegar syndrome infected films resulted in a fundraising campaign which achieved 80% success in Autumn 2000, with further efforts anticipated in 2001. The preference given by corporate and charitable funders to access opportunities over preservation needs continues to present fundraising problems.

- The programme of remastering videotape acquisitions onto DigiBeta format was continued by the Technical Officer.

3. Cataloguing, documentation and research

- As the special project funding for the four year programme of cataloguing and records computerisation had concluded in Summer 1999, the *NWFA Moving Image Collection* databases could not be significantly supplemented. However, efforts to raise funding for a new cataloguing appointment were successful and this post commenced in September 2000.

- Network access to the *NWFA Moving Image Collection Database* (launched July 1999) was developed through links with 20 sites and portals. The NWFA web pages and links were also improved through a quarterly review schedule.

  Visit the NWFA web site to explore its catalogue at *www.nwfa.mmu.ac.uk*

4. Film showings, exhibitions and publications

- NWFA titles featured in 30 screenings/presentations and 10 academic teaching sessions were provided during the year. Footage was supplied to 17 exhibitions including major Lottery funded projects, local community based displays and transatlantic international collaborations.

- Building upon last year's investigation into improving accessibility to the collection for people with hearing and sight impairments, a second research project was successfully undertaken. Entitled *Lets Get the Bigger Picture* testing, evaluation and refinements were conducted which identified the most relevant resource production and service delivery opportunities to meet audience needs. A fundraising campaign has been launched to continue this work. The summary report on this second phase (complementing the full findings for phase one *Can I Hear That in Colour?*) is available on the archive's web site.

- NWFA staff contributed to national conferences on the subjects of disability and cultural diversity.

5. Budgetary matters

- With the completion of the four year academic funded project, the NWFA workforce was reduced by 50% and all remaining colleagues had revised job responsibilities. The impact of major national changes within the funding environment demanded considerable attention in order to maximise the NWFA's prospects for proper core public funding allocations and support the creation of fairer distribution mechanisms.

6. International relations

- Four colleagues from the archive attended relevant sessions of the *FIAF 2000 Congress* in London. The NWFA contributed towards the symposium and workshop and also submitted content for the *Nitrate Book*. Thanks to the generous support of Granada Television, the archive was able to host a lunch time reception for delegates. Colleagues from UCLA Film and Television Archive and from the New Zealand Film Archive were warmly welcomed by the team in Manchester.

- The NWFA was pleased to accept the invitation to participate in the Archimedia training course on vinegar syndrome preservation (Bologna, July 2000). The presentation focused on how a smaller archive can address this preservation problem.

- The Archive's Director, Maryann Gomes, was re-elected as Chair of the Regional Audio Visual Archives Interest Group of the Association of Moving Image Archivists (AMIA), sharing this role with a colleague from America. This group presented a plenary session and a public screening at 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

- The record number of 100 broadcasts featured NWFA footage during the year. Special credit is due to colleagues with responsibility for delivering access services across the full client base (public, academic and commercial). Despite cuts in staffing and the challenge of new responsibilities, the team worked very effectively to increase earnings by 75% over last year's level.

Maryann Gomes
Director
NORTH WEST FILM ARCHIVE

UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO

filmoteca unam

REPORT OF ACTIVITIES FOR THE YEAR 2000

1. PURCHASES THROUGHOUT THE YEAR

With the same trend as in previous years due to the decline of activities of the whole Mexican film industry, both in production and distribution as in exhibition, we continue to receive material from, mainly, organizations which are no longer in existence. Thus, we have received in deposit approximately 2,500 reels of titles in 35 and 16 mm, from the producer Eduardo Carrasco Zanini. Although he had them in storage in the neighboring state of Morelos, he chose to give them to our institution for their better storage and security. Although we have a list of all these reels, nevertheless a correct identification and classification will have to be made, can by can, to update our data base with this important collection.

From our own University, the Coordination for Open University and Education at a Distance, gave us for deposit 249 titles in 16 mm., material, for academic use, from the BBC Open University.

In an oft-repeated process, in view of the disuse of cinematographic film which is being substituted by video, the Institute of Italian Culture in Mexico City has given us all their 16 mm. cultural films.

We would also like to mention that until now we have mentioned the big lots of films received. Nevertheless, our Archive is increasing and, although not numerically large, it is significant thanks to duplicates and tranfers made in our materials laboratory, supported by cellulose nitrate.

Finally, not wishing to mention the increases to our Film Archive, which are really only a few reels, we would like to inform of the deposit made with us of 152 titles, both national and foreign, by the IMCINE distributor and which, for different reasons, are no longer the property of this Company.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

In our previous report for 1999, we mentioned the problems we had with a liquid gate, a present to our Archive. We had it adapted to our optical printer, which was manufactured in the USA and which, although pretty old, still works well but, unfortunately, to this date we have not been able to make the gate work properly.

Since 1998 we began a program to test the acidity of our acetate materials, using the IPI strips, Image Permanence Institute. First, we carried out some tests, which we called selective, to establish the exent degree of the test. When we saw the percentage of reels that already had the vinegar syndrome, which was between 1 and 2%, we decided to increase the incidence of the tests so that, by the end of our inspection, all the titles we own, even if only one reel long, would be tested. The test has not yet been completed, as our total amount of reels is over 170,000 and we will not be able to finish this inspection in one year.

We are pleased to inform that we have already generalized the use of the polyester support (ESTAR BASE) for all the 35 mm., duplication materials, in black and white, which we use for our transfers and restorations. To date we don't yet have an ultrasonic gluer for the necessary splicing, but we belive we will have one this year.

3. CLASSIFICATION, DOCUMENTATION AND RESEARCH

Our Internet page www.unam.mx/filmoteca, is being constantly updated, and its visitors are also increasing. For the year 2000 we can report 27,000 visits, which means an increase of more than 200% in the number of visitors.

4. FILM SCREENINGS, PUBLICATIONS AND EXHIBITIONS

The year 2000 was very prolific in screenings of important series. In March we had EL PAISAJE DE LA EMILIA ROMAÑA, and in collaboration with the Bologna Film Library, we saw: 1900, Bernardo Bertolucci, 1976; Agnese va a Morir, Giuliano Montaldo, 1976; Obsesión, Luchino Visconti, 1943; Don Camilo y el Honorable Peppone, Carmine Gallone, 1955; Los Inutiles, Federico Fellini, 1953; El Grito, Michelangelo Antonioni, 1957; Gente del Po, Michelangelo Antonini, 1943; Historia de Muchachos y Muchachas, Pupi Avanti, 1989; Antonio Ligabue, Pintor, Raffaele Andreassi, 1966; El Molino del Po, Alberto Lattuada, 1949.

Also during the month of March, at another of our movie thaters we had English Humor, the EALING COMEDY, with the films Hue and Cry, Charles Crichton, 1947; Kind hearts and coronets, Robert Hamer, 1949; Whisky Galore, Alexander Mackendrick, 1949; Passport to Pimlico, Henry Cornelius, 1949; A run for your money, Charles Frend, 1949; The magnet, Charles Frend, 1950; The man in the white suit, Alexander Mackendrick, 1951; The titfield Thunderbolt, Charles Crichton, 1953; The lavender hill mob, Charles Crichton, 1951; The Maggi, Alexander Mackendrick, 1954; The lady killers, Alexander Mackendrick, 1955.

To celebrate the birth centennial of Luis Buñuel, we showed: Un Chien Andalou, 1929; La Edad de Oro, 1930; Las Urdes, 1932; Gran Casino, 1947; El Gran Calavera, 1949; Los Olvidados, 1950; Susana carne y demonio, 1950; La Hija del Engaño, 1951; Una Mujer sin Amor, 1951; Subida al Cielo, 1952; El Bruto, 1952; El, 1952; La lusión Viaja en Tranvía, 1953; El Río y la Muerte, 1954; Robinson Crusoe, 1954; We also showed two films in which Buñuel collaborated ¿Quién me quiere a mí? by José Luis Saenz de Heredia, which is a universal rescue by our Film Archive and "Si Usted no Puede yo sí", where he wrote the script with Luis Alcoriza.

In the month of June, together with the Japanese Embassy in Mexico, we showed the series HARD IS THE LIFE OF ... TORA made up by films of the script-writer and director Yoji Yamada and the actor Kiyoshi Atsumi, acting as **Tora-san**: Flores de Hivisco, 1980; Tora de medianero sentimental, 1985; Tora viaja al norte, 1987; Tora de Bonzo, 1984; Tora-san al rescate, 1985; Dura es la vida del hombre, 1976; Amores del viajero Tora, 1983; Tora, mi tío, 1989; De Shibamata con amor, 1986; Hortensias y amor para Tora, 1982; Vacaciones de Torajiro, 1990.

In July we had our 7th Summer Film Festival, integrated by recent films which were also exhibited in commercial and cultural theaters. The films were: Beautiful people Gran Bretaña, 1998; Erleuchtung garantiert, Alemania 2000; Kikujiro, Japón, 1999; Gods and Monsters, EUA, 1998; Guonian Huijia, China-Italia, 1999; Sitcom, Francia, 1998; Tokyo Eyes, Francia-Japón, 1998; Gojitmal, Corea del Sur, 1999; Le vent nous emportera, Francia- Irán, 1999; A Carta, Portugal-Francia-España, 1998; As Bodas de Deus, Portugal-Francia, 1998; Nacen Crecen, se Reproducen y Mueren, México 2000.

In October we showed LOS NIBELUNGOS, Die Nibelungen first and second parts, by Fritz Lang with music by the important German musical group **Metrópolis Projekt.**

We exhibited the series MIRROR OF GERMANY IV with the collaboration of the Goethe Institute, with the films: Mein Liebster Feind-Klaus Kinski, 1999; Werner Herzog, Wege in Die Nacht, Andreas Kleinert, 1999; Nachtgestalten, Andreas Dresen, 1998; Fussball ist unser Leben, Tomy Wigand, 1999; Erleuchtung Garantiert, Doris Dörrie, 2000; Paradiso – Sieben Tage Mit Sieben Frauen, Rudolf Thome, 1999.

With the presence of the First Ladies of Spain and Mexico and located in our XVII century building in the Historical Center of Mexico City, we opened the exhibition **BUÑUEL in 3 dimensions,** which is divided into three sections: An artist in Spain (1900 – 1937), América (1938 – 1964) and Spaniards in Paris (1965 – 1983).

We published two books, one, **MIMÍ DERBA** by historian Angel Miquel and the other, **POR LA PANTALLA** a genesis of film reviews in Mexico, by Doctor Manuel González Casanova.

6. INTERNATIONAL RELATIONS

We attended and collaborated in the organization of the Third CNAFA (Council of North American Film Archives), Meeting, which took place in the city of Cholula, in the state of Puebla, present were David Francis from Washington, Steven Ricci from UCLA, Michael Friend from Beverly Hills, Edith Kramer from Berkeley, Mary Lea Bandy and Steven Higins from New York, Robert Daudelin from Quebec, Luz Fernández de Alba from México, D.F., Susan Oxtoby from Toronto, Paolo Cherchi from Rochester, Karin Cardona from Puerto Rico and Iván Trujillo, Francisco Ohem and Francisco Gaytán from the UNAM.

7. SPECIAL ACTIVITIES

To celebrate the birth centennial of Luis Buñuel, a Committee for its celebration was formed in Mexico Different activities were programmed, among which we can name the following: the UNAM rescued the finial of the column used by Luis Buñuel for his film SIMÓN DEL DESIERTO, 1964. Since the end of the filming of this important film in Taxhdó, a village in the state of Hidalgo, 200 Kms. From Mexico City, this finial of this column, which weighs approximately 2 tons, was abandoned to the elements, so we decided to bring it to our installations in the University campus that which, at this date, can be considered to be a relic. Aside from the technical difficulties in moving such a heavy structure, which had fallen to the bottom of a field, we also had to convince the inhabitants of Taxhdó, who are mostly traditional Indians with a community decision-making process, to allow us to move tha finial to Mexico City. After four trips, we received their permission and on February 22 we had a solemn unveiling of this memento, now monument, ourtside our building.

With seven of Buñuel's films made in Mexico, we prepared two itinerant series, one for circulation in Mexico and the other to travel internationally.

We also talked the Mexican Postal Service into printing a Buñuel stamp, with his likeness and mention of his work in Mexico.

THE JOSÉ ROVIROSA AWARD TO THE BEST DOCUMENTARY: As a way to promote the realization of documentary films, we instituted an annual award of $5,000 USD to the best documentary made by Mexicans or foreigners residing in Mexico. This year, the winner of this award was Adele Schmidt, a German producer who lives in Mexico, for Menonite Land. One of the participating members of the jury was our colleague Eva Orbanz from the Berlin Film Museum.

CINETECA NACIONAL, MÉXICO
Actividades en 2000

Adquisiciones

Durante el año 2000 se adquirieron 234 títulos, en su mayoría largometrajes mexicanos y extranjeros.

Actividades de preservación

En 2000 se copiaron a material de seguridad 9,000 pies de película, la última parte de la colección documental "Garrido Canabal" y un largometraje de los años 40. Se copiaron también 25,000 pies de film de acetato de títulos clásicos mexicanos.
Nuestro departamento técnico revisó 3,600 películas para fines diversos.
Asimismo se adquirieron e instalaron en bóvedas tres nuevos deshumidificadores de mayor capacidad, que permiten un óptimo control de la humedad relativa.
Se iniciaron los trabajos para el rescate del film ***Una familia de tantas***, un clásico de la filmografía mexicana.

Video

En 2000 ingresaron 336 videos en formato Betacam, 1,695 en VHS, 320 DVD y una colección de 316 lasser disk con importantes títulos de la cinematografía mundial.

Catalogación, documentación e investigación.

Libros	700
Guiones publicados	28
Guiones no publicados	1,686
Hojas publicitarias y press book	1,705 expedientes
Stills	368 expedientes
Posters	211 expedientes

Se atendieron 9,227 usuarios, quienes recibieron 24,898 servicios.

El 18 de septiembre se inauguró un nuevo Centro de Documentación e Investigación, con un espacio más amplio que incluye área de consulta para 48 usuarios, zonas para acervos de libros, publicaciones periódicas, espacios de prensa e investigación, guiones no publicados y equipo de computación. Se abrió un nuevo archivo de guiones no publicados.

Proyecciones

Durante 2000 se llevaron a cabo 3,766 exhibiciones públicas, siendo el número de espectadores 380, 458. Cabe aclarar que permaneció cerrada desde marzo hasta diciembre por labores de remodelación. Dicha sala se transformó en 3 nuevas salas, una con capacidad para 200 espectadores y dos de 100. Ahora la Cineteca Nacional cuenta con 8 salas.

Publicaciones

Se publicaron 4 libros, junto con el programa mensual y los programas de mano de las 2 Muestras el Foro Internacional de Cine.

Eventos especiales

Se organizaron las 35 y 36 Muestras Internacionales de Cine (primavera y otoño) y el 20 Foro Internacional de Cine.
Dentro del programa "Los Primeros 100 Años" se presentaron los ciclos Paisaje Escandinavo y Griffth Maduro.

Se otorgó la medalla Salvador Toscano al cinefotógrafo mexicano Rosalío Solano.
La Cineteca facilitó copias de su acervo para proyectarse en 6 eventos internacionales.

Se envió un representante al Congreso FIAF de Londres.

FONDAZIONE CINETECA ITALIANA

ACTIVITY REPORT

1, 2. ACQUISITIONS, PRESERVATION

During 2000 we acquired about 160 new titles, both Italian and foreign, mainly of recent production (1 print for each title). They were deposited by the distributors, by way of written agreements: we would keep the prints in our archive and show them exclusively inside our premises. Any screening elsewhere than in our cinema is to be previously authorized by the right holders, who can at any time have access to their material.
Some 200 titles of short films dating back to the Sixties were added to our collection.
The demand for room dramatically increased as the film collection enlarged, and it was clear that the actual premises were insufficient to conveniently house the new acquisitions; therefore we had to rent an entrepôt of around 350 square meters at the northern outskirt of Milan, capable of holding more than two thousand acetate prints. These locals have been equipped with metal shelves.
Along with the routine activities such as new printing (8 titles), inspecting and discarding of ruined nitrate material, we continued with our efforts directed at the safeguard of what can still be saved of our nitrate stock. This work was carried out on the basis of the triennial European project (Raphael) started in 1999 (see also par. 7 below).
Among the restorations, we would mention:
The Flying Horseman (Melvyn Brown, 1926), *Il mistero del direttissimo n. 13* (1923, with André Deed), *Lohengrin* (N. Malasomma, 1936), *Vedi Napoli e poi muori* (E. Perego, 1921, in cooperation with Cineteca di Bologna). An important restoration carried out with CNC of Bois d'Arcy was that of 43 views (camera negatives) shot by Lumière cameramen in Italy at the beginning of the 20th century.

3. CATALOGUING, DOCUMENTATION, RESEARCH

The programme of cataloguing and records computerisation continued into its fourth year: 1,500 titles were added to our Microsoft Access database, reaching the overall number of 4,000 film titles.
We still have a massive work ahead of us before the whole stock is computerized. It is a time-consuming work not only for the reduced staff we can afford, but also for the accurate check often required by the films which are still to be identified, and for the collection of all relevant data.
Among the positive news, we are proud to announce that the computerized cataloguing of our outstanding poster collection is now over: 15,000 posters of Milanese cinema of the 1920s-1930-s have been registered. For this work we availed ourselves of students and graduated of the Università Cattolica del Sacro Cuore.
We provided assistance - within the limits set by the various difficulties with which we continue to cope - to students and researchers wishing to consult different kind of material, such as e.g. the rare magazine collection "Vita Cinematografica", or 16mm films by the painter Luigi Veronesi or the scripts belonging to the Alberto Lattuada fund, as well as to professionals looking for a particular image from a given film.

We acquired about 40 among film books and magazines, and 30 stills from recent films for our photo collection.

4. FILM SHOWINGS

The screening activity has been continuously expanding, and consistently enlarged and diversified its offers to the audience. In 2000, with just ten days of summer closing, the FCI showed about 350 different programs in 500 screenings, and the attendants were about 30,000. We have also increased the promotion of our film screenings through an illustrated brochure which is published 5 times a year and is given out freely, in 10,000 specimens each time.
At the end of December, as every year, we collected the press reviews in a volume. The particularly thick one of 2000 is an evidence of the increasing attention paid by the media to the FCI screening activity. The new central cinema hall is by now very popular among the Milanese public, who can find at the "Spazio Oberdan", besides retrospectives of old and new authors and thematic exhibitions, also live music accompaniment of the silent films, symposia with journalists, experts and movie people, book presentations, etc..
We would like to mention at least some examples:
Retrospectives: Dreyer, Almodovar, Lynch, Godard, Egoyan, Kieslowski, R. Siodmak, Jarmush, Cronemberg, the Marx Brothers, Nanni Moretti, De Sica, Cassavetes, Powell & Pressburger...
Special Homages: to Luchino Visconti, in cooperation with Cineteca Nazionale of Rome; national preview of Herzog's documentary "*Mein liebster Feind - Klaus Kinski*"; to Jean-Jacques Lebel; to Stanley Kubrick; to Volker Schloendorff ("*Die Stille nach dem Schuss*") and Bibiana Beglau, in their presence; to the Pordenone Film Festival, with a selection of works (Feuillade, Richter, Ruttmann); to Y. Gianikian and A. Ricci Lucchi, who came to present their films...
Symposia: "Phylosophy & Cinema" (6 films commented by as many Italian philosophers such as Salvatore Veca, Giulio Giorello etc.); round table on "War and the media", chaired by the director Edina Ajrulovski; a 3-day workshop on censorship, in cooperation with the Cineteca del Comune di Bologna...
History of cinema: classic films introduced by critics and experts
Restored silent films: *Blade of Satans bog*, *Pinocchio* by Antamoro, *La chûte de la maison Usher*, *The Cook*, *Stuerme der Leidenshaft*, *The Cat and the Canary*, *Schatten*, and many others...
During the Gianikian and Ricci Lucchi retrospective was presented the 4th "Quaderno della Cineteca", in Italian and English, a complete monography devoted to these singular artists more known abroad than in Italy.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTORITIES

The 2000 budget was around 300,000 euros, and the liabilities exceeded the assets. The funds coming annually from the Ministero dello Spettacolo (about 125,000 euros) continue to be totally insufficient to finance all the FCI activities, which are therefore undersized with respect to the actual potential. From the other local administrations we sporadically get a financial support just for special, circumscribed projects. The Provincia of Milan, on its part, provides a substantial support by housing our projections, free of charge, in premises of its property. A recent regional law unexpectedly cut down on the contributions for the audiovisual activities, which in 2001 are thus expected to be 35% less than in 2000. The FCI, like many other institutions, will be seriously affected by this decision.
In the circumstances, we are directing our efforts more and more towards the search for private sponsors.

6. INTERNATIONAL RELATIONS

We participated in the FIAF Congress in London with three delegates, and attended the Bologna and Sacile film festivals. We had many contacts with distributors, cultural institutions and FIAF members for restorations and film exchanges, and wish to particularly thank the following: Tele+, Goethe-Institut, SNC-Cineteca Nazionale, Norsk Filminstitutt, Mikado Film, Greek Film Archive, Cineteca del Comune di Bologna, Cineteca del Friuli, Sacher Film, Centre National de la Cinématographie, Nederlands Filmmuseum.
The European project in which FCI is involved made it necessary to arrange two meetings, one in Milan and the other in Amsterdam, with the representatives of Nederlands Filmmuseum, Cinemateca Portuguesa, Greek Film Archive and Filmmuseum Berlin.

7. SPECIAL ACTIVITIES

In the year 2000 the cooperation was carried on with the four European archives mentioned above, at 6., taking part in the Raphael programme having as its object the nitrate problem. Also thanks to the funds erogated by the EC it was possible to restore several endangered films of historic interest.
Moreover, FCI used part of the funds from the Raphael (about 12% of the budget) to finance the production of a short documentary film entitled *Two dollars a kilo*: in the authors' intentions, a survey on the destruction of films once they have terminated their commercial life. The film (35mm, English titles) was first shown at the 57th Venice Film Festival, and later on was screened at several festivals either in Italy and abroad, such as Annécy, Sacile, Strasbourg, Bologna, Messina...), arousing much interest and discussions.
Still within the scope of the project "*Urgent-Nitrate can't wait*", in October and November we devoted two special evenings to our partners, the Greek Film Archive and the Nederlands Filmmuseum, presenting some of their best restored silent films.
Our Museo del Cinema (open Friday to Sunday or on appointment) continued to receive many visits from schools, and to organize film programmes especially devised for children.

National Library of Norway
Sound and Image Archive

ANNUAL REPORT 2000

The main thrust of our work in 2000 was, as in the years before ,devoted to preservation and access. Our goal was that both internal and external projects should be planned so that they become integrated into our programme We focused on three specific areas: 1. Restoration of those feature films that are still on nitrate based stock. 2. Registering of films. 3. Cataloguing of films. In 2000 there were 6 staff members working in the film section.

ACQUISITIONS OF THE YEAR

We received 1899 acquisitions during 2000. 448 of these were through statutory deposit, 1451 were through voluntary deposit. We received no nitrate film during the year. The 448 acquisitions received through statutory deposit were videocassettes, received mainly through the Norwegian Film Institute (NFI). .

PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

We have restored 13.683 meters (44.892 feet) of nitrate-based film, in all 55 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 Digi Beta and VHS videocassettes in order to meet the future demands from researchers and other clients.

CATALOGUING, DOCUMENTATION AND RESEARCH

During 2000 we registered 744 titles comprising 1487 reels, in all 246.863 meters (809.918 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 1999 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.

FILM SHOWINGS

We organized three public screenings on the occasion of the head of our Media Laboratory, Roger Arnhoff's retiring from the job.

LECTURES

We made a film historic lecture programme for visiting classes of students from 8th grade and up, and arranged 4 film lectures.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The Norwegian Department of Culture is responsible for our budget. Due to changes in the organization of the National Library the 2000 budget ended up extraordinary low . Our restoration aimed at 30.000 meters film restoration, but due to budgetary restraints resulted in a humble 13.683 meters.

INTERNATIONAL RELATIONS

We participated in the FIAF conference in London with one delegate from the archive.

One delegate participated in "Il Giornate del Cinema Muto". In collaboration with NFI we screened a number of Norwegian animation films in Sacile.

Our running agreement with the Selznick School of Preservation (SSP) where members of staff visit between the two establishments resulted in the following: In March one of our staff worked and studied at SSP for a month. In August a member of SSP worked with our staff for a month. A report was written to mark the results of two years exchange programme. We are very satisfied with the results of the programme and hope that we can continue this in 2001.

SPECIAL EVENTS AND OTHER ACHIEVEMENTS OR DIFFICULTIES NOT MENTIONED ELSEWHERE

We are working with the 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.

We have been made a part of an National Educational Research Programme, Lava læring, providing film material for net streaming purposes.

We have provide the National Broadcasting Company, NRK TV with historic film material for their series Kvardagsliv (Every Day Life)

Norway, Mo i Rana, March 15. 2000

Brynjar Kulset
Head Archivist

Asbjørn Inge Straumfors
Head of Sound and Image Archive

CINEMATECA URUGUAYA
ANNUAL REPORT YEAR 2000

1.- ACQUISITIONS

This year most relevant acquisition was the "Cinema" collection, that was for several year the filmed news programme for TV channels at the beginning of open TV.
We have completed a total of 15.573 titles, 2.680 of which are uruguayan productions.
This year we acquired:

- 2 uruguayan feature films and a big amount of uruguayan shorts in process of inventory.
- 165 foreign feature films, 124 of which belong to a collection of Popular China Republic feature films.
- Several foreign shorts in inventory processs.

2 - PRESERVATION AND RESTORATION

The dificulties for the normal functioning of the Film Archive are getting worse every year regarding the null support (public or private) to Cinemateca Uruguaya preservation and restoration activities. The construction of the 4th. and 5tm. preservation vaults is still stopped due lack of funds (since 1998). The film restoration is also stopped for economical reasons and the preservation through back up security copies is reduced to its minimum.

3.- CATALOGUING, DOCUMENTATION AND RESEARCH

The cataloguing of the uruguayan pieces based on viewing and research of the films is still in process but is very little more than recording new acquisitions that we can do within the constraints of staff and economical resources.
The Documentation Centre has acquired 196 new books (total 6.956), 907 new periodicals (total 16.686), 1.151 new photographs (total estimated 19.000), 242 new posters, 302 new pressbooks, 2.200 new press clips (total estimated 44.500), 30 new CD ROM, (total 61)

4.- SCREENINGS, PROGRAMMING AND DIFUSSION

The total spectators in year 2000 were (up to December 20) 413.390, one of the biggest anual audiences in the last years.

We continued the archive collection based programming and the cycles based programming. The main cycles programmed are the following (in chronological order): Nicholas Cage; Music please, Master; Meu Brasil Brasileiro; Luis Buñuel - 100 years; Steven Soderbergh, an author; XX Century, a garret; Today matinées; About terrorists, conspirators and suspicious; Film History; Patrice Leconte; Claude Autant-Lara; A kind of sensibility; Comedies from the end of the Millenium; Police Films from the end of the Millenium; Mel Gibson; Danny Boyle: from Scotland to Hollywood; Russia: the liberation; Chabrol: revisions and restorations; Denzel Washington; García Márquez in

film; Week of German Cinema; Arturo Ripstein Month; Laurel & Hardy; To live in the Middle Ages; Switzerland Cinema for Latin America; Works of Art, only; Four Myths; Marlene, the great Diva; Living together; Staring at the East; Week of New Japanese Films, Week of Ecuadorian Films; Six million times one; Holocaust: Films and Memory; Gassman: il mattattore; The right to be Rosa von Praunheim, Week of French Films, The films of desire: Guy Maddin; Claude Sautet; Alec Guinness, the Brit; The retrofuturism; Literary prestiges; Andrzej Wajda: a new meeting with the Master; Week of Brazilian Films; Week of Israeli Films; All the difficult loves; States of the soul; Krzysztof Kieslowski; The different ones; Radical Cinema; Week of Chilean Films; Cycle of Arab and Islam Films; The personality of Bertrand Tavernier; A discovery: Ricky Tognazzi; French-Spanish-Italian Film Festival; The delight of the sordid; Free Access; Giulietta e Federico; The Works of Peter Greenaway; IV Week of Iranian Cinema; The socialist ideas; The Works of Art of Arthur Lipsett.

The figures are:

Screenings: 5.761
Programmes: 1.103
Feature Films premieres (more than one week continued exhibition): 37
Feature Films premieres (from one to five days exhibition, in cycles or festivals: 254
Total feature films premieres: 291

Cinemateca Uruguaya opened a new exhibition theater, a restored old cinema and theater in Uruguay main Avenue. It is called Cinemateca 18. This new theater is used only for premiere feature films. It has the biggest screen of Uruguay and it locates 780 spectators. This is the seventh Cinemateca Uruguaya screening theater.

5.- FESTIVALS

Cinemateca Uruguaya organized the following festivals during year 2000:

- XVIII International Film Festival of Uruguay
- IX Divercine 2000. Festival for Children and Youth
- I Winter Festival
- I Film Schools Festival

The International Film Festival gathers an audience of 50.000 spectators, and Divercine 8.000 spectators.

6.- PUBLIC SERVICES

Our public services include Cinepaseo, an activity dedicated to bring students of public and private primary schools to the cinema, and Extension to Secondary Schools that support professors in their curricular programmes bringing High School students to the cinema.

The figures are:

Cinepaseo: 12.100 primary school spectators
Extension: 3.586 high scool spectators.

This spectators are not included in the total figures of 2000 audience.

7.- PUBLICATIONS

Our monthly informative and critical bulletin is still the most important publication: 12 numbers, 56 pags.each, 22.000 examples per month.
We have also published the catalogues for the XVIII International Film Festival of Uruguay, Divercine and the cycle Swiss Films for Latin America.

8.- VIDEO AREA

The video area incorporated several titles for domestic circulation and edited some videos on its own.

New titles: 195
New copies of this titles: 237
Total titles in video area: 4.166
Total copies: 6.106
New editions of video area: 3

9.- VISITORS

In chronological order:

Caroline Schroeder, Alexis Puig, Carina Reyo, Eric Watson, Luis Pérez Endara, Darren Aronovski, David Blaustein, Mariana Rondón, Mauricio Calderón, Lizian Morello, Carmen Luz Parot, Adriana Guzzo, Mladen Juran, Alex Katzowicz, Sergio Salinas, Enrique Piñeyro, Yvonne Ruocco, Detlef Ziegert, professors from Film Schools of Argentina, Brasil and Chile, Alicia Herrera, Asher Tlalim, Marlene James, Guy Maddin, Aluizio Abranches, Christian Dimitriu.

10.- INTERNATIONAL RELATIONS

We participated in several festivals, congresses and seminaries with delegates abroad.

11.- FILM SCHOOL

The Film School of Uruguay had 500 students in year 2000, in its curricular and extracurricular courses.

12.- INTERNET

Our web site www.cinemuy.org.uy received nearly 600.000 visits in year 2000 with an average of 48.600 visits a month.

SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

ARCHIVO
NACIONAL
DE LA
IMAGEN

ARCHIVO NACIONAL DE LA IMAGEN - SODRE
Montevideo - Uruguay

Informe anual de actividades 2000

1. Adquisiciones del año
   No se han registrado ingresos de filmes nuevos a nuestra Cineteca durante el año 2000.
   La videoteca se ha visto aumentada con las incorporaciones de 19 copias de filmes de nuestra coleccion en videos U-Matic y VHS que se utilizaron en ciclo de televisión.
   43 copias de clásicos en VHS para consulta
   20 copias de filmes nacionales en VHS donados por sus realizadores.

2. Progresos y problemas en el campo de preservacion:
   Hemos obtenido una asistencia financiera de la Agencia Española de Cooperacion Iberoamericana, a traves del programa de Ayuda a Archivos Iberoamericanos, junto con la obtenida a través de FIAF , nos permitirá en el 2001 preservar y copiar un lote de filmes nitrato uruguayos documentales de los años 30, seleccionado entre lo mas importante de lo que aun resta en ese soporte. Esperamos poder realizar este proyecto en y con la colaboración de la Filmoteca de la UNAM de Mexico.
   Otro lote de nitratos pendientes son la coleccion Fernando Pereda de 22 largos y 32 cortometrajes de filmes europeos silentes, que fueron enviados a la Cineteca de Bologna por medio de un convenio hace mas de 4 años, el plazo vence en el 2001 para la entrega por parte de Bologna de copias restauradas de los mismos, por lo que esperamos ansiosamente por las mismas.

SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

ARCHIVO
NACIONAL
DE LA
IMAGEN

Otro problema en el tema preservación es el de la falta de espacio en nuestro depósito, por lo cual se ha diseñado una ampliación del mismo que esperamos poder contruir el año proximo.
En este año se ha completado la limpieza de hongos de todos los film acetato afectados, y se ha procedido a una revis..ación completa de los filmes nitrato que se encuentran en depósito de Cinemateca Uruguaya.

3. Catalogación , documentación e investigación
   La bibliotecóloga continúa con el inventario y catalogación de la fototeca y a la espera de un programa mas adecuado para la misma.
   La catalogación de filmes y la incorporación de otro PC en red en el Archivo de Filmes permitirá un trabajo coordinado entre el funcionario del archivo y la bibliotecóloga en nuestra sede.
   El sector documentación queda a la espera de la contratación de otro bibliotecólogo para hacerse cargo del mismo.
4. Exhibiciones y publicaciones
   Continuamos con nuestros ciclos regulares en nuestra propia sala y por televisión
   En sala realizamos tres ciclos permanentes durante la temporada: clásicos de cine, cine para niños y adolescentes y danza en video.
   En el ciclo de clásicos se realizó una revisión de obras de 4 dir tores (Hitchcock, Kubrick, Lean y B. Wilder).
   En televisión continúa los sábados a las 21.30 horas por el Siste Nacional de Television (que llega a todo el país), el ciclo "Cine Arte del SODRE", en el que se exhiben copias en video de filmes que pertene cen al acervo, con la presentacion previa de un críti de cine.

SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

ARCHIVO
NACIONAL
DE LA
IMAGEN

En materia de publicaciones de han editado los volumenes 7 y 8 de la serie de 10 "Historia del Uruguay en imágenes" con fotos de nuestra colección, esperando en el correr del proximo año completar los dos titulos faltantes.

5. Asunto de presupuesto y relaciones con las autoridades
Este año fue de cambio de autoridades pero el cambio de gobierno fue en marzo y el nuevo Consejo Directivo asumió en diciembre, por lo cual fue poco lo que pudo hacerse en este año debido a la indefinición de las autoridades nuevas.
Los problemas de presupuesto se han incrementado debido a recortes en gastos del Estado en general, pero por el momento no obstaculizan el funcionamiento básico de nuestro Archivo.
Se ha enlentecido , también , la construcción del complejo edilicio nuevo del SODRE, que albergará dos salas (básicamente una de opera y otra de conciertos) en las que se podrá hacer exhibiciones de cine y se calcula en dos años más en que queden finalmente terminadas.

6. Relaciones internacionales.
En el presente año pude participar en el Congreso de FIAF en Londres donde en la reunión de archivos latinoamericanos se estableció el sistema de ayudas para preservación a los archivos latinoamericanos del que ya informara anteriormente.
Tambien en este año he elevado la solicitud para pasar de miembro provisional a miembro pleno, y he mos recibido la visita del Secretario de la FIAF, Christian Dimitriu, cumpliendo con la evaluación solicitada.

Juan José Mugni
Director
Archivo Nacional de la Imagen

Le 6 novembre 2000, les 483 membres de la Cinémathèque québécoise étaient convoqués à une Assemblée générale spéciale dont l'ordre du jour se résumait à un seul point : Situation financière. La Cinémathèque était en crise. Malgré les mesures sévères en application depuis deux ans, malgré l'inexistence de budgets d'acquisitions et la fermeture d'une des deux salles d'exposition, et malgré la suppression d'un jour de projections publiques, la Cinémathèque n'arrivait toujours pas à équilibrer son budget. Aucun poste permanent n'a été touché par cette situation de crise; certaines activités ou services traditionnels ont été suspendus ou ralentis. C'est néanmoins à la lumière de l'assemblée spéciale du 6 novembre qu'il faut examiner le rapport d'activités de cette année 2000.

1. ACQUISITIONS DE L'ANNÉE

Films : 89 longs métrages
429 courts métrages

Éléments de tirage : 78 longs métrages
72 courts métrages

Vidéos : 123 bandes-maîtresses
42 copies

À nouveau cette année, les collections se sont enrichies essentiellement par voie de dépôts ou de donations. Les rares acquisitions (*A comme Adrienne* de Boris Lehman, *Une saison dans la vie d'Emmanuel* de Claude Weisz, *Jaffa Gate* et *The Geometry of Beware* de Rick Raxlen) ont été possibles grâce à des aides financières ponctuelles. Dans les circonstances, aucune restauration et aucun tirage n'a été entrepris.

Collections afférentes au film

Les collections afférentes au film ont reçu deux donations qui se qualifiaient pour soumission à la Commission canadienne d'examen des exportations de biens culturels. Le chef décorateur François Laplante nous a donné des plans, esquisses et documents de recherche d'une quinzaine de décors de films et d'émissions de télévision, incluant le film inachevé de Michel Brault, *Yamachiche*. Le photographe Bruno Massenet a donné 276 films 35 mm de 36 poses couvrant les activités du Festival international du film de Montréal (1965-1967), du Festival de Cannes (1972) et de la Cinémathèque canadienne; il fut également photographe de plateau sur quelques longs métrages.

Plusieurs cinéastes et particuliers ont enrichi les collections : scénarios, photos, affiches et appareils. Nous avons reçu de manière anonyme 800 diapositives stéréoscopiques de devantures de cinémas montréalais au début des années cinquante. Le producteur Alain Stanké nous a remis 9 gros cartables de photos et négatifs se rapportant à l'émission de télévision *Les Insolences d'une caméra*.

Quelques institutions ont aussi enrichi nos collections. L'ICAIC a profité d'une rétrospective de cinéma cubain pour nous donner 40 affiches lithographiées. La Société pour le développement des entreprises culturelles a enrichi nos archives de 16 boîtes de scénarios. Mais la plus imposante donation provient de la Corporation CinéGroupe; elle est constituée de quelque 11 500 dossiers comprenant des milliers de dessins, de cellulos, descénarimages, d'arrière-plans, de maquettes, bref de tout ce qui touche à la réalisation de films d'animation.

2. PROGRÈS ET PROBLÈMES DANS LE DOMAINE DE LA PRÉSERVATION

L'aménagement d'un nouvel entrepôt pour les copies positives devrait débuter incessamment. L'identification du fonds de la production sur film de la Société Radio-Canada se poursuit : deux contractuels s'y occupent à plein temps.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Dans l'attente de l'implantation définitive des bases de données du nouveau système informatique, les activités de catalogage et d'indexation sont toujours suspendues.

La situation financière nous a obligés à réviser les heures d'ouverture de la médiathèque qui sont désormais de 13h à 18h le mardi et de 13h à 21h, du mercredi au vendredi ; nos services sont également ouverts le lundi, de 13h à 17h, à l'occasion des fins de sessions scolaires. Malgré ces horaires limités, la fréquentation de la médiathèque a de nouveau augmenté au cours de la dernière années : 5 626 visiteurs (dont 1 325 en soirée), par rapport à 5 161 en 1999.

Les acquisitions de l'année se présentent comme suit :

- 471 livres achetés
- 181 livres et brochures reçus en don (notamment d'archives membres de la FIAF)
- 1 422 nouveaux dossiers de coupures de presse
- 84 cartons de documentation diverse (livres, revues, press-kits, etc.)

La médiathèque continue à être la principale porte d'accès aux collections de la Cinémathèque, à l'exception des collections film. Ce service de recherche, assumé par quatre techniciennes, a répondu à plus de 1 639 demandes téléphoniques et effectué quelque 650 recherches pour des clients étrangers, aussi bien que canadiens.

4. PROGRAMMATION DE FILMS, EXPOSITIONS ET PUBLICATIONS

La Cinémathèque a présenté 718 séances régulières dans la salle Claude-Jutra (cinéma) qui ont accueilli 42 913 spectateurs, et 316 séances dans la salle Fernand-Seguin (télévision-vidéo) qui ont accueilli 7 474 spectateurs.

La Cinémathèque a fait relâche pour accueillir les festivals suivants : Festival international du nouveau cinéma et des nouveaux média, 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 :

- Grandes rétrospectives : Philippe Garrel, Luis Buñuel, Pierre Hébert, Richard Kerr, Krzysztof Kieslowski, Pietro Germi, Robert Bresson, Buster Keaton, William Wellman, Jean-Claude Carrière, Frederick Wiseman, Jan Svankkmajer, Paul Almond, Alain Tanner, Karel Zeman;

- Hommages : René Jodoin, Suzanne Osten, Daisy Granados, Adolfo Llaurado;

- Cycles nationaux : Wallonie-Bruxelles (documentaire), France (restaurations récentes), Hongrie, Pologne (École de Lodz).

Arte. On a pu aussi y découvrir les émissions musicales de James Dormeyer, la célèbre série *Baseball* de Ken Burns, 20 des plus célèbres téléthéâtres des années 60 de la télévision canadienne francophone, les séries cultes britanniques, les moments marquants de la production télévision de Paul Almond et une sélection des meilleures productions en compétition au festival de télévision de Banff.

À nouveau cette année la Cinémathèque a présenté une projection-concert : le 7 décembre, dans la grande salle du théâtre St-Denis, l'ensemble à cordes *La Pieta* interprétait une partition originale de Gabriel Thibaudeau pour accompagner *Broken Blossoms* de Griffith.

Les spectateurs de la Cinémathèque ont pu rencontrer au cours de cette année : Daisy Granados, Adolfo Llauradó, Geneviève Bujold, Paul Almond, Paul Meyer, Richard Kerr, Michèle Cournoyer, Michelle Aubert, Pierre Chevalier, Ludmila Zeman.

Expositions

L'exposition permanente *Formes en mouvement, regards sur l'animation,* inaugurée à l'automne 1999, s'est poursuivie dans la salle Raoul-Barré. Le parcours se divise en trois zones intitulées *Ça bouge, mais comment ?, Le salon des étoiles* et *Les voies de la création. Formes en mouvement* initie le visiteur de façon interactive aux principes de la création du mouvement image par image autant dans l'animation traditionnelle qu'à travers les développements technologiques récents. Elle évoque aussi les personnages marquants du dessin animé et explore la diversité des techniques et des approches esthétiques propres à l'animation. Par la richesse de son contenu et le dynamisme de son parcours, cette exposition suscite des commentaires enthousiastes de la part de nos visiteurs. Elle est particulièrement appréciée par les groupes scolaires à l'occasion de nos visitées commentées. L'expérience à laquelle le jeune public est convié inclut un atelier de sensibilisation aux techniques cinématographiques et le visionnement de films d'animation.

À la salle Norman-McLaren, nous avons continué la présentation de l'exposition *Raoul servais, itinéraire d'un ciné-peintre* que la Cinémathèque a co-produite avec la fondation Raoul-Servais de Gand (Belgique) et les Musées d'Annecy (France).

Par la suite, nous avons été l'hôte de la grande exposition produite par Patrimoine photographique de Paris *Sam Lévin, photographe des stars.* En complément à l'exposition, de nombreux films sur lesquels Lévin a travaillé comme photographe de plateau ont été présentés à la salle Claude-Jutra.

Dans le cadre du Festival du nouveau cinéma et des nouveaux média, a pris place une installation cinématographique de Yann Beauvais et Thomas Koner intitulée « Des Rives ».

Les cimaises des foyers Luce-Guilbeault et Paul-Blouin ont accueilli les expositions suivantes :

Images de ville, ville d'images, montages photographiques présentés dans le cadre de l'événement culturel interdisciplinaire *Du cinéma et des restes urbains; Une formidable chaleur*, photographies de Robert Monderie sur la réalité autochtone; éléments d'animation illustrant diverses techniques utilisées dans les films produits par le studio de l'Office national du film du Canada; deux expositions d'affiches provenant de notre collection : *En vacances!, Affiches cubaines; Hommage à Paul Almond* (photos, affiches, documents d'archives); *Karel Zeman*, une exposition inédite de marionnettes, papiers découpés, photographies et affiches provenant de la collection de Ludmilla Zeman, fille du cinéaste; deux expositions de photographies à partir du fonds André Le Coz : *Onze coups de téléthéâtres* et *Un monde de surprises* révélant les classiques du petit écran de Radio-Canada : le théâtre et les émissions jeunesse.

5. BUDGETS, RELATIONS AVEC LES AUTORITÉS GOUVERNEMENTALES

Malgré une gestion rigoureuse des dépenses et de nombreuses réductions de services, la Cinémathèque a terminé son dernier exercice financier avec un déficit de 103 000$ sur un budget de 2.2 millions. Pour contrer le problème d'écart budgétaire récurrent (plus de 392 000$ de dette cumulée), la Cinémathèque poursuit sa recherche de nouvelles sources de financement tout en négociant activement avec son principal subventionneur (le gouvernement du Québec) une augmentation de sa participation financière.

57% des revenus proviennent de différentes sources gouvernementales : ministère de la Culture et des Communications du Québec, Conseil des Arts du Canada et Conseil des Arts de la Communauté urbaine de Montréal notamment.

La situation budgétaire n'a pas permis à la Cinémathèque de nouveaux employés pour faire face à l'augmentation des tâches. Au 31 décembre 2000 nous comptions 34 employés permanents, 25 employés à temps partiel. Le budget alloué aux ressources humaines représente 45% des dépenses.

6. RELATIONS INTERNATIONALES

- Le directeur général de la Cinémathèque, Robert Daudelin, a participé au congrès de la FIAF à Londres et aux réunions (Cholula et Londres) 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 été l'invité des festivals d'Annecy et de Zagreb.

- Le conservateur télévision et vidéo, Dominique Dugas, a participé au congrès de la Fédération internationales des archives de télévision à Vienne.

- Le conservateur des collections afférentes au film, Pierre Véronneau, a participé au colloque de Domitor à Udine (Italie) où il a prononcé une communication intitulée « Un combat intermédial d'appropriation : théâtre et cinéma avant 1914 ». Dans le but de mettre en valeur les collections de scénarios dont il a la charge, il est intervenu à l'université de Poitiers dans un colloque où il a traité de « Jacques Savoie, un Acadien scénariste de ses propres œuvres ». Enfin, il a participé à Bruxelles aux Troisièmes Rencontres francophones Nouvelles technologies et institutions muséales et y a parlé de numérisation des collections à la Cinémathèque québécoise.

- Robert Daudelin a été l'invité du festival de San Sebastian; il a également participé au *Tribute to Manoel de Oliveira* du Center for European Studies de l'université Harvard et au symposium *Musicals and National Identity* organisé par UCLA Film and Television Archive.

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, Londres (NFTA), New York (MOMA), Madrid, Rochester, Lausanne , Prague, Los Angeles (UCLA) et Bruxelles.

REPORT

OF GOSFILMOFOND OF RUSSIA, MEMBER OF INTERNATIONAL FEDERATION OF FILM ARCHIVES /FIAF/, THE ACTIVITY IN 2000

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 - 346 films among them feature - 248, animation -11, documentaries – 75, science-popular – 12.

Traditional work on transferring of pictures from nitrate to safety stock was carried on. With this purpose the Laboratory of Gosfilmofond printed 43000 m of the material.

969400 m of the material were printed for the needs of Gosfilmofond and other institutions (distribution, cinema studious, TV, etc.).

The length of the preserved film stock is 4619800 m.

52200 m of sound tracks were re-recorded.

Gosfilmofond organized and hosted the fourth festival of archival films "Belye Stolby-2000" 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 XXII 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 2000 archival cinema theater of Gosfilmofond ("Illusion" in Moscow) continued screening of films from the collection of the archive.

Gosfilmofond continued publishing activity. Was published a "Christian Cinema Guide" (filmographic data on the films related to Church and Christianity, produced in Russia/Soviet Union in the period of 1909–1999). The work on the next volume of the "Annotated Catalogue of Soviet Feature films"(1984-85) was continued.

Paper archive of Gosfilmofond in 2000 obtained 151 units of information material, 44 photo stills and 121 slides to foreign and Russian films.

The Library of Gosfilmofond received 150 books among them 66 - foreign, 160 magazines among them 120 - foreign.

Work on computer databases of films preserved by Gosfilmofond was continued.

INTERNATIONAL ACTIVITY

In 2000 Gosfilmofond maintained active contacts with 50 FIAF film archives. As an exchange to foreign film archives were sent for permanent use 30 films and for temporary use 41 films; received from foreign film archives for permanent use 13 films..

Exchange by literature on cinema, posters and photo stills, guidebooks went on.

Gosfilmofond provided prints for the show at the archival film theaters and other cinema organizations of Italy, France, Germany, Portugal, USA, Switzerland, Japan, Finland, Spain.

Members of Gosfilmofond staff visited foreign archives and other cinema organizations of Great Britain, Italy, Germany, France, Hungary and Ukraine.

Gosfilmofond received delegations and representatives from archives and cinema organizations of Germany, Japan, Ukraine, France.

Gosfilmofond together with the USA Embassy in Moscow with the support of The Library of Congress held in the archival film theatre "Illusion" a gala show of restored American and Russia/soviet films.

Münchner Stadtmuseum - Filmmuseum

FIAF Activities Report 2000

1. Acquisitions

In 2000 the Filmmuseum acquired by purchase or exchange - among others - the following films for its collection:

MR. ARKADIN
4628 METER HOCH AUF SKIERN - BESTEIGUNG DES MONTE ROSA
ALPHAVILLE
LE JOUR SE LÈVE
ASCENDANCY
AY, CARMELA
LE PARFUM D'YVONNE
UNE FLAMME DANS MON COEUR
IN THE SOUP
JANE B. PAR AGNÈS V.
KUNG FU MASTER
LATINO BAR
LES ENFANTS
STAR CHASER
LAS EDADES DE LULU
THE NEON BIBLE
THE ROAD TO WELLVILLE
YAABA
YEELEN
HYÈNES
SERKALO
L'HOMME QUI A PERDU SON OMBRE
DULCES HORAS
THE LUSTY MEN
I WANT TO GO HOME
TAXI BLUES
DIAL M FOR MURDER
HOUSE OF WAX
MR. AND MRS. SMITH
LE FEU FOLLET
ASCENSEUR POUR L'ECHAUFAUD
ZAZIE DANS LE METRO
BROADWAY MELODY OF 1936
THE MODERNS
GREED
WARGAMES
BOY WITH CAT
ATAMI BLUES
DEAD YOUTH
F FOR FAKE
ARSEN

NACHMITTAG BEI ONKEL ROBERT
TEILWEISE VON MIR

2. Restoration / Reconstruction

The work on the Orson Welles estate was continued - three of Welles' projects were reconstructed: THE MAGIC SHOW, UNSUNG HEROES and THE SPIRIT OF CHARLES LINDBERGH.

3. Film showings

In 2000 the Filmmuseum showed about 600 different programs in 730 screenings. In total there were 45.900 attendants to the screenings, which means an average of 63 spectators per screening.

The main series were:

Symposium: Actors & Power
Youth in National Socialist Films
Youth in Educational Films
Time / Space / Form
Past / Present / Future
Ethno/Logical Time
Filmliga Amsterdam
Foreign Labourers in Germany
Jazz Dance / Jazz Films
Tango Films / Fado Films
The Wounded Diva -
Hysteria, Body & Technology
„Undesired Cinema" -
German Emigrants' Films 1934-37
Marcel Proust - The Light of Time
„Juha" x 4
„La Femme et le pantin" x 4
Lumière and Co.
Utopian Cities & Architectures
African Films
Ukrainian Films
Swiss Animation Films
Animation Noir
Circolo Cento Fiori
Documentary Film Festival
Munich Filmfestival
Magic Moments -
The Critics' Choice of 2000's Best Films

Retrospectives with films by or with:

Robert Bresson
Günter Herburger
Luis Buñuel
Matthew Barney
Mike Kelley
Eric Rohmer
Arne Skouen
Marcel Broodthaers
Milos Forman
Orson Welles
Jacques Tati
Hellmuth Costard
Eliseo Subiela
Andrzej Wajda
Kurt Hoffmann
Jacques Demy
Nikolaj Tcherkasov
Babette Mangolte
Alfred Hitchcock
Johan van der Keuken & Willem Breuker
Veit Harlan
Philippe Garrel
Nico
Oskar Fischinger
Antonio Skarmeta
Peter Lilienthal
George Moorse
Brigitte Helm
Marianne Hoppe
Wong Kar-wai
Jean-Luc Godard
Kenji Mizoguchi

Guests in the Filmmuseum:

Christian Bau
Patrick Bensard
Anna Bohn
Willem Breuker
Oksana Bulgakova,
Nik Cohn
Renate Doering-Smirnov
Natascha Drubek-Meyer
Helmut Färber
Michael Farin
Hansjörg Felmy
Robert Fischer-Ettel
Milos Forman
Hans Andreas Guttner
Hans-Joachim Schlegel
Günter Herburger
Vanessa Jopp
Mike Kelley
Cornelia Klauß
Daniel Kothenschulte
Peter Lilienthal
Armin Loacker
Martin Loiperdinger
Babette Mangolte
Gunnar Möller
Brygida Ochaim
Lieselotte Pulver
Svatoslav Samsonov
Steffen Schäffler
Rick Schmidlin
Ernst Schreckenberg
Katrin Seybold
Luc Simon
Antonio Skármeta
Dirk Snauwaert,
Gianluca Maria Tavarelli
Andrej Tcherkasov
Bernd Upnmoor
Hermann Vaske
Martin Viering
Margarethe von Trotta
Johannes Wachs
Helmut Weihsmann
Klaus Wildenhahn
Monika Woitas
Thilo Wydra

4. Budgetary & organisational 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

Claudia Engelhardt was appointed new assistant director by the Council of the City of Munich in July.

5. 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; Academy Film Archive, Beverly Hills;Cineteca del Comune di Bologna; Det Danske Film-museum, 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; Cinematheque Ontario, Toronto; Film Archiv Austria, Wien; Österreichisches Filmmuseum, Wien. Furthermore prints were lent to the Goethe-Institutes in Athen, Bratislava, Kiew, Lisboa, Mexico City, Nancy, Rabat, Rio de Janeiro, Rotterdam, San Francisco, Sao Paulo, Thessaloniki; to several Festivals (f.ex. Amsterdam, Berlin, Pordenone, Moskva, Bologna, Vienna) and museums. Altogether about 300 films from the Filmmuseum's collection were lent.

THE MUSEUM OF MODERN ART
DEPARTMENT OF FILM AND VIDEO

Founded 1935; Founding Member of FIAF

Acquisitions

More than 1800 films and videos were added to the collections in 2000. Of this number, over 500 were videos, and more than fifty percent of the total were of national (U.S.) origin. Significant new acquisitions included (in alphabetical order): ANATHEMA (Julie Murray, 1995); ANY GIVEN SUNDAY (Oliver Stone, 1999), the director's cut; CIRO NORTE (Erich Breuer, 1998); THE FILM OF HER (Bill Morrison, 1992); HOME AND DOME (Stan VanDerBeek, ca 1965); HIGH SIERRA (Raoul Walsh, 1941), KEY LARGO (John Huston, 1948), THE MALTESE FALCON (John Huston, 1941), THE SEA HAWK (Michael Curtiz, 1940), and THEY DRIVE BY NIGHT (Raoul Walsh, 1940), in exchange for which MoMA provided preprint elements to Warner Bros.; LULU ON THE BRIDGE (Paul Auster, 1998); THE MAN WHO LAUGHS (Paul Leni, 1928); MARTINA'S PLAYHOUSE (Peggy Ahwesh, 1989); MY NEIGHBORS THE YAMADAS (Isao Takahata, 1999); O INSPETOR (Arthur Omar, 1988); PI (Darren Aronofsky, 1998); PINK FLAMINGOS (John Waters, 1972); SOMETHING STRONG WITHIN (Robert A. Nakamura, 1994); SOUND AND FURY (Josh Aronson, 1999); THE SPIRAL STAIRCASE (Robert Siodmak, 1946), in exchange for which MoMA provided preprint elements to The Walt Disney Company; THE STRAIGHT STORY (David Lynch, 1999); THE SUITOR (Norman Taurog & Larry Semon, 1920); WAG THE DOG (Barry Levinson, 1997).

Other notable acquisitions included : AARON COPLAND HOME MOVIE (1938); THE RUDY BURKHARDT COLLECTION (1936-1999); as well as important additions to the Stan Brakhage and Janus Films collections.

Preservation

The Department of Film and Video continued to receive generous financial support of its conservation activities from a variety of sources in 2000, allowing us to preserve approximately 366,000 feet of film to safety stock, including 50 nitrate titles. Highlights of the preservation program included:

BLIND WIVES (Charles J. Brabin, 1920); CIVILIZATION (Thos. H. Ince, Irvin Willat, Reginald Barker, Raymond B. West, 1916); DICK TURPIN (John G. Blystone, 1925); EAST SIDE, WEST SIDE (Allan Dwan, 1927); EATING TOO FAST (Andy Warhol Studio, 1966); ELVIS AT FERUS (Andy Warhol Studio, 1963); GOLD HEELS (W.S. Van Dyke, John G. Blystone, 1925); D.W. GRIFFITH HOME MOVIES (photographed by Evelyn Baldwin Griffith, 1936-1941); JUST PALS (John Ford, 1920); KENTUCKY PRIDE (John Ford, 1925); PORTRAIT OF JASON (Shirley Clarke, 1967); THE STILL ALARM (Selig Polyscope, 1911); THE SUITOR (Norman Taurog & Larry Semon, 1920); A TALE OF TWO CITIES (Frank Lloyd, 1917).

In addition to the silent American features noted above, preservation was begun on twenty selected productions of the Thomas Edison Company (1911-1914), funding for which was

provided by the National Film Preservation Foundation's "Saving the Silents" project. Work continued on the preservation of D.W. Griffith's films with funds from The Lillian Gish Trust, with new preprint and/or prints being made on over 150 titles from MoMA's collection of original Biograph Company negatives.

Over fifty "screen tests" from The Andy Warhol Collection were preserved in 2000, 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 film and video storage facility, visit the Museum's website at http://www.moma.org/collection/filmvideo/filmpres/index/html.

Cataloging-Documentation-Research

Cataloging: In 2000, the Department of Film and Video created over 3200 new catalog records in its databases and edited nearly 23,000 others. Work continued on the long-term project to refine and strengthen our catalog's existing authority functions.

Documentation: In addition to several thousand books, periodicals, sound recordings, pressbooks, lobby cards and posters, acquisition highlights of the year included hundreds of animation drawings and production files from the Hubley Studio, donated by filmmaker Faith Hubley, as well as sheet music, heralds, glass slides and stereocards from the turn-of-the-century. Over 5000 stills and 800 transparencies were added to the collections.

Researchers: Over 1200 researchers viewed films and videos in either the Film Study Center or the Video Study Center, with over 3500 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 550. In addition, video installations and single channel video programs were available in the Garden Hall Video Gallery. The following series were highlights of 2000:

From Automatic Vaudeville to the Seventh Art: Cinema's Silent Years (October 1999-April 2000)
The American Place: Landscape in the Early Western (and a Few Later Classics) (January-February)
Gaumont Presents the Restored L'HOMME DU LARGE (January)
Children of Berlin: Cultural Developments, 1989-1999 (January)
Peter Ungerleider (January)
A Tribute to the CNC French Film Archives (February-March)
Robert Kramer: The New World, 1965-1977 (February)
Academy-Nominated Films (February)
Luis Buñuel Centennial Birthday Screening (February)
New Directors/New Films (March-April)
Second Act, Third Season (April-May)

A Double Hubley Evening (March)
Bernard Gordon: Hollywood Exile (March)
George Antheil Centennial Program (March)
Home Movies...and More (May-September)
The Library of Congress: A Birthday Celebration (May-June)
A Gift from Mediaset: Ten Italian Film Classics (June-July)
Essays, Experiments and Excavations: Selections from the 46th Robert Flaherty Film Seminar (June)
Early Sound Cinema (May-June)
New Acquisitions from the Circulating Film Library (May)
The AICP Show 2000: The Art and Technique of the American Television Commercial (June)
Frederica Sagor Maas: Centenarian Screenwriter (June)
Ulrike Ottinger: Five Films (June)
Science Is Fiction: The Films of Jean Painlevé & Company (June)
Artificially Real: Color in Film (July-August)
Oskar Fischinger Centennial Weekend (July)
Hollywood in Rome Weekend (July)
Peace and Its Discontents: Postwar Film from the Archives, 1945-1949 (July-September)
Patrice Leconte Weekend (July)
Oliver Stone, Filmmaker (September)
Treasures from American Film Archives (September)
The Imaginary War (September-October)
James Herbert: JUMBO AQUA (2000) and SPEEDY BOYS (1999) (September)
William Greaves: RALPHE BUNCHE: AN AMERICAN ODYSSEY (2000) (September)
BABA 2000: Award-Winning British Commercials (September)
The Lost Childhood (October-December)
Video Time (October-January 2001)
Germany 2000: New Films (November)
Luis Buñuel (November-January 2001)
An Evening with Nino Manfredi (November)
Sadie Benning: Two Videos (November)
Stan Brakhage/Phil Solomon IV (November)
Rediscovered: Allan Dwan and Fatty Arbuckle (November)
The Path of Resistance (December-March 2001)
Yervant Gianikian and Angela Ricci Lucchi Retrospective (December)

The following were continuing film and video series: Big As Life: An American History of 8mm Films; Cineprobe; Video Viewpoints; New Documentaries; From the Archives.

Gallery Shows:

dot.jp: A Curator's Japan Diary (January-March)

Budgetary Matters

The National Film Preservation Foundation awarded National Park Service funds to The Department of Film and Video through the "Saving the Silents" project for the restoration of American silent films. In addition, the museum received money through the National Endowment for the Art's "Heritage and Preservation" grant for the preservation of early and independent 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 funds 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, and Sony Pictures continues to provide funding for films produced by Columbia Pictures.

International Relations

A total of 216 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.

Mary Lea Bandy, Chief Curator, and Steven Higgins, Curator, attended the annual FIAF Congress in London in 2000, as well as the annual CNAFA (The Council of North American Film Archives) meeting in Puebla, Mexico. In addition, Ms Bandy attended several meetings in her capacity as a member of the FIAF Executive Committee and Deputy Treasurer of the Federation. In July, Assistant Curator Anne Morra attended Il Cinema Ritrovato in Bologna, Italy and the joint Library of Congress/Association of Moving Image Archivists "Small Gauge Roundtable" in Los Angeles. In October, Mr. Higgins represented the Department at Le Giornate del Cinema Muto in Sacile, Italy and Ms Morra attended the annual AMIA conference in Los Angeles in November, where she chaired the various meetings of the AMIA Access Committee. Arthur Wehrhahn, Film Vault Manager, also attended the Los Angeles conference.

Submitted: March 2001

By: Steven Higgins
Curator of Film Collections

ANTHOLOGY FILM ARCHIVES

ANTHOLOGY FILM ARCHIVES, 32 SECOND AVENUE AT SECOND STREET
NEW YORK, NY 10003, TEL 212-505-5181, FAX 212-477-2714

FIAF Report for Year 2000

I. Acquisitions/Restorations

Nine Variations On A Dance Theme (1966) by Hilary Harris.
Organism (1975) by Hilary Harris.
Both of these films, though made in 35 mm, were available for exhibition only in 16 mm. Harris brought the extant, but damaged, printing materials to Anthology for restoration. With the help of Cineric Inc. new 35 mm internegatives were made. Sadly, Harris died just days after the restoration of *Organism* was completed. *Nine Variations* was also restored. These films are now a part of Anthology's permanent collection.

With help from the National Film Preservation Foundation Anthology began the restoration of Ralph Steiner's *Look Park* (1974) and *Hurrah for Light* (1975). In another project with the NFPF Anthology contributed three recently restored films to its DVD "Treasures From American Film Archives " project--Joseph Cornell's 1939 *Rose Hobart*, Ed Emshwiller's 1964 *George Dumpson's Place*, and Dwinell Grant's 1940 *Composition I: Themis.*

Becoming (1955) by Jim Davis was preserved with a new internegative.

2. Progress and Problems in Preservation

A conservation survey was conducted on the Paul Sharits film collection, and on the Storm De Hirsch collections of films and papers. Identification surveys were conducted on the Ed Emshwiller and Jim Davis film collections. A source survey was conducted on our ground floor collection of some 20,000 mostly unidentified cans of films.

3. Cataloging and Documentation

Anthology published two catalogs consisting of original critical writing. *Fritz Lang 2000* with essays by Kenneth Anger, Charlotte Chandler, Bruce Elder, Paul Falkenberg, Amy Greenfield, Robert Haller, Jonas Mekas, Bill Nichols, Jeffrey Perkins, Gene Phillips (a previously published interview with Lang), Joseph Ruttenberg, Martin Scorsese, Sylvia Sidney, Hans-Jurgen Syberberg, Bart Testa, and Jerzy Toeplitz. Tom Gunning and Robert Haller conducted a panel discussion on Lang that was recorded.

Omer Kavur: Sculptor of Cinematic Time (by Robert Haller) discusses five films of the contemporary film director from Turkey. In November Kavur visited Anthology, participated in a panel discussion that was recorded; his films subsequently toured to the Museum of Fine Arts in Boston, to Harvard Film Archive in Cambridge, to the University of Colorado at Boulder, and to the Cleveland Cinematheque.

Anthology provided extensive research assistance for the books *The Making of 2001: A Space Odyssey*, edited by Martin Scorsese (Modern Library), and *Joseph Cornell: Stargazing in the Cinema* by Jodi Hauptman (Yale University Press).

4. Film Showings

Screenings included a "Tribute to Kino International," Anthology's "essential cinema"

collection of films by Anger, Brakhage, Belson, Bresson, Conner, Deren, Dreyer, Eisenstein, Kubelka, Mekas, Menken, Snow, Riefenstahl, etc., the "Dance on Camera" series, the "New York Underground Film Festival," the "Havana Film Festival in New York" series, the "Fritz Lang Restored" series (with loans from the British Film Institute, the Munich State Museum, the Brazilian film archive), the "Thessaloniki USA Film Festival," the "Turkish Film Festival," the "Hidden Face of Czech (Experi)mental Film" series, a Humphrey Jennings series, a Sam Peckinpah retrospective,two programs of films by the late Rudy Burckhardt, the "Summer Italian Film Festival," the "Zanzibar Films" series with catalog by Sally Shafto, the "Sound & Vision" film series, an Atom Egoyan retrospective, the weekly New Filmmakers series, a Mohsen and Samira Makhmalbaf series, a birthday celebration for Michelangelo Antonioni, the Richard Schwarz Thalia Film Festival, the Bulgarian Film Festival, the Pier Paolo Pasolini 25th Anniversary Retrospective, the "Omer Kavur: Sculptor of Cinematic Time" series, the US premiere of Bruce Elder's 2000 *Crack, Brutal, Grief*, the African Diaspora Film Festival, and a Troma Film Festival. On December 1 Anthology celebrated its 30th anniversary with a screening repeating its opening program from 1970, and a panel discussion that was recorded.

5. **Loans and Collaborations**

Some twenty films plus documentation were loaned to the Whitney Museum for its "American Century" exhibition. 8 mm films were loaned to the Museum of Modern Art for its two year long series on this gauge of film. Posters, clippings, and photographs were loaned to the Guggenheim Museum for traveling exhibitions on Nam June Paik and on Andy Warhol. Joint preservation projects were conducted with the Center For Creative Photography (Arizona) and the New York Public Library.

6. **Special Events**

The year 2000 Film Preservation Honors were conferred on

Nicole Brenez, Christian Lebrat, and the Cinematheque Francaise;
Cineric, Inc.;
Film Technology Company;
Tom Gunning;
the National Film Preservation Foundation;
Dick Wolf, Lifetime Achievement

The dinner journal with essays on the honorees is available from Anthology for US$5 plus shipping.

Norsk Filminstitutt

FIAF ANNUAL REPORT 2000

Acquisitions of the year
Last year The Norwegian Film Institute acquired 225 titles (323 prints) of foreign feature films in voluntary deposit, while Norwegian producers and distributors have deposited 14 titles (28 prints) of Norwegian feature films (including co-productions), due to both Legal Deposit law as well as voluntary deposit. The total number of foreign deposits are now approx. 8.000 titles (including features and shorts). We also started the important work of bringing home Norwegian material from foreign film laboratories, from Denmark, Sweden and England. Altogether we brought back 58 titles (including 2 shorts). About 100 titles (most of them already excisting titles) of short films, documentaries and other categories of film have been recieved from different Norwegian depositors and donators (such as Norwegian Embassys, production companies, film makers, etc.).

Preservation in 2000
A total of 35 (15 features, 20 shorts/documentaries/historical material) titles have been restored and/or duplicated during 2000. We've also scanned a certain amount to professional video formats just to make it available/accessable for research and production.

Cataloguing
Due to planning to go through and preparing to convert our entire collection to the new database and tool, MAVIS, there were only registrered some 80 titles, and only at a surface level for a start. The Archive has been operating the FILIOKUS data base for Norwegian titles, using the SIFT (Search In Free Text) technology. The old base, as well as the new one, has been/will be coordinated and maintained by The National Library of Norway (NB Rana).
The number of film titles listed in the old database, which is now "frozen" and only operates as a searchable tool for finding old data, is just above 9.000 titles, of which about 750 are feature films. Until we can present, or make accessable, our entire collection in MAVIS, we must rely on our FILIOKUS database as tool to serve researchers, students and producers .

Documentation
We have indexed 170 articles for P.I.P and we have 2500 new registrations on filmrelated material for our manuel catalouge.
Of important donations, is norwegian production company Mefistofilm's large collection of posters, filmstills and clippingmaterial.

A main challenge for the documentation section is, however to adjust the MAVIS database for filmrelated material (clippings,articles, still, posters etc).

Exhibitons
The Film Museum has been open five days a week throughout year 2000. We have offered schools and different groups guided tours through the museum, and we have tried to give them a qualified introduction to the history of Norwegian film and cinema. We have also had different exhibitions with additional events and screenings:

- Mørkets Høvding (Prince of Darkness) – drawings film made by norwegian painter Odd Nerdrum and pupils used in icelandic film by Hrafn Gunnlaugsson
- Jeg ser alt i bilder – filmregissøren Edith Carlmar. About the first Norwegian female director – one of the most important directors in the history of Norwegian film.
- Film på veg - Bygdekinoen 50 år. Celebration of the 50th anniversary of the Norwegian ambulatory cinema. The exhibition was later touring the western part of Norway.
- Digital poesi. Digital poetry on DVD, an installation by the Norwegian artist Lavasir Nordrum.
- Ansikt til ansikt – Liv Ullmann og filmen. About Liv Ullmanns years in front of and behind the camera. The exhibition opened at The Norwegian International Film Festival in Haugesund, and has later been shown in Oslo and Lübeck.

Cinematheque
Cinemateket has throughout the year 4 screenings each day, except Mondays and Saturdays. In 2000 we screened a total amount of 450 titles, containing retrospective series on Jean Cocteau, Nagisa Oshima, Aki Kaurismäki, Chris Marker, Tod Browning, Preston Sturges, Tim Burton, Woody Allen, Kenji Mizoguchi, Liv Ullmann, Marcello Mastroianni, Werner Herzog, Vincente Minelli – among others. During the summer we followed up the 1999-success of inviting 100 prominent Norwegian persons to select one film each from the film history, and explain in their own words why exactly this one. In August we arranged a 70mm festival which was a huge audience-success.
In december we were part of US Millennium film preservation tour , also arranging a seminar on filmpreservation . Michael Friend was main lecturer.

Other activities
We have published three books in 2000 : about filmpioneer Rasmus Breistein, pioneer female director Edith Carlmar and Liv Ullmann, the latter also published in english Face to Face – Liv Ullmann and Film.
In connection with the launching of Rasmus Breistein book and video we gave a silent film concert on Fante Anne (1921)
As part of the celebration of pioneer Breistein we presented at The Norwegian International Filmfestival in Haugesund Bridal Voyage of Hardanger (Breistein,1926) with newly composed music by fiddler Nils Økland, performed by the composer and his orchestra .

Compilation film Det 20.århundre i Oslo sett gjennom kameraøyet (Oslo in the 20th.century – seen through a lens) by Jan Knutzen were launched in march, followed up by archive screenings during autumn where we presented a selection of shorts and documentaries focusing on Oslo.
In cooperation with annual Sigrid Undset-days in Lillehammer, we presented Growth of the Soil (George Schneevoigt, 1921) the musical score performed by Lillehammer City Orchestra.

Budgetary matters
The restoration budget was increased with approx $ 100.000

International relations

Films from the archive were presented in the series Treasures from the archive in Gothenburg in february. In Rouen in march we were part of the series Norway and the Sea . In Mexico City in may we presented silent films in the series Scandinavian Landscapes ,and in Lubeck in november we participated in the the series Crime on film.

We brougth- in cooperation with George Eastman House - selected film from the 1999 Sacile programme Rebels of the twenties to the Norwegian Short Film Festival in Grimstad. The Programme was presented by Karen Everson from GEH.

By courtesy of The Murnaustiftung we screened Nosferatu at The Norwegian Int. Film Festival.

To celebrate 20 years of icelandic filmproduction we arranged , in cooperation with Icelandic filmfund and Embassy of Iceland, Icelandic filmdays with focus on urban Iceland .

In Sacile we presented newly restored Hal Roach/Harold Lloyds film Get out and get under. and Munchen film festival as well London filmfestival invited Reckless Romeo and The Cook to participate in the 2000 festival.

We were present at the FIAF congress in London in june, and Vigdis Lian attended the EC meeting in Seoul in november.
In november the annual Nordic archive meeting were held in Stockholm , focusing on cinematheques and access to prints.

Vigdis Lian has continued the work in the Unesco-committee Memory of the World

Oslo 2001

Vigdis Lian

National Archives of Canada

1. Acquisitions

The key highlight in the area of acquisitions was the signing of an agreement with government agencies which will require all recipients of government funding for feature films to deposit two prints with the National Archives. This agreement also provides increased funding to acquire Canadian feature films not already in our holdings. Feature films acquired in the past year under this agreement include:

La Vie Fantôme, El Lado Oscuro, Love & Human Remains, Sous-Sol, 2 Secondes, Un 32 Août Sur Terre, Matroni Et Moi, La Vie Après L'Amour, Maelström, Le Petit Ciel Winter Lily, Histoires D'Hiver, Rowing Through, Pudding Chômeur, Because Why, La Postière, The Pianist, La Veuve de Saint-Pierre, Stardom, Laura Cadieux...La Suite C' T' À Ton Tour Laura Cadieux, Le Siège de L'Âme, Joyeux Calvaire, Le Confessionnal, Mouvements Du Désire, Montréal Vu Par..., La Demoiselle Sauvage

Another acquisition priority is the re-patriation of Canadian newsreel stories. A considerable portion of our nation's newsreel heritage was destroyed in a nitrate fire in 1967. Research efforts since then have focussed on locating and acquiring copies of this lost footage which often exist in archives outside Canada since the newsreel companies themselves were foreign-owned. This year, research by staff led to the identification and acquisition of several stories from the 1930s and 40s period from the holdings of the Universal Newsreel collection at the National Archives and Records Administration in the United States. Stories included footage about the opening of Parliament, military training, sports activities, electrical power plants and social events involving key public figures of this period.

Other acquisitions of interest in the past year included:
Gratien Gélinas collection. Gélinas was a famous Québec actor, director, producer, and playwright. This acquisition includes a short film made in 1942 entitled " La Dame aux Camélias,la vraie", which was one of the first sound films shot in Canada and"Tit-Coq", and a full length film adaption of his award -winning play of the same name, which won the best Canadian film for 1953. The collection also includes over 40 reels of 16mm colour "home movies" which document his home life and his travels abroad from 1939 onwards.

Lucille Teasdale collection. Lucille Teasdale was a Canadian surgeon from Quebec who, with her Italian husband, Piero Corti; established a hospital in Uganda in 1961 and then spent their adult life providing medical assistance to the people of Uganda through teaching and out-patient work. This collection includes 12 reels of 8mm colour "home movies" which document their home life and hospital activities in Uganda and visits abroad.

John Thomas collection. This collection of approximately 40 minutes of 16mm amateur footage documenting Canadian militia units in training during the late 1930s and the early years of World War Two.

2. Preservation

The focus of the preservation and copying projects this year has been the copying of obsolete diacetate 28mm films to new 35mm polyester negatives, masters and prints. NA holds the surviving distribution library of the Ontario Motion Picture Bureau (1917-1934). This agency purchased the Pathescope of Canada library in the mid-1920's, and at one time claimed to have been the largest distributor of educational films in the world. The surviving library was acquired by National Archives in 1970, and consists of some 2500 silent films, many of which were Canadian produced. This in considered to be the largest surviving group of Canadian silent films known to exist.

In addition, new equipment to create digitally compressed files was acquired as part of National Archives of Canada's digital access initiatives.

Gélinas's 1952 film, "Tit-Coq," was the focus on a major restoration effort. New wetgated negatives and digitally restored sound tracks were created from the original camera negs and sound elements. Working from a small roll of single frame subtitles, a complete new english-subtitled version was created with great effort, which repremiered at the Toronto Film Festival in September 2000 .

3. Cataloguing, Documentation, and Research

A major focus of cataloguing activity this year was the transfer of descriptive information previously held on index cards into an on-line database for a major portion of the feature film and the National Film Board holdings. Activity also continued in the implementation of MIKAN, the recently introduced integrated archival descriptive system for all types of archival records in which all current acquisitions are described. The older audio-visual specific system, MISACS, is still used for detailed item-level descriptions. Many of these descriptions are now available on the ArchiviaNet section of the National Archives web-site (www.archives.ca) .

Work continued in the revising and updating of film catalogue entries(as well as Deeds of Gift for acquisitions) to clarify donor and copyright restrictions in light of recent revisions to the Canadian Copyright Act and in anticipation of increased research interest due to the Internet.

4. Film Screenings and Awareness

The National Archives provided loans of prints of films and copies of kines of television dramas from its holdings for a cross-country retrospective of the work of Canadian director Paul Almond , which was organized by the La Cinémathèque Québecoise in conjunction with the Cinémathèque Ontario and the Pacific Cinémathèque. The National Archives also mounted a small exhibition on

the career of Paul Almond which accompanied the screenings in Montréal. The retrospective, an ambitious undertaking involving three cinémathèques and two archives, required considerable co-ordination and preservation work; but was well received by the media and the public.
The National Archives provided leadership, support and assistance to the AV Preservation Trust, a group organized to promote the preservation of Canada's audio-visual heritage, in its launching of the annual Masterworks awards. This ceremony recognizes 12 titles from film, broadcasting and the recording industry which are identified as masterworks in Canada's audio-visual history. The three film titles selected in the inaugural event for the year 2000 were : Mon Oncle Antoine (1971), Goin Down the Road (1969), and Neighbours (an animated cartoon-1952). The purpose of the event, which is to be held annually, is to raise awareness and support among the film industry and the public for audio-visual heritage.
As noted in the Preservation section, the National Archives undertook a restoration of the film "Tit-Coq", by Gratien Gélinas which was then given a special screening at the Toronto Film Festival in September. The film, which won the first- ever Canadian Film Award in 1953 will continue to tour Canada throughout 2001. Also,as part of the National Archives digital program, several websites incorporating moving image and sound clips were launched this year, including World War I material and a tribute to Gratien Gélinas.

5. Budgetary Matters

As a result of consultations within the film community, the Canadian Government introduced a new Feature Film Policy in 2000 designed to promote increased production and viewing of Canadian feature films. As part of the policy, the Government included an Preservation and Access component which acknowledged archival preservation as an integral part of the life cycle of film production and distribution. An agreement was reached by which archival quality prints of all feature films receiving government funding would be deposited at the National Archives and separate funding was also provided to the National Archives of Canada to acquire those feature films from previous years not already in its holdings.

6. &7. International Relations and Special Events

The above-mentioned decision of the Canadian Government to ensure that the National Archives of Canada receive archival quality preservation elements of all films receiving government funding led to an internal debate as to what should be the preferred archival element - a negative or a print. Direction on this question was sought from the FIAF community in the form a brief survey circulated to those members which had indicated interest in or had already implemented similar measures such as legal deposit . The general conclusion upheld the archival ideal that, where possible, the closest to the original should be acquired; but that budgetary circumstances in many cases may lead to the practice of accepting a print in good condition.

Rapport d'activités 2000
Cinémathèque française, Paris

Président : Jean Charles Tacchella
Directeur général : Peter Scarlet
Directrice déléguée : Catherine Gaston-Mathé

Programmation
En 2000, la Cinémathèque Française a poursuivi sa politique de programmation autour de quelques grands axes :
- Rétrospectives consacrées à des cinéastes : Claude Lanzmann, John Stahl, Francis Ford Coppola, Jean-Claude Brisseau, Kenji Misumi, Jack Arnold, Chantal Akerman, Abel Gance, Luchino Visconti, Angela Ricci Luchi et Yervant Gianikian...
- Approche stylistique ou thématique de l'histoire du cinéma : Le cinéma expérimental en France, Série B, Trois burlesques (Larry Semon, Stan Laurel, Lupino Lane), les Années 90.
- Hommage à Alain Poiré, Louis Skorecki.
- Hommage à un grand acteur : Lou Castel.
- Hommage à une cinémathèque : Cinéma muet américain (films restaurés par le Service des Archives du Film du C.N.C.).

Sans oublier :
- Les programmations de films destinées au Jeune Public (Département pédagogique).
- Deux vendredis par mois, la séance consacrée au cinéma expérimental.
- Deux vendredis par mois, la séance consacrée au cinéma " bis ", cinéma populaire et série B de tous les pays.
- La séance hebdomadaire organisée par les Amis de la Cinémathèque.
- Histoire inattendue du cinéma français (programmation établie par Jacques Lourcelles à partir des collections des Archives du Film du C.N.C.).
- La programmation " Persistance des images ", films restaurés par la Cinémathèque Française et le Service des Archives du Film du Centre national de la cinématographie, dans le cadre du Plan de sauvegarde des films anciens.

□ Résultat des deux salles (Grands Boulevards / Chaillot) :
Spectateurs : 90.760.
Moyenne spectateurs/séance : 70.
Nombre de séances publiques : 1.317.
Nombre de titres projetés : environ 1.500.

Collections Film
□ Dépôts
La cadence des dépôts volontaires à la Cinémathèque Française se poursuit. Le dépôt 2000 s'élève à 1.230 copies inventoriées représentant 1.071 titres différents et 3.841 boîtes.
(Soit, depuis 1993 – date de création du Service des Nouveaux Dépôts –, 9.900 copies, 7.936 titres et 39.864 boîtes.)

□ Inventaire et restauration
Durant l'année 2000, tout en poursuivant l'inventaire des collections Film de la Cinémathèque Française à un rythme de 3.300 bobines, les travaux de sauvegarde dans le cadre du Plan nitrate se sont poursuivis.
Cette activité de préservation représente 220 films " nitrates " transférés sur support " safety " pour l'année 2000 et, au total (nitrates et safety sauvegardés), 300 films.
Dans le cadre du budget de restauration, la Cinémathèque Française a restauré ou co-restauré, entre autres, les films suivants :

Au secours ! (Abel Gance), *Paris qui dort* (René Clair), *la Folie du docteur Tube* (Abel Gance), *le Criminel* (Alexandre Ryder), *l'Assomption d'Hannele Mattern* (Urban Gad).
Durant l'année, un certain nombre de restaurations ont été présentées dans différentes institutions et archives étrangères.

Département pédagogique
En plus de la programmation régulière pour le Jeune Public (" Chiens et Chats ", " Maisons ", " Grand/Petit ") et des ateliers de sensibilisation aux collections (films et appareils), activités proposées depuis la création du Département pédagogique, la Cinémathèque est partenaire d'actions en milieu scolaire sur la durée de l'année : ateliers de pratique artistique, parcours parisiens Art & Education avec la Cité des Sciences et de l'Industrie, options cinéma, jumelages avec des établissements des premier et second cycles.
Pour la sixième année consécutive, elle coordonne les ateliers nationaux (archives et salles de recherche sur dix académies françaises) du *Cinéma, cent ans de jeunesse* (sur la question : " Espace filmique/Espace réel ").
Des formations, liées aux activités de la Cinémathèque, sont organisées pour les enseignants (*l'Atalante*, les films d'évasion, Courts métrages).
Enfin, après *India* de Rossellini, le deuxième ouvrage de la collection " La puce à l'œil " : *l'Atalante* de Jean Vigo est paru en octobre 2000.

Activités d'enseignement de l'histoire de l'art cinématographique
Sous la responsabilité de Jacques Aumont, directeur des Etudes, et la présidence de Jean Douchet, la huitième année du " Collège " s'est déroulée sur le thème de "L'Image et la Parole". Le cycle de l'année 2000-2001 a pour sujet : " L'Aventure ". De nombreuses conférences ont été données dans la salle des " Grands Boulevards ". A la suite de la conférence, et en rapport avec celle-ci, un film choisi par le conférencier est projeté.
Mais aussi :
Ciné-Club organisé et programmé par Jean Douchet.
Séminaire annuel cinéma et sciences humaines : présidé par Jean Rouch.

Diffusion culturelle
Près de 850 films des collections de la Cinémathèque Française ont été diffusés dans différentes institutions en 2000.

□ A l'étranger
Prêts aux cinémathèques de la FIAF, aux Instituts culturels français, en liaison avec le Ministère des Affaires Etrangères/Bureau du cinéma, à des festivals internationaux et à des institutions.

□ En France
Prêts, entre autres, à des festivals comme Amiens, Belfort, Cannes, ainsi qu'à des institutions parisiennes : l'Institut du Monde Arabe, le Musée d'Orsay, le Forum des Images (ex-Vidéothèque de Paris), l'Institut Lumière de Lyon ; aux cinémathèques régionales (Grenoble, Nice, Marseille, etc.) ; aux associations ou structures à vocation culturelle et de formation (CRAC de Valence, La Coursive/Scène Nationale de la Rochelle, l'Institut de l'Image à Aix-en-Provence, etc).
Le Département de la Diffusion culturelle organise aussi les visionnages de films sur table ou dans ses salles pour les chercheurs, les étudiants, les télévisions ou organismes désireux de bâtir des programmations.

Musée du cinéma, collections muséographiques

□ Musée du cinéma

Le Musée du cinéma Henri Langlois est fermé depuis 1997. Les 3.000 objets et documents ont été stockés dans différents lieux : la collection des appareils à la Bibliothèque Nationale de France, les archives " papier " à la Bibliothèque du Film, les objets et les costumes aux Archives du Film à Bois-d'Arcy et une partie de la collection d'art plastique au Musée d'Art Moderne de la Ville de Paris.

Le service prépare actuellement la création d'un nouveau musée à l'ex " American Center " situé au 51, rue de Bercy, Paris, qui doit ouvrir en 2003.

□ Collections muséographiques

1 - Inventaire et catalogage

- Les 2.000 pièces de la collection de costumes sont intégralement cataloguées et l'inventaire est informatisé ainsi que les 1.900 objets et maquettes de décor tridimensionnelles et les 150 pièces de la collection d'art plastique.
- 5.000 diapositives représentant 1.400 titres de la collection d'affiches de la Cinémathèque Française ont été inventoriées.
- Une " campagne " de photographies numérisées des collections Costumes, Objets, Maquettes et Œuvres plastiques est en cours depuis février 2000 et doit s'achever avant 2002.

2 - Expositions

A l'extérieur :

- *Alfred Hitchcock*, Filmmuseum, Dusseldorf, décembre 1999/mars 2000.
- *Exposition, création, restauration et conservation des costumes de scène*, Institut français de Madrid, septembre 1999-janvier 2000.
- *Utopie*, Bibliothèque Nationale de France, Paris, avril-juillet 2000.
- *Je n'aime pas la culture*, Palais du centenaire, Bruxelles, mai-octobre 2000.

A la Cinémathèque :

- *Alfred Hitchcock*, octobre 1999/février 2000.
- *Escoffier, Fonteray, deux créateurs de costumes de cinéma* : mars-mai 2000.
- *Abel Gance* : mai-décembre 2000.

Acquisitions :

- 4 photos originales de Willy Zielke
- 2 collages de R. Benayoun
- Robe de Fanny Ardant dans *la Famille*
- Robe de Jeanne Moreau dans *la Vieille qui marchait dans la mer*
- Robe de Vanessa Paradis dans *Adorable Sorcière*
- " Pod " ayant figuré dans le film *eXistenz* de David Cronenberg/cadeau de David Cronenberg
- Portrait de Yannick Bellon par Jean Rouch
- Fonds Alexandre Alexandre : 2979 affiches
- Cabinet de travail de François Truffaut
- Portrait de Gaby Morlay par Jacques Chapiro
- Manuscrit de Jean Vigo
- 14 maquettes de costumes de Jacques Fonteray
- 40 maquettes de costumes de Jacques Escoffier
- Archives d'Emile Cohl

Activités d'édition

L'Atalante – Un film de Jean Vigo
Sous la direction de Nathalie Bourgeois, Stéfanie de Loppinot et Bernard Benoliel
Ouvrage collectif. Edition Cinémathèque Française, avec le Pôle Méditerranéen d'éducation à l'image cinématographique, Collection " La puce à l'œil ". 348 pages, 150 photos, 120 F.

La différence des sexes est-elle visible ? Les hommes et les femmes au cinéma
Sous la direction de Jacques Aumont. Quatrième recueil des conférences d'histoire de l'art cinématographique publié par la Cinémathèque Française. 400 pages, nombreuses photos, 120 F.

Jack Arnold – L'étrange créateur
Sous la direction de Charles Tatum, Jr. Ouvrage collectif. Coédité avec le Festival international du film d'Amiens. 150 pages, 40 photos, 45 F.

Revue *Cinémathèque*
revue semestrielle d'esthétique et d'histoire du cinéma : deux livraisons (n° 17 et n° 18, mai et octobre 2000). Tirage : 1500 exemplaires. Prix au n° : 120 F.
Abonnement individuel CEE : 200 F. Abonnement individuel hors CEE : 270 F. Abonnement institution CEE : 300 F. Abonnement institution hors CEE : 400 F.

Cinémathèque de la Danse

□ En 2000, la Cinémathèque de la Danse, département de la Cinémathèque Française, a présenté 98 manifestations, dont :

- 12 manifestations au palais de Chaillot (avec notamment plusieurs programmes de films de jazz rares de la collection de Mark Cantor et ceux de la collection Jo Milgram ainsi qu'une programmation de courts métrages réalisés, chorégraphiés et dansés par Joëlle Bouvier et Régis Obadia) ;
- 3 séances de films au Théâtre du Châtelet dans le cadre de la collaboration commencée en 1999 avec la projection du film mythique de Jean Benoît-Lévy *la Mort du cygne*, la projection du film *Don Quichotte* réalisé, chorégraphié et dansé par Rudolf Noureev et la projection de *Stormy Weather* en hommage aux Nicholas Brothers ;
- 70 manifestations en province ;
- 13 manifestations à l'étranger (dont plusieurs présentations aux Etats-Unis et au Japon du film *la Mort du cygne* et un programme de films sur Maurice Béjart présenté à Londres et à Rio de Janeiro, en sa présence).

□ Autres activités : continuation des visionnages dans les locaux de la Cinémathèque de la Danse ; collaboration régulière avec des chaînes de télévision (Muzzik).

□ Enrichissements : étant donné la faiblesse des subventions, seule une copie neuve du *film Night Journey* sur Martha Graham aura pu être acquise en 2000.

Salon du Livre de Cinéma (octobre 2000)

La 9ème édition du Salon a réuni un très grand nombre d'éditeurs, de nombreuses revues de cinéma et accueilli plus de 7.000 visiteurs. 4.000 livres et revues ont été vendus sur les différents stands.
Dans le cadre du Salon, le prix Philippe Arnaud, doté d'une valeur de 10.000 F, a été remis à Louis Skoreki pour *Les violons ont toujours raison* (éditions PUF).

Assemblée Générale

L'Assemblée générale annuelle de la Cinémathèque Française a eu lieu au Palais de Chaillot le 19 juin 2000.

CINEMATHEQUE UNIVERSITAIRE
association loi 1901
affiliée à la Fédération Internationale des Archives du Film
et à la Fédération des Cinémathèques Archives de Film de France
- P A R I S -

Rapport d'activités, année 2000

1. Acquisitions de l'année

Comme chaque année, les Films de l'Atalante ont déposé des films 35mm, et nous avons acquis une vingtaine de films 16mm auprès de collectionneurs.
Mais nous comptons aussi de nouveaux déposants: Pierre Jallaud, Noé production, Les Films à un dollar (soit une trentaine de copies 35mm et 16mm).
Par l'intermédiaire du Service des Archives du film nous avons reçu en partage avec les autres affiliés de la Fédération des Cinémathèques et Archives du film de France un important dépôt d'environ 200 films en 16mm.

2. 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 au centre culturel La Clef car il est de plus en plus difficile d'organiser des projections 35mm dans l'amphithéâtre du centre Censier (3 séances par semaines à La Clef).
Les cycles présentent des programmations thématiques et historiques: classiques du cinéma (Alfred Hitchcock, Robert Bresson, Maurice Pialat, Marcel Pagnol, classiques du cinéma hongrois), séances autour de l'édition d'un livre *L'argent et cinéma* coordonné par Laurent Creton.

3. Séances exceptionnelles

Certains cinéastes ou personnalités sont venus à la cinémathèque universitaire à la rencontre des étudiants: Jean-Claude Carrière à l'occasion d'un colloque Jacques Prévert et de la programmation de *L'Enfer des Anges* (rencontre organisée avec l'UFR de Littérature). Et Tom Dercourt, producteur de *Lise et André* de Denis Dercourt présenté en avant-première.
Nous avons poursuivi notre collaboration avec le bureau de représentation de Taipei à Paris, en proposant aux étudiants un rendez-vous hebdomadaire pour découvrir les films chinois de Taïwan.
Madeleine Malthêthe-Méliès a présenté une séance de films de Georges Méliès accompagnée au piano.
Enfin, nous avons programmé quatre séances de films expérimentaux avec Braquage, association étudiante d'aide à la création et à la diffusion du cinéma expérimental.

5. Emplois

La mise à disposition de l'objecteur de conscience qui a pris fin le 15 février 2000 n'a pas été renouvelée. Exceptés les deux projectionnistes et une administrative pris en charge par les universités de Paris 1 et Paris 3, l'ensemble du fonctionnement et des activités de la cinémathèque relèvent d'activités bénévoles.
Ce manque de moyens réels en personnel ralenti considérablement nos activités de préservation et d'animation des séances.

6. La Fréquentation

L'observation sur les cinq dernières années de la fréquentation de nos séances et de nos abonnements montre une nette baisse de celle-ci quand on la compare à la forte augmentation des étudiants en cinéma.
Cette chute, particulièrement significative au centre Michelet, préoccupe notre conseil d'administration. Les étudiants ont aujourd'hui toujours plus largement accès au patrimoine cinématographique par l'intermédiaire de la vidéo (VHS et DVD), et par la multiplication des salles spécialisées à Paris (Le Forum des Images, Le Centre G.Pompidou, l'auditorium du Louvre, etc) qui pose le problème des objectifs mêmes d'une collection fondée sur supports films 16 et 35 mm.

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

Nous avons collaboré à la programmation itinérante de la FCAFF *Christian-Jaque* en janvier 2000. Par l'intermédiaire de la fédération, nous avons aussi programmé les trésors restaurés de la Cinémathèque Robert Lynen.
Et nous avons participé à la préparation du numéro de la revue 1895 accompagnant la rétrospective Abel Gance (Laurent Veray: "Abel Gance, cinéaste à l'œuvre cicatricielle", Gérard Leblanc "L'utopie gancienne").
Pour la seconde fois, la fédération a permis d'enrichir le fonds des archives affiliées (cf ci-dessus).

8. Rapport avec Archimédia

Nous avons accueilli deux jours dans nos locaux de Censier la formation Initiale (pour le cycle : La gestion des Archives du cinéma, conférences de Anne Fleming et de Michel Marie) en décembre 2000.

Rapport rédigé en février 2001

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RAPPORT ANNUEL 2000 DE LA Bifi

POUR LA FIAF

EMETTEUR : Mme Martine AZPITARTE, Directrice du Traitement Documentaire

100, rue du Faubourg Saint-Antoine 75012 Paris
Tél. : 01 53 02 22 40 - Fax : 01 53 02 22 49 - Web : http://www.bifi.fr
Association loi 1901 - SIRET 392 166 013 000 61 - APE 925 A

1 – Acquisitions de l'année 2000

Photographies	Acquisition de 20 876 photographies (principalement de dons et d'achats)
Affiches et dessins	Acquisition de 731 affiches (achat, dons et services de presse.) et acquisition de 5 dessins (dons et achats)
Archives papier	Acquisitions : Eléments de correspondance (achats): Jean Giono, Jean.-Pierre. Aumont, Raymond . Borderie, Saturnin Fabre, Valérie Hobson, Odette Joyeux, Alain Poiré, Jean Renoir, Simone Signoret, Fritz Lang, Abel Gance, Musidora Archives Louis Malle (13,12 ML) (don) Archives Malfille(0,6 ML)(don) Archives Association France Tchécoslovaquie (3,9 ML)(don) Archives Festival de Cannes (1 ML)(Dépôt, complément de versement) Archives R. Aronovitch (dépôt CF)
Collection des Imprimés	337 ouvrages 379 vidéos 3 nouveaux titres de périodiques

2 – Progrès et problèmes dans le domaine de la préservation

Les collections sont conservées selon les normes de conservation applicables pour les documents à caractère historique : respect des normes de températures et d'humidité, conditionnement des documents adapté.
En outre, la Bifi restaure régulièrement des documents. En 2000, 321 affiches on été restaurées. Pour l'année 2001, il est prévu de mener plusieurs études pour restaurer d'autres documents (albums photographiques, archives papier….).

3 – Catalogage, documentation et recherche

Photographies	Catalogage de 6590 pochettes photos et traitement de négatifs 4162 unités par notices Catalogage de 17 lots de photographies pour la numérisation
Affiches et dessins	Catalogage et numérisation de 11 000 affiches
Archives papier	Traitement physique et intellectuel de 41,65 ML d'archives papier
Collection des Imprimés	Catalogage de 338 notices de nouveautés Catalogage de 3154 ouvrages du passif Traitement de 708 fascicules de périodiques Catalogage de 737 vidéos

→Pour le catalogage des monographies et des articles de périodiques, nous avons réalisé un thesaurus cinéma
→Pour le traitement intellectuel et physique des archives, nous avons réalisé une procédure de traitement conforme à la norme ISO 15 489 et validée par la Direction des Archives de France

4 – Expositions

Participation à une trentaine d'expositions par prêt de collections : principalement des Musées et des Cinémathèques

5 – Budget, relations avec les autorités gouvernementales

Voir statistiques ci-joint

6 – Relations internationales et autres

Partenariat avec la Cinémathèque de Toulouse
Relations avec Institut Lumière, Institut Jean Vigo, Cinémathèque Royale de Belgique

7 – Activités spéciales

Collaboration à des formations :
- 1 session de formation ENSSIB
- 1 session de formation ARCHIMEDIA

Rapport annuel et statistiques 2000 de l'association La Corse et le Cinéma : Cinémathèque de Corse/Casa di lume

1) Acquisitions de l'année :
***222films 16m/m et 35m/m,**
***3200 affiches dont celle de Napoléon vu par Abel Gance (Bonaparte en Corse).**
***500 press books de films anciens et récents.**
2) Progrès et problèmes dans le domaine de la préservation :
***l'association délégataire de la Collectivité Territoriale de Corse depuis décembre 1999 est entré dans ses nouveaux bâtiments en avril 2000. La CTC a inauguré le bâtiment le 17 juin 2000. Les archives films, non films ont été déménagées en juillet dans des conditions nouvelles de conservation et de préservation. Les locaux sont situés dans la Cinémathèque en sous sol sous la salle de 130 places. Ils sont à température de 18° et à hygrométrie constante de 50% avec renouvellement de l'air deux fois par jour. Le système de climatisation installé (free cooling) présente des inconvénients.**
3) Catalogage, documentation et recherche.
Le visionnage des films, le dépouillement des archives non film, l'édition d'un catalogue, la réalisation d'une banque de données inventoriant les films sont entrepris depuis janvier 2000. Un logiciel a été mis en place en accord avec le SAF du CNC et la BIFI, ceci grâce à une charte culturelle signée entre l'Etat, le CNC, la CTC et la Cinémathèque.
Les affiches ont bénéficié d'un traitement particulier: illustrer notre programmation, montage d'expositions thématiques et illustration de livres et de programmes.
L'essentiel du travail entrepris cette année a été la mise en place d'autant que le matériel technique et informatique prévu dans la délégation ne nous a toujours pas été fourni.
4) Programmation de films, expositions et publications :
Depuis l'inauguration une programmation régulière a été mise en place. Le 17 juillet nous présentions une première : « Forza Bastia 78 ou l'île en fête » documentaire inédit de Jacques Tati film réalisé et produit par Sophie Tatischeff en co-production avec la CTC et la Cinémathèque. Autre programme « L'île enchantée » d'Henry Roussel de 1928 une restauration du SAF du CNC avec création d'une musique originale interprétée en live.
Un exposition Vision panoramique vision rapprochée présentait un panorama des affiches représentatives de cinéastes d'origine corse et de films ou la Corse était présente : Robin Renucci, Pierre Salvadori, José Giovanni, Philippe Agostini cotoyaient les affichistes René Ferracci, Michel Landi. Différentes affiches de pays différents du muet au parlant avoisinent Tino Rossi, Napoléon, les Fréres corses et Colomba
Daniel Auteuil et Marie José Nat parrains de la Cinémathèque ont animé cette journée entourés de nombreuses personalités du monde du spectacle, journalistes et politiques.
Des programmations ont suivi avec :
*** Porto-Vecchio et le cinéma où le film « Adieu Philippine » était le plus représentatif.**

* Bunuel et la Corse en présence de Serge Silberman résident porto-vecchiais et ami de la cinémathèque.
* Le cycle Abel Gance où la majorité de ces films étaient présentés.
* Deux grandes expositions ont accompagné ces programmes avec des documents personnels de Serge Silberman et des photos de tournage du « Journal d'une femme de chambre » prises par Jean Louis Castelli originaire de Bonifacio. L'exposition d'Abel Gance était en partenariat avec Ciné-Classics et présentait le Napoléon dont une partie était réalisée en Corse.
* En décembre nous avons présenté des grands classiques du cinéma et une avant première du film de José Giovanni : « Mon père » où la cinémathèque a mis en contact le réalisateur avec des musiciens et prêté des affiches du « Trou ».

5et 7) Budgets, relations avec les autorités gouvernementales

Nous avons mis en place de nombreux partenariats avec l'Education Nationale : des écoles primaires au lycée et avec l'Université.
Notre budget est de 1.500.000frs soient 228.660 euros pour l'année 2000.
Le bâtiment et les frais de maintenance et de sécurité sont pris en charge par la Collectivité. Le personnel salarié est au nombre de 7 personnes autour de l'équipe de bénévoles qui constituent le C.A de l'Association.
La Cinémathèque qui est régionale se trouve dans un bâtiment en co-propriété avec une autre institution culturelle qui est communale. L'ensemble est géré par un syndicat Mixte de gestion. Des conventions d'utilisation tripartite se mettent en place progressivement. Lors de la remise des clefs de nombreux vices de construction sont apparus et pénalisent le fonctionnement. Education Nationale, CNC, CTC sont nos principaux subventionneurs et les partenariats doivent se développer.

5) Relations internationales

Nous avons envoyé le film de Jacques Tati « Forza Bastia » à Turin et il a été diffusé par FR3 Corse.

L'année 2001 s'annonce importante et si les charges et les lenteurs administratives sont pesantes les moyens mis à disposition devraient donner une nouvelle ampleur à l'action régionale et internationale de l'association La Corse et le Cinéma Cinémathèque de Corse/Casa di lume.

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 2000 took over in its archival care the film materials of Krátký film Praha, Film Studio Zlín, Academy of Science, FAMU Film School and further institutions and privat persons.
NFA made documentary records /approx. 5.000 m/ of the present on 35 mm negative Eastmancolor /records: the face of the cities Praha, Ostrava, Jeseníky mountains, meeting of IMF and WB in Prague, Czech olympionics, cultural events etc./
NFA continued in extending of the activities in oral history /the history of Czech children's film, Czech film composers etc./.
NFA continued the new extensive programme: to collect films made by Czech film amateurs and to create fifty minutes documentary on DV about the most important contemporary amateur film makers /22/.
It has been elaborated and deposited 3662 new film materials, 710 videocassettes, of which on the strenght of the compulsory deposit /legal depot/ NFA acquired 26 prints of feature films, 7 prints or short films and 18 BETA SP /31 titles/. 49.497 m of nitrate films was transferred to safety stock, demoulding 128.762 m of film materials.
The reconstruction works on film materials continued.
Entering into the computer has been kept on continuing 3.201 titles.
The documentation department acquisited 8.500 stills, 1.037 posters, 2.212 promotion materials.
NFA restored 203 posters /of which 113 in own laboratory/. In own digital laboratory has been scanned 3.469 stills and posters.
NFA published Filmová ro□enka 1999 /Film Yearbook 1999/ Czech-English / and film quarterly Iluminace 1-4/2000 and monthly for film and video Filmový P□ehled /Film Review /published on disquette too/ 1-12/200

The archive cinema organized in the cooperation of CINEMATECA URUGUAY the show of Uruguay's cinematography, with the assistance of Embassy of Chine People's Republic the retrospective show of China cinematography /29 titles/, the show of the films FASHION 1940-1970. Showed the prints of meaningful creators /E.Lubitsch, J.Voskovec+J.Werich, F.Fellini, L.Bunuel, M.Antonioni, J.L.Godard, R.Bresson, K.Makk, A.Radok, R.Siodmak, P.Jurá□ek, G.Franju, C.Autant-Lara, R.Vadim, E.Rohmer, O.Fischinger, H.Storck, V.Krška,

J.Týrlová, E.Deslaw, G.Panfilov etc./ as well as the actors /Jana Brejchová, Hedy Lamarr, Liane Haid, Francis Lederer etc./.

To the 150. anniversary of T.G.Masaryk, the founder of the Czechoslovakia /UNESCO anniversary/ prepared some programmes.
The project of 52 European films presented the European's history in its key moments was the most meaningful project PRAHA – the European Cultural Town 2000. It was divided into 7 cycles: Encounter between Atheism and Christianity; Intolerance; Egalité! Liberté! Fraternité!, First World War, Europe between both wars; Second World War; Europe before "the end of history".

It continued the cycle of the lectures regarding the technical problems connected with the invention and development of the cinematography.
NFA prepared for the 35.IFF Karlovy Vary with the cooperation of ACE the show of 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 Ministry of Foreign Affairs presented the Czech films in Beograd, Bogota, Saná, Vilnius, Kinshasa, Cairo, Rabat, Tunis, Moscow, Colombo, Mumbai, Poona, Zagreb, Riga.
With the cooperation of the Czech cultural centres presented the show of Gustav Machaty's films /New York, Los Angeles, Washington/, the show of directors František Vlá□il's and Gustav Machaty's films in London, Leeds, Manchester, Edinburg/, Czech experimental films /Bochum, Hamburg, Cobenhaven, Budapest, New York/.

In the cooperation with Cinematheque Quebecoise realized the retrospective of Karel Zeman's films, with SUOMEN ELOKUVA-ARKISTO the show of Czech feature and animation films, with Czech Centre in New York the show of Czech films of sixtieth. NFA introduced the films at the Film Festivals Annecy, Berlinale, Cottbuz, Grahamstown, Imola, Munich, Venice, Verona, Bratislava, La Rochelle, Budapest, Skopje.

1. New acquisition

3662 new films were processed, classified and deposited, of which
- 262 prints of full-length feature films
- 94 negatives of full-length feature films
- 1964 prints of short films
- 1033 negatives of short films
- 289 prints of short films (16 mm)
- 20 negatives of short films (16 mm)

of which as legal deposit
- 26 prints of full-length feature films
- 7 prints of short films

710 videocassettes were classified and deposited, of which
- 131 videocassettes BETA SP of which as legal deposit
- 18 videocassettes BETA SP (31 titles) and
- 579 videocassettes VHS (850 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
- 46 print of full-length feature films
- 6 masters of full-length feature films
- 12 negatives of full-length feature films
- 106 prints of short films
- 13 masters of short films
- 35 negatives of short films

49.497m of nitrate film was transferred to safety stock

128.762m of safety film was proceeded

b) Mould was removed from 128.469 m film material

c) Some prints were tinted (8.821 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) 744 positive films and 1147 negatives were identified in detail and cataloqued

d) Filmographic data of 3201 feature and short films were entered into computer format

4. The use of films

a) In the archive cinema 384 feature and 142 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 1 feature film to foreign archives, as indefinite loans and received 11 feature films and 3 short films, 2 dupnegative of feature film and 3 dupnegative of short film as indefinite loans.
NFA sent 36 prints of feature films and 67 prints of short films to foreign archives as temporary loans.

Documentation department

6. Acquisitions

Stills	8500 items
Posters /AO, A1 and special formats/	1037 items
Slides of posters	511 items
Promotion materials	2212 items
Books	478 items
Script	352 items
Periodicals	114 items

Preservation:

Restoration of posters	203 items /of which 113 in our laboratory/

Digitisation:

Scanning	3469 stills and posters

FIAF ANNUAL REPORT 2000

SOUTH AFRICAN NATIONAL FILM VIDEO AND SOUND ARCHIVE

1. ACQUISITIONS OF THE YEAR

The South African National Film Video and Sound Archive acquires film material by way of private donations from production companies and transfers from government departments which generates their own material. Unfortunately most documentary films are being shot on video currently.

The Legal Deposit Act is now in place in South Africa, although deposits are still somewhat slow. A subcommittee of the legal deposit committee has been formed and they are at present looking into the deposit of broadcast material in order to develop a policy in terms thereof.

The following material was either donated or transferred during this year:

1.1 PRIVATE DONATIONS

10 Films

1.2 TRANSFERS OF GOVERNMENT GENERATED MATERIAL

Please note that the transfer of this material is compulsory in accordance with Archives Act.
The National Film Library who distributes educational films and videos to schools and other educational institutions has transferred all their 16mm film prints (± 10 000) and Betamax and 8mm Videos (± 12 000) to us. (Arrangement and description of this material is not completed. A list of titles can be made available on request.

2. PROGRESS AND PROBLEMS IN THE FIELD OF PRESERVATION

Since the previous report, we have managed to secure enough funds from the relevant Government Departments to upgrade our storage facilities. A lot of time was spent on compiling specifications for the renovation of the facilities in order to make sure that the preservation standards set by FIAF will be met.

Tenders for the multimillion Rand project are expected to come in during the second half of 2000 and that the building will be handed over to the renovators early during the first part of 2001.

3. CATALOGUING, DOCUMENTATION AND RESEARCH

3.1 CATALOGUING

We have started a major project to address backlogs of our film collection. Half of our tiny staff component of 14 people are working full time on "project

renaissance". The somewhat 20 000 films together with other collections are at present being sorted out, lists are compiled and technical evaluation and cataloguing of these films will start soon.

Of the 2500 reels that have already been data processed, two publications with 1 000 entries each were made available to be sold to interested parties and individuals.

3.2 DOCUMENTATION

Except for the above mentioned data processing of film material, which include title, synopsis, technical detail no other documentation took place.

3.3 RESEARCH

The SANFVSA has not conducted any research from within their own ranks.

Material was however made available for academic and commercial research during the year, mainly for use in television documentaries.

4. FILM SHOWINGS, EXHIBITIONS AND PUBLICATIONS

4.1 FILM SHOWINGS

Screenings of various feature and educational films were also presented to some of the local schools and tertiary institutions.

A couple of other screenings were done by request at local film festivals and community centres such as churches. Visitor groups were accommodated on request in the theatre on our premises.

With the onset of the centenary celebrations of the Anglo-Boer War in South Africa, we have been quite busy with the presentation of a collection of the films relating to the war. The films were also transferred to video and these video copies were made available to various museums and cultural institutions to screen as part of their exhibitions on the Anglo-Boer War.

4.2 EXHIBITIONS

A permanent exhibition on the premises of the archive is open to the public for visits by appointment.

4.3 PUBLICATIONS

None

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

5.1 BUDGETARY MATTERS

As you are aware of, the SANFVSA runs on a very small staff with an extremely tight budget. Our financial year ends in March, the budget allocated to film was mainly used in proper storing, preservation, staff, repairs, building maintenance, equipment and administration.

As mentioned above a large amount of money was allocated to SANFVSA for the upgrading of our present storage facilities. We have decided to store our material of site for the period (± 12 months) or in sealed containers which in effect means that a large part of the collection will not be available for research or any other purpose during this period.

5.2 RELATIONS WITH GOVERNMENTAL AUTHORITIES

Although the SANFVSA is a minute part of the whole government structure, we are pleased to report that they are committed to the plight of our Archive.

Discussions with regard to the legal deposit of Audio Visual material were finalised and the bill was passed by Parliament.

6. INTERNATIONAL RELATIONS

Mr. Jan-Erik Billinger from the Swedish Archive visited us during November 2000.

7. SPECIAL EVENTS ETC.

The enactment of the new Archives Act came into operation early in 1997. This act enables us to declare certain material as cultural heritage, which enables us to preserve it for posterity. The archive act also forces us to do inspections at other government institutions and therefore gives us control over the preservation and storage of the material.

The video recordings on the Truth and Reconciliation commission's work were officially handed over into our custody in April 2000.

NATIONAL FILM ARCHIVE OF INDIA
Ministry of Information and Broadcasting
Government of India
Law College Road
PUNE - 411 004

FIAF Annual Report 2000

1. Acquisitions of the year

During the year 92 new titles (21 shorts and 71 features) and 185 intermediate or duplicate prints(108 shorts and 77 features) were acquired. The Archive also received significant deposits of the negatives of classic films in Bengali, Gujarati, Marathi and Hindi during the year. Four short documentaries and one Childrens' educational feature films were deposited by a filmmaker from Chennai. Some archival footage from two important nitrate films **Chitrakar Premy** and **Sanmani Shodhma** of silent era (1924) under the banner Saurashtra Film Company also acquired. Two films were received from a Producer as free deposit and 7 films were deposited by a film production unit for preservation.

Some of the important films acquired during the period 2000 are : **Ora Thakey Odhare** (Sukumar Dasgupta/Bengali 1954), **Harischandra** (Phani Burma/ Bengali/1957),**Chhupi Chhupi Ashey** (Premendra Mitra/ Bengali/ 1960), **Baikocha Bhau** (Madhav Bhoite / Marathi/1962), **Raja Rammohan** (Bijoy Basu/ Bengali/ 1965), **Kasumbi No Rang** (G.K.Mehta/Gujarathi/1965)

Mahabharat (Babubhai Mistri/Hindi/1965), **Izzat** (T.Prakash Rao /Hindi/1968),**Manacha Mujra** (Raja Bargir/Marathi/1969), **Phuleshwari** (Tarun Majumdar / Bengali/1974), **Amanush** (Shakti Samanta/Hindi/1975), **Sarva Sakshi** (Ramdas Phutane /Marathi/1979), **Woh Din Aayegaa** (Satyen Bose/Hindi/1986), **Avasthe** (Krishna Masadi /Kannada /1987), **Chandni** (Yash Chopra/Hindi/ 1989), **Lamhe** (Yash Chopra/Hindi/1991),**Chaukat Raja** (Sanjay Surkar/Marathi/1991).

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

Three films **Durga** (1939), **Prem Nagar** (1940) and **Jivacha Sakha** (1948) were copied onto Master Positive from original nitrate negatives.

The complicated and delicate job of salvaging of the film **Singari** (1951) and **Manini** (1961) accomplished by using the available material from two versions of the film.

During the year, detailed checking was carried out in respect of 1,672 reels in 35mm and 11 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. 132 reels (37,082.75 mtrs) of nitrate base films were transferred to safety base.

3. **Cataloguing, documentation and research**

Data on Indian films relevant to documentation and research had been updated during the report.

Following Research Fellowships, Monographs and Oral History Projects were awarded during the year:

Research fellowship:

I. Modernisation of Indian Tradition:Agenda Mission and the Social Philosophy of the Hindi Commercial Cinema
II. Censorship of Indian Cinema: Its Political and Social determinants
III. Economics of the Indian Film Industry
IV. Youth Culture and Youth Psychology in Popular Hindi Films.

Monographs on Film personalities:

I. Mehmood
II. Hrishikesh Mukherjee
III. A.V.Meiyappan
IV Debaki Bose

Oral History Projects on Film personalities

I. Satyendranath Chatterjee
II. Nilu Phule
III. Mrinal Sen

Monographs on Himansu Rai (Director and Actor) and Chittor V.Nagaiah (Director) were published during the year.

4. Film showings, exhibitions and publications

The Archive supplied a large number of films for various retrospectives, national and international festivals apart from making available prints for screenings of various Film Societie and educational institutions. Festivals of Australian, French and Czech films arranged in coordination with the Australian High commission, Alliance Francaise and Czech Consulate were well received by the film lovers in Pune. Programme support was given for an audio visual presentation about Indian Cinema to Directorate of Film Festival for inauguration of IFFI-2000. Similarly programme support was given to pay tribute to Shri Dada Kondke, the noted Marathi film personality and for a retrospective of Bimal Roy films organised by Bimal Roy family in Calcutta.

As a part of the important activity of disseminating film culture in India, the Archive's distribution library loaned 16mm and 35mm films to 26 active members through out the country. It also organises joint screening programmes on weekly, fortnightly and monthly basis in seven important centres.

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, Sophia College -students.

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. NFAI is committed to render services to producers/copyright owners in respect of supply of films for repairing original negatives, preparation of duplicate copies and video copying for telecast purposes.

5. **Budgetary matters**

NFAI had adequate budgetary support during the year under report for its acquisition and preservation activities. NFAI can take pride in the fact that in recent years many films have been restored and salvaged. A number of celluloid classics telecast on the national and satellite networks were copied from its collection.

6. **International relations**

At the international level, NFAI supplied several Indian classics for major screening programmes during the year. 2 films were supplied to 14th Fribourg International Film Festival, Switzerland, 3 films were sent to UCLA, Los Angeles for showcasing in a programme entitled "Musicals of the Millennium". 2 films were supplied for a retrospective of a popular

Indian Cinema organised by Indian Embassy in Adis Ababa. 7 Tamil films of yester years were supplied to National Film Corporation of Sri Lanka for Tamil Film Festival held in Colombo and Kandy under the aegis of NFAI and the Indian High Commission in Colombo. Director, NFAI attended 56th FIAF Congress, Symposium and General Assembly at London, U.K. from 4.6.2000 to 10.6.2000. Dy.Director-cum Curator attended 14th Fribourg International Film Festival at Switzerland from 14.3.2000 to 19.3.2000. He also represented NFAI for the Tamil Film Festival held at Colombo, Sri Lanka from 17.9.2000 to 23.9.2000.

Some of the eminent foreign visitors to the NFAI during the period under report were:

Ms.Tamaki Matsuoka Kanda	Japan
Mr.Carelin Dassel Rechkemmer	Germany
Ms.Sonya Shah	USA
Mr. Tomoko Kuwahara	Japan
Ms.Kerstin Anderson	Sweden
Ms.Aime Elena	Italy
Ms.Anna Korcom	Great Britain,UK
Mr.Termitsu Maekawa	Japan
Ms.Leila Jordan	Australia
Ms.Alessandra Stella	Italy
Mr. Dulo Karloy	Hungary
Mr.Karin Zitzenitz	USA

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조선민주주의인민공화국 국가영화문헌고
The National Film Archive of the Democratic People's Republic of Korea

RAPPORT ANNUEL 2000

Grâce à la sage direction du camarade Kim Jong Il, grand Leader du peuple coréen, et à l'assistance méticuleuse du Gouvernement de la République, la Cinémathèque Nationale de Corée a mené avec succès différentes activités prévues pour l'an 2000.

1. Acquisitions

La Cinémathèque a acquis l'an dernier 133 titres, dont 18 long-métrages coréens et 17 films étrangers.

2. Préservation

Suivant les expériences et les recomandations de la Fédération, la Cinémathèque s'efforce de prendre des mesures destinées à baisser la température et l'humidité dans les locaux de conservation pour mieux les protéger des conditions atmosphériques. Elle envisage de se doter de nouvelles

installations d'aération.

Les expériences destinées à augmenter la sensibilité des indicateurs pour détecter le syndrome du vinaigre ont abouti à de certains résultats. Les pellicules atteintes du syndrome sont isolées et soumises au relavage et à l'aération. Mais des moyens radicaux pour parer à ce phénomène ne sont pas encore trouvés.

3. Catalogage et Documentation

Afin de moderniser le catalogage, l'Etat a doté la Cinémathèque de 10 ordinateurs à grande capacité. Les 133 films acquis au cours de l'année ont été catalogués et mis en mémoire.

De même, 12 revues de cinéma du monde ont été indéxées et computérisées.

4. Programmation

La Cinémathèque a organisé 460 séances de projection avec 235 films coréens et étrangers, réunissant 71,000 spectateurs. Et 250 titres ont été prêtés aux gens du cinéma et aux étudiants.

5. Budget

La Cinémathèque Nationale de Corée a exécuté son

budget de 800.000 Wons (environ 400,000 US$) accordé par le Gouvernement, dont 60% ont été consacrés à la préservation, 20% au payement des salaires du personnel et 20 autres % aux diverses dépenses.

6. Relations Internationales

La Cinémathèque a participé au 50ème Festival Inernational du Film de Berlin et envoyé une délégation de 5 personnes à la Cinémathèque de Chine.

Mmes Jtka Panznerova et Jana Prikrylova de la Cinémathèque Nationale Tchèque ont payé une visite amicale à notre cinémathèque.

CINEMATECA NACIONAL DEL ECUADOR

El 28 de Diciembre de 1981, en un día similar al del nacimiento del cine, se creó Cinemateca Nacional del Ecuador. Cumpliremos veinte años de actividad permanente como única institución en el país que investiga, recupera, preserva y difunde las imágenes en movimiento nacionales. Nos cabe entonces recapitular, a dos décadas de un impulso creador : la memoria cinematográfica y la cultura de la imagen, un contexto económico y social en el país que ha cambiado radicalmente, interrumpiendo, entre otros, nuestro compromiso económico y de información anual a la FIAF pero, nó, la responsabilidad de continuar empeñados en la recuperación y documentación de procesos sociales importantes pues, nuestro acervo atesora hoy, mucho más que ayer, testimonios fílmicos de una época que ya no es o pronto dejará de ser.

1. ADQUISICIONES

Nuestras primeras adquisiciones se remontan a 1983-1984 cuando accedimos al fondo de la Sección Cine de la Casa de la Cultura Ecuatoriana. Cuarenta y siete títulos de documental y ficción de los años ochenta fueron nuestro primer esfuerzo de sistematización.

En 1989, UNESCO financió nuestro gran proyecto de recuperación de películas de patrimonio, entre ellas, el Fondo Miguel Angel Alvarez (1922-1935), Ocaña Film (1929-1931), Jorge Ruiz (1953), Hnos. Acevedo (1946), Agustín Cuesta (1950-1975), Jorge Fegan (1960-1990), Karl Gartelman (1970) y el de la Secretaría Nacional de Comunicación Social (1956-1984). Entonces recuperamos aproximadamente el 70% de nuestro acervo actual. Más de ciento cincuenta títulos, incluídos varios de la década del veinte que fueron restauradas con colaboración de Cinemateca Brasileña y Filmoteca UNAM de México, hasta 1995.

Dos mil títulos de video nacional e internacional nos han sido entregados en custodia o donados para solventar nuestra programación regular y la del Cine Club, establecido a partir de 1999.

Veinte y ocho equipos de cine antiguos constan en nuestro Museo Fílmico expuesto al público junto a la sala de cine en 35mm.

La donación de una casetera multisistema por parte de la Embajada deEspaña, así como de cuatro proyectores de 16 mm de la Embajada de Alemania, nos han permitido diversificar nuestra atención hacia sectores que antes no estaban atendidos, especialmente estudiantes de colegios y universidades.

2. PROGRESOS Y PROBLEMAS EN LA PRESERVACION FILMICA

A nivel de la preservación , nuestras películas estuvieron, hasta junio de 1999, absolutamente controladas por nuestro Curador, Bolívar Regalado, quien falleció trágicamente. Actualmente, lo reemplaza uno de los mejores técnicos de la Institución pero requiere una capacitación específica en preservación-restauración que nos la podría ofrecer la FIAF o la CLAIM puesto que en el país no existe esa calificación técnica.

Por otra parte, nuestras películas están archivadas en estantes y embalajes adecuados pero, en un local restaurado que no mantiene condiciones ideales de humedad aunque si de temperatura. Requerimos entonces deshumificadores y climatizadores que nos permitan preservar artificialmente nuestras películas. El Instituto de Metereología e Hidrología ha medido durante dos meses la humedad del archivo fílmico y han determinado que supera el 75%. Si no logramos controlar la humedad en el archivo fílmico y no tenemos un Curadorfílmico que asuma la preservación y restauración, será irremediable el deterioro que sufra nuestro acervo.

Existe otra amenaza latente que amenaza nuestro material, la erupción del volcán Pichincha, cuyas cenizas nos afectarían. Necesitamos elementos físicos que impidan ese posible daño.

De otro lado, si no accedemos a recursos económicos y tecnológicos que nos permitan transferir las copias únicas (35 mm. Super 8 , 8mm, 9.5 mm) a un formato de seguridad en video o digital, nos será difícil difundir y preservar el material único que custodiamos.

Si no proponemos un trabajo tecnicamente calificado, en cuanto a catalogación e investigación histórica de los documentos patrimoniales y no accedemos a los recursos económicos para mejorar la infraestructura física, técnica y humana en Cinemateca, deberemos asumir un retroceso en nuestro esforzado proceso de casi veinte años.

NECESIDADES EN EL AREA DE PRESERVACION

a. Requerimos capacitación de nuestro nuevo curador en técnicas de preservación y restauración de filmes. Precisamos que pueda hacer una pasantía en algún archivo fílmico latinoamericano. En caso contrario, que ese experto internacional visite nuestro archivo y brinde esa capacitación.

b. Equipos para la Preservación -Conservación :
2 Deshumificadores para local archivo fílmico
2 Climatizadores ambientales para local archivo fílmico
1 Telecine de 35 mm y 16 mm.
Químicos para limpieza y lubricado de películas
Plásticos para cubir películas en caso de erupción volcán Pichincha.

3. CATALOGACION, DOCUMENTACION, INVESTIGACION

En 1984, con apoyo de la UNESCO Cinemateca inició su investigación sobre cine ecuatoriano. Empezamos una catalogación manual de filmes y documentos. En ese mismo año solicitamos nuestra admisión a la Federación Internacional de Filmes FIAF y asumimos las reglas de catalogación de la Federación. En 1991, asistimos en Buenos Aires al Seminario Taller del Archivo de la imágen donde se impulsó la creación de la Red de Archivos Fílmicos Latinoamericanos, REDARIM. Dificultades referidas a la heterogénea conformación de los archivos, a su disímil tecnología y, especialmente, a nuestra dificultad económica, retrasó nuestra presencia en REDARIM. Sin embargo, en 1999 acudimos al Archivo Histórico del Banco Central del Ecuador y pudimos programar conjuntamente una base de datos con una definición de campos similra a la de Cinemateca de Cuba y Venezuela. Así pudimos concretar nuestra última publicación: "CATALOGO DE PELICULAS ECUATORIANAS DE PATRIMONIO 1922-1996" de cuatrocientas páginas con 218 fichas técnicas de películas que custodiamos. La catalogación se hizo en Micro ISIS e incluye índices temáticos, autor, género, años, onomástico, etc.
El Catálogo ha generado interés en los usuarios por visionar las películas y su documentación en una consulta pública. Bajo ese sistema, atenderíamos a una población aproximada de 500.000 (quinientas mil) personas. Además, por redes informáticas, alcanzaríamos una cifra aproximada de dos millones de personas en el país y el extranjero. Es gratificante que el 4 de diciembre del 2000 nuestra matriz, la Casa de la Cultura Ecuatoriana, haya puesto en circulación su hoja web cuya dirección es (http.www.cce.ec.org.) y donde consta nuestra base de datos patrimonial expuesta para consulta sin restricciones.

El Archivo Fílmico y documental de Cinemateca consta actualmente de:
- 1253 títulos de filmes nacionales y extranjeros y 2.300 rollos de películas y cassettes de video.
- 1700 carpetas con documentación de películas y videos ecuatorianos.
- 600 libros, revistas, folletos y catálogos sobre cine nacional y extranjero.
- 2000 fotografías que integran nuestra nueva sección de Fototeca cuyo interés está centrado, sobre todo, en actividades de la CCE, desde 1944 hasta la actualidad. Esta catalogación manual apenas se ha iniciado.

NECESIDADES EN CATALOGACION:

Necesitamos contratar los servicios de al menos dos catalogadores expertos en investigación histórica e informática para acometer el trabajo que nos resta de la catalogación. Pues, al momento, una sola persona está al frente de tal tarea.

Requerimientos para instalar una consulta pública:
2 grabadoras de audio, profesional, periodista.
1 Filmadora digital
1000 Videos Virgenes VHS, BETACAM, UMATIC
5 cassetteras VHS
5 televisores con audiculares incorporados

1 reproductora de documentos
1 computadora multimedia, Scaner, impresora laser, captura digital de imagen
4 terminales de computador, con sus respectivos controladores de red.

4. PROGRAMACION, EXHIBICION Y PUBLICACIONES

Desde 1982 hasta 1995, Cinemateca Nacional ha programado 500 eventos entre Ciclos, Muestras, Festivales, Estrenos, Seminarios y Talleres. En los últimos cinco años ha duplicado el número de actividades, acrecentando el importante esfuerzo por divulgar todas aquellas cinematografías que, en otras salas de cine, no se las puede ver.

En el país existe una sala de cine por cada 206.000 habitantes. Nuestra población supera los 12millones de habitantes. Tres cadenas monopólicas de la distribución comercial mantienen 52 salas múltiples en las ciudades de Quito y Guayaquil. Cerca de un centenar de salas antiguas han desaparecido. Quedan apenas 63 salas, de las cuales, 52 son modernas y 11 tradicionales.

Nuestra programación se realiza en dos salas de cine: Alfredo Pareja Diezcanseco (35 mm.) para 400 personas y Auditorio Benjamín Carrión (16 mm. - video) para 200 personas.

Las salas de Cinemateca satisfacen estética y económicamente a un promedio de 100 personas diarias. En temporadas altas, hemos llegado a cubrir llenos completos y en tres funciones diarias.

Mantenemos una Red de Videotecas de Núcleos de la Casa de la Cultura en 21 provincias del país con duplicados en video de un 20 % de nuestro material de 16 mm. Mantenemos, además, un cine-club de la Casa de la Cultura que se ha nutrido de importantes donaciones en infraestructura entegadas especialmente por las Embajadas de España y Gran Bretaña en el Ecuador.

Cinemateca ha impulsado además la exhibición en ciudades como Guayaquil, Cuenca y Ambato. Próximamente lo hará en Loja, donde el Núcleo CCE ha adquirido la única sala de cine que existe : El Dorado.

Mantenemos una afluencia permanente de público, no solo por por la calidad de la programación sino también por el reducido costo del boleto: 0,80 ctvos de dólar frente los US$2,50 de las salas comerciales. Nos favorece la exoneración de impuestos y la colaboración de embajadas y Cinematecas. Ello nos permite potenciae en el imaginario de los ecuatorianos como una institución absolutamente confiable en su programación

En el año 2000 programamos 200 títulos de filmes y video en las dos salas. Hemos hecho dos estrenos de películas ecuatorianas y dos muestras de Cine Ecuatoriano. En la programación de cine internacional se destacan: la IV Edición del Festival de Cine Iberoamericano. Una muestra "La mujer y el cine latinoamericano". Documentales históricos de la República Dominicana. El ciclo de cine mexicano "Fin de milenio". Una muestra de cine brasileño. La Muestra "Imagen y Palabra Creadores del siglo XX", facilitado por la Filmoteca Española y la Embajada de España en Ecuador. Un Ciclo de Buñuel. Una Muestra de documentales franceses. Un festival de Cine Israelí. Una muestra de Bertold Bretch. La Muestra "No se queden cortos" de cortometraje alemán. Clásicos del Cine Francés. Retrospectiva de Lotte Reiniger. Muestra experimental alemana de los 90, etc.

Publicaciones:

Cinemateca Nacional, desde su fundación en 1981, ha aportado hitos al proceso de recuperación de la memoria cinematográfica. Proceso que, paso a paso, se ha concretado en sus publicaciones:

-"CINE OJO" Revista Bimensual. Edit. CCE. Quito, 1981. 8 Números.

-"CRONOLOGIA DE LA CULTURA CINEMATOGRAFICA EN EL ECUADOR 1895-1985" . VASQUEZ, Teresa. GRANDA, Wilma., SERRANO, Mercedes. GUDIÑO, Patricia Edit. CCE – UNESCO Quito, 1987.

-"CINE SILENTE EN ECUADOR 1895-1935". GRANDA, Wilma. Edit. CCE - UNESCO. Quito, 1995.

-" CUADERNOS DE CINEMATECA" (1 Y 2). LEON, Cristian -DIRECTOR-. EDIT. CCE-Embajada de España en Ecuador. Quito 1999-2000. En ellos se propicia un diálogo creador entre cinéfilos, cineastas, historiadores e investigadores y se consignan estrenos internacionales y nacionales.

-"CATALOGO DE PELICULAS ECUATORIANAS DE PATRIMONIO 1922-1996" Edit. CCE-UNESCO. Quito 2000.

5. PRESUPUESTO Y RELACIONES CON AUTORIDADES GUBERNAMENTALES

Nuestras limitaciones son esencialmente presupuestarias. No contamos con un presupuesto exclusivo para tareas de catalogación, preservación y copiado del material. Nuestro presupuesto institucional no ha variado desde hace diez años. Vislumbramos posibilidades de descentralización y autogestión con la nueva administración de la Casa de la Cultura, posesionada hace pocos meses. No tenemos presupuesto para cancelar nuestra cuota anual a la FIAF y, la situación económica, política y social del país, nos limitan pero nos impulsan a encontrar creativamente soluciones a lo que podamos resolver. Sobre lo que no podemos, estamos tramitando financiamientos que nos permitan acceder a instalar nuestro proyecto de Consulta Pública.

6. RELACIONES INTERNACIONALES

Como miembros de la FIAF y la CLAIM, disponemos de información y contactos para organizar ciclos, muestras y festivales que divulgan cinematografías remotas. Contamos para ello con la colaboración de embajadas e instituciones del país.

Con la colaboración del Ministerio de Relaciones Exteriores, facilitamos una presencia del cine y video nacional en representaciones diplomáticas del Ecuador y en distintos Festivales y Muestras Internacionales de cine y vídeo. Igualmente a través del mismo Ministerio hemos enviado nuestras publicaciones a las Embajadas del Ecuador en el mundo y a Cinematecas de la FIAF.

En Octubre 2000 Asistimos al Encuentro de Cinematecas latinoamericanas realizado en la ciudad de Bogotá y convocados por Cinemateca Distrital de Bogotá, Convenio Andrés Bello y Asociación de Funcionarios Diplomáticos. El encuentro retomó planteamientos de la CLAIM y se trataron temas vigentes como aquellos de enfrentar regionalmente problemas comunes respecto a la circulación de filmes, legislación, proyectos regionales sobre preservación-catalogación-programación, etc.

7. EVENTOS ESPECIALES Y OTRAS DIFICULTADES DEL ARCHIVO.

Por delegación del Instituto de Patrimonio Cultural, custodiamos el patrimonio fílmico, según Acuerdo Ministerial 3765 y Mandato 040 de 3 de Julio y 3 de Agosto de 1989, que solo es propositiva. No legisla la obligatoriedad del depósito legal .

Desde 1999, está vigente la Ley de Propiedad Intelectual, acorde a convenios internacionales. En el caso del cine, una de sus consideraciones principales, no protege o ampara al Patrimonio Fílmico Nacional. Cabe aquí retomar alternativas que las Cinematecas Iberoamericanas plantearon en su encuentro Bogotá 2000, para enfrentar regionalmente a regulaciones internacionales que afectan a los Archivos Fílmicos. Por ejemplo, sobre la duplicación y copiado del material para proteger las copias únicas o para difusión no comercial, la legislación de derechos de autor, las cargas arancelarias, las alternativas de mercados alternativos, la circulación entre Cinematecas y su recuperación económica, el cobro de tasas de servicio, la autogestión, etc.

Una dificultad permanente de nuestro archivo tiene que ver con la traducción de los documentos FIAF. Recién en el año 2000 pudimos acceder a las Reglas de Catalogación FIAF traducidas al español. Sería deseable que la FIAF traduzca documentos importantes también al español.

Ulises Estrella
Director de Cinemateca Nacional del Ecuador

Royaume du Maroc
Centre Cinématographique Marocain

المملكة المغربية
المركز السينمائي المغربي

الخزانة السينمائية المغربية*
CINEMATHEQUE MAROCAINE*

LE PATRIMOINE CINEMATOGRAPHIQUE, MEMOIRE VIVANTE DE L'HUMANITE التراث السينمائي، ذاكرة حية للإنسانية

RAPPORT D'ACTIVITES 2000

1. Acquisition de l'année :

a- Films :

Durant l'année 2000, et faute de moyens financiers conséquents, la Cinémathèque Marocaine n'a acquis que peu de nouveaux films (fiction, documentaire, etc...). Ainsi, le dépôt n'est actuellement riche que de quelques 477 titres tous métrages confondus. La Cinémathèque a procédé également à la récupération progressive des films détenus par le département des archives du Centre Cinématographique Marocain (Maison mère).

b- Bibliothèque :

La bibliothèque compte aujourd'hui 740 titres dont 87 ouvrages ont été acquis au cours de l'année 2000. Ces ouvrages existent en arabe et en français, quelques uns en anglais.

c- Documentation générale :

L'acquisition concerne également les coupures de presse, brochures dépliants et autres documents dans un souci d'archivage et de conservation. Au cours de l'année 2000, quelques 2400 articles ont été découpés, ce qui ramène le chiffre total de ces coupures à 8000 articles environs classés par films, réalisateurs, pays, etc... La documentation ainsi constituée est destinée aussi bien aux activités propres de la Cinémathèque, qu'aux chercheurs, étudiants et universitaires.

d- Photothèque :

L'opération consistant à reproduire des photogrammes de films visionnés a été poursuivie, ce qui a permis de constituer un stock important de photos, évalué aujourd'hui à plus de 8700 photos et photogrammes environs.

L'année 2000 s'est illustrée particulièrement par la réalisation de plus de 160 portraits de cinéastes et comédiens marocains.

الحي الصناعي شارع المجد - الرباط - الهاتف: 28.08.79 - الفاكس: 79.48.79
Quartier Indusriel, Avenue Al Majd - RABAT - Tél. : 28.08.79 - Fax : 79.48.79
Membre de la Fédération Internationale des Archives du Film
• عضو بالفدرالية الدولية لأرشيف الفيلم

2. Progrès et problèmes dans le domaine de la préservation :

Le dépôt de la Cinémathèque permet de conserver les films dans des conditions adéquates. Climatisé et déshumidifié, ce dépôt est régulièrement entretenu. Les négatifs et archives des films sont conservés dans des locaux appropriés relevant du Centre Cinématographique Marocain. Tous les films remis à la Cinémathèque dans les bobines usées et de mauvaise qualité, sont placés dans des bobines neuves en métal et en plastique.

3. Catalogage, documentation et recherche :

Les films acquis continuent de faire l'objet d'un visionnage et d'un contrôle rigoureux. Cette opération permet également d'établir des fiches techniques exhaustives en vue de faciliter le catalogage, l'archivage et la consultation. Concernant le ressourcement documentaire, de nombreux étudiants et chercheurs, marocains et étrangers, continuent de trouver auprès de la Cinémathèque, un espace innovant et favorable pour enrichir leurs recherches, thèses et mémoires. En plus, la Cinémathèque est constamment sollicitée pour fournir des informations à différentes institutions au Maroc et à l'étranger.

4. Programmation de films, expositions et publications :

La programmation des films a été effectuée selon une nouvelle approche. Des conventions sont établies avec différentes institutions (lycée, instituts, associations,...) au profit de leurs élèves, étudiants ou adhérents. Ces conventions mentionnent les projections de films, les débats et la publication de bulletins spéciaux contenant les informations sur les films : fiche technique, synopsis, biographie, filmographie, commentaire, ...

5. Budgets - relations avec les autorités gouvernementales :

Profitant de l'arrivée d'un nouveau ministre de tutelle, la Cinémathèque Marocaine continue de multiplier les démarches pour aboutir à une autonomie vis à vis de la maison mère, en l'occurrence le Centre Cinématographique Marocain, comme le stipule la loi d'origine. S'agissant du budget, une partie de celui du C.C.M. est prélevée pour assurer le fonctionnement de la Cinémathèque. Cependant, ce budget n'est pas destiné à l'achat des films, ce qui réduit les activités de la Cinémathèque et entrave son rayonnement à l'échelle nationale et internationale.

6. Relations internationales :

Les principales relations entretenues par la Cinémathèque Marocaine concernent la FIAF et ses membres dans le cadre de la préparation du 57ème Congrès de la Fédération qui se tiendra à Rabat du 20 au 29 avril 2001. En effet, plusieurs membres ont prêté leur concours pour la réussite de ce Congrès (symposium, work-shop, exposition de la Cinémathèque de Toulouse en marge du Congrès, films à programmer, aide technique de la Filmoteca Espanola).

Il faut signaler tout particulièrement, la collaboration fructueuse et permanente avec le Secrétariat de la FIAF à Bruxelles.

7. Congrès de la FIAF - Avril 2001 :

En vue de préparer le 57ème Congrès de la FIAF, un Comité a été constitué au cours de l'année 2000, présidé par le responsable de la Cinémathèque et comprenant des membres relevant aussi bien de la Cinémathèque que de la maison mère. Ce comité prend en charge l'organisation générale du Congrès y compris la coordination du symposium avec un universitaire marocain spécialiste de la question du « Cinéma Colonial ». Durant toute la phase préparatoire, le Comité directeur de la FIAF a été concerté pour différentes questions en particulier lors de la visite de Mme Valéria CIOMPI à Rabat en octobre 2000 et la visite qu'a effectué Monsieur Abdallah BAYAHIA à Bruxelles en novembre de l'année écoulée.

Annual Report 2000

Last year was a very busy year at the National Film Archive of Iceland (NFAI). Bö›var Bjarki Pétursson, archive director for the last six years, moved on to a new post after a successful career, having among his accomplishments the transferral of the Archive into its present location. His successor, Sigurjón Baldur Hafsteinsson, MA in visual anthropology, formerly was the director of Reykjavík Museum of Photography. At the end of the year our employees were two, but now they are three in full-time positions. The effects of this increase are visible in most fields of the Archive's acitivities. The Archive's computerisation has continued, aiming at a full utilization of our data base. NFAI has maintained the same level of service as has been done the last few years, although a decision was made to cut down in this area, in order to allocate more time for work on the Archive's collections.

Acquisitions

Through the year, acquisitions were primarily in the fields of films, printed material and books and magazines. Nevertheless, a considerable number of items were received, such as cameras and projectors, a total of twenty articles. Voluntary deposits amounted to 50 film collections (appr. 200 items) which were registered into the museum's records. A number of personal collections were also deposited for preservation, among them the movies of Vilhjálmur Knudsen, Friðrik Þór Friðriksson and Hrafn Gunnlaugsson. Last year an effort was made to acquire printed material in connection to all feature films shown in Iceland, an effort which added 600 pieces to our collection of posters for foreign films and promotional material in connection with them. A few hundred programs, of foreign as well as Icelandic films, were donated to the museum, making the number of programs in our archives now more than ten thousand. The Swedish Film Institute gave the NFAI a generous present of a number of magazines on film and filming as well as more than 300 books on the history of film and individual filmographers. These presents are a grateful and strong addition to the Archive's library.

Progress and problems in the field of preservation

During the year Johan Ankerstjerne, Copenhagen, and Film Teknik, Stockholm, completed a duplicate of two titles for the NFAI. This the film *Reykjavík of Our Times* [Reykjavík vorra daga], a three hour long documentary by Óskar Gíslason, a silent filmmaterial in colour first featured in two parts during 1946 and 1947. Also a duplicate of three footages from the Alþingishátíð [Congress Festival] of 1930 and of Zeppelin's flight over Reykjavík. The first steps were taken towards locating the NFAI 's collection of printed material in permanent storage as well as towards better

facilities for storing the museum's posters, programs and promotional materials. Duplicates were made of the oldest Icelandic posters and promotional material within the NFAI. An attempt was made to save the rapidly deteriorating phonographs from *The Last Farm in the Valley* [Síðasti bærinn í dalnum] of 1950 by putting them in the care of preservation specialists. The NFAI received a grant from UNESCO of $15.000 to duplicate Icelandic feature films, a work to be completed in the year 2001.

Cataloguing, documentation and research

Cataloguing of films in the year was primarily in the field of material from older acquisitions. Primary cataloguing of all posters in the Archive was completed. Categorization and primary cataloguing of photographs of foreign titles was also completed. A special effort was made to acquire information, such as biological facts and registers of the filmography of Icelandic producers. This work will be followed up in the year 2001. Primary cataloguing and photographing of the Archive's articles was begun, as the articles have hitherto been uncatalogued in the Archive's storage rooms. This project is expected to be completed in 2001. During the fall semester the Archive's director taught a course at the University of Iceland in which he activated his students to register the experience of Icelandic visitors to movie theatres. The students also worked on the registration of the experience of television, interviewing 32 individuals who work at four of the major networks in Iceland. These works will be published in 2001 as The Culture Of Movie Theatres and The Culture Of Television. A grant application was made for to the Research Council of Iceland on account of a project in collaboration with the National Museum of Iceland, a study of the Icelandic photographer and film producer Loftur Guðmundsson's contribution to these respective fields. A grant was awarded for the project.

Film showings, exhibitions and publications

There were no regular screenings at the Bæjarbíó-Cinematek (our vintage cinema) during the year. The Archive, however, received numerous groups of students as well as other visitors, and offered exhibitions in the Cinematek. Considerable work was put into the compilation of a report on the planned activities at the Cinematek, together with a detailed poll on the opinions of the general public regarding screenings offered at the Cinematek. The results were quite positive, showing an overwhelming interest in the Cinematek. Along with the Icelandic Symphonic Orchestra and the Icelandic Film Fund, the NFAI offered a concert by the Orchestra accompanying an extremely successful exhibition of the silent movies of Buster Keaton, Harold Loyd and Charlie Caplin. The Archive's own website was formally opened in the year, followed by its further organization and construction which will take some semesters to complete. The NFAI organized an exhibition of photographs in connection with the Edda-award presentation last November; the photographs showing a brief history of the film and television industry in Iceland.

Budgetary matters, relations with governmental authorities

The annual budget of the NFAI was 16.2 M Icelandic krónas. The Icelandic Film Fund awarded the Archive a 5 Million Króna grant and another, of 2.5 Million Króna towards the renovation of Bæjarbíó Cinematek. The total governmental contribution, thus, amounted to 23.7 Million. The Hafnarfjörður municipality contributed 3 Million towards the renovation of Bæjarbíó-Cinematek. The duplication of the Óskar Gíslason film was possible through a generous grant from the Reykjavík Cultural City of Europe 2000. The ministry of culture and education is revising the Bill for film-related matters of 1984, a process in which the NFAI plays an important role. Commenting on the draft of the Bill the NFAI suggested that its own independence be increased. We hope that these comments and suggestions will be considered thoroughly before the Bill is to be proposed on the Althing of 2001.

International relations

The NFAI's representatives attended a few meetings abroad in the year. In March the Scandinavian film archives held a meeting on the preservation and conservation of printed material in film archives. The seminar, held by the Danish Film Archive, was quite a success. The NFAI's representative attended the annual meeting of FIAF in London. In the wake of that meeting it was decided that the NFAI worked on a full membership in the Association. The annual meeting of the directors of the Scandinavian film archives was also attended, as the Swedish Film Institute welcomed the group generously in Stockholm. The annual congress of AVICOM was held in Budapest, Hungary, attended by the NFAI's representative who also gave a speech there.

Other matters

Considerable time and energy went into our attempts at completing the financing of the renovation of Bæjarbíó-Cinematek, seeking the assistance of a number of institutions: the government, the municipalities in the Reykjavík area, and to private business companies. Our efforts were generally met with interest, although the total amount (of 27 Million) was not received. Expectations are high that this financing project will be completed this year or in the beginning of next year, 2002, in cooperation with the ministry of culture and education.

Sigurjón Baldur Hafsteinsson
Director NFAI
14.2.2001

GEORGE EASTMAN HOUSE
International Museum of Photography and Film

ROCHESTER
George Eastman House
Motion Picture Department

0. James Card. George Eastman House mourns the death of James Card (1915-2000), who passed away on January 16, 2000. Founder of the Motion Picture Department at George Eastman House in 1949 and Curator of the Film Collections until 1977, Card was - together with Henri Langlois and Jacques Ledoux - one of the pioneers of the archival movement, a powerful catalyst in the rediscovery of the silent film heritage. It is thanks to his initial bequest of his own collection that GEH initiated its mission to preserve, restore, and make available to posterity the international film heritage which is now at the core of the Museum's mission. In tribute to him, George Eastman House has inaugurated on August 19, 2000 **The James Card Memorial Lecture** annual series with the participation of scholars and experts of cinema from all over the world. Professor Jeanine Basinger (Wesleyan University) was the lecturer selected for the year 2000 with a talk on silent film performers, complemented by a screening of *Stage Struck* (1925) and the presentation of her new book, *Silent Stars* (New York: Knopf, 1999).

1. Survey. The following are the areas of the most significant development in the Department's activities: **Conservation and Storage.** Thanks to a grant from the Packard Humanities Institute, construction was begun for the renovation and upgrade of our archival storage facilities for motion picture stills, posters and paper collections. The climatized vault (60 degrees Fahrenheit, 40% humidity) will be equipped with a state-of-the-art compact shelving system which will allow the storage of the entire collection. Horizontal cabinets for large-format posters will be installed. This area of the collections will be integrated with a study center for consulting paper artifacts and digital scanning equipment will be installed for remote access and research. The room will also be endowed with a new, sophisticated machine for frame enlargements which will allow reproductions to be made from all film formats, 8mm to 70mm. Analog-to-digital sound equipment will be installed to help in implementing the conservation and transfer of our numerous sound recordings of interviews with filmmakers, performers and technicians, as well as all other documents related to oral history projects. **The L. Jeffrey Selznick School of Film Preservation.** On June 23, 2000 commencement ceremonies were held for students in the fourth year of our archival training program. The graduation class included the following ten students: Julie Buck, US; Wendy Glickman, US; Martha Hunt, US; Julie Lofthouse, Canada; Bradley Reeves, US; Steven Ryder, US; Kathleen Schultz, US; Mark Toscano, US; Daniel Wagner, US; and Yun Jeong Yeom, South Korea. The School is currently enjoying a placement rate of over 88.4 % with graduates employed all over the world. We are proud to have graduates currently working at FIAF Institutions such as: The Library of Congress, the Nederlands Filmmuseum, the UCLA Film and Television Archive, the China Film Archive, and the National Archives of Canada. We are also proud to report that one of our 1999 Selznick graduates, Mr. Liu Dong from the China Film Archive, has published the results of his residency at George Eastman House in a book entitled *The Management Model of Western Film Archives and Its Characteristics* (Beijing: China Film Archive, 2000). Classes have begun for the 2000-2001 academic year of the school, with fourteen students from Austria, Brazil, France, Germany, Japan, Switzerland, United States and Yugoslavia. We are also continuing our exchange program with the Mo i Rana Sound and Image Archive of the National Library of Norway, and an additional exchange program of the same kind has now been established with the Danish Film Archive in Copenhagen. Kristen Rydland, a staff member from the National Library of Norway, attended classes and workshops along with Selznick students. Applications are now being accepted for the 2002-2003 academic year (application deadline:

February 28, 2002). Any FIAF institution interested in enrolling staff members for a short course of study can contact the School's Administrator for details. These shorter teaching modules within the School are suggested in order to accommodate individual needs on specific topics. **The 2002 FIAF Summer School.** Preparations have started for the 10th FIAF Summer School, to be held at George Eastman House from June 10 to 28, 2002. A previous 3-week course in archival training was held at the Museum between June 8 and 26, 1998, with twenty-seven students from eighteen countries attending the classes in the Museum's main premises and at the Louis B. Mayer Conservation Center, with portions of the course held at the Library of Congress Conservation Center in Dayton, Ohio. Those who are interested in enrolling staff members from their institutions are invited to contact Mr. Jeffrey L. Stoiber at GEH's address, or at film@geh.org. **The 2000 Nitrate Picture Show.** In preparation for the 2000 program of nitrate film screenings at the National Film Theatre in London on the occasion of the FIAF General Assembly held on June 4-10, 2000, the Museum organized with the cooperation of the Museum of Modern Art and the Library of Congress a special preview session of vintage nitrate prints from the three institutions. The screenings were attended by the curators of our fellow institutions, as well as by Museum staff, Selznick students, interns and volunteers. The following titles were shown: *Francesca da Rimini* (Film d'Arte Italiana 1911, LoC); *Tulips Shall Grow* (George Pal 1942, LoC); *Looking at London* (1946, LoC); *Rudolph, the Red-Nosed Reindeer* (Max Fleischer 1948, LoC); *Redskin* (Victor Schertzinger 1929, LoC); *The Whistle* (Lambert Hillyer 1921, LoC); *Swamp Water* (Jean Renoir 1941, MoMA); *Dangerous Dan McFoo* (Tex Avery 1939, MoMA); *The Cheat* (Cecil B. DeMille 1915 [1918 re-release version], LoC); *Swooner Crooner* (Frank Tashlin 1944, MoMA); *Jezebel* (William Wyler 1938, GEH); *Old Grey Hare* (Robert Clampett 1944, MoMA); *Spellbound* (Alfred Hitchcock 1945, LoC); *Nasty Quacks* (Frank Tashlin 1945, MoMA); *Louisiana Story* (Robert Flaherty 1948, MoMA); *Cinderella Meets Fella* (Tex Avery 1938, MoMA); *The Heart of Nora Flynn* (Cecil B. DeMille 1916, GEH); *Jack Wabbit and the Beanstalk* (Fritz Freleng 1943, MoMA); *The Flapper* (Alan Crosland 1920, GEH); *Hollywood Steps Out* (Tex Avery 1941, MoMA); *Duel in the Sun* (King Vidor 1946, LoC). Given the enthusiastic feedback received after the series, an attempt will be made to repeat this experience in the near future.

2. Acquisitions. New acquisitions through gift and deposit included 177 film elements in 35mm, 16mm and 70mm; 148 titles; and 2,886 photographs and documents. As in past years, a major contributor to the growth of our collection was Martin Scorsese. The majority of the films acquired in 2000 were classic, mainstream Hollywood films, and foreign productions. The following examples represent the range of materials selected for inclusion in our collection: **The David O. Selznick Nitrate Film Collection,** donated by his son, Daniel Mayer Selznick; the Douglas Kirkland photographic exhibition, **80 Cinematographers at the 80th Anniversary of the American Society of Cinematographers**, donated by Mr. Kirkland; **The Best Man**, deposited by the director, Malcolm Lee; **Robert Florey in France** (1920), donated by Brian Taves; **Dance Me To My Song** (1998) and **Epsilon** (Versions I and II, 1995), donated by director Rolf de Heer; **[Clyde Eddy's Expedition Down the Colorado River]** (1934), donated by Mr. Earl Gregory; and Spike Lee has continued to deposit prints of his most recent films including **Kings of Comedy** (2000) and **Bamboozled** (2000).

3. Preservation. Support from public agencies, matched with private donations, allowed the Museum to deal with the most urgent projects. What follows is a sample list of highlights from restoration projects completed in 2000: from the *Treasures of the American Film Archives Millennium Project*, (funded by the National Film Preservation Foundation and the National Endowment for the Arts): **The Scarlet Letter** (1913; Kinemacolor, starring Linda Arvidson) full preservation and duplication of the

original Kinemacolor using the Desmet process; **The Penalty** (1920; Eminent Authors Pictures; dir. Wallace Worsley; starring Lon Chaney); **Humdrum Brown**, (1918; Paralta Plays, Inc.; dir. Rex Ingram); **Turn To The Right** (1922; Metro Pictures; dir. Rex Ingram); **A Western Girl** (1911; Star-Film; dir. Gaston Méliès); **It Never Happened/Tomatoes Another Day** (1930, James Sibley Watson, Jr.); from the AFI Challenge Grant: **When Bearcat Went Dry** (1919; C. R. Macauley Photoplays, Inc.; dir: Ollie L. Sellers); and **The Devil's Claim** (1920; Haworth Pictures Corp.; dir: Charles Swickard; with Sessue Hayakawa), in cooperation with the Filmoteca de la Generalitat Valenciana.

4. Cataloguing, Documentation, Research. In the Motion Picture Study Center, 195 films were screened by researchers. The motion picture stills, posters, and paper collections have been closed to the public for the reconstruction and upgrade of the archival storage facility, and access to this area has been temporarily closed during the process; service is expected to resume in the year 2001. In the cataloguing department, a total of 1,832 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 existing viewing tables, researchers and students are now able to consult 35mm films on a new KEM machine. Viewing facilities now include 1 Steenbeck for 35mm, 2 Steenbeck machines for 16mm, 1 CTM for 35mm, 1 KEM for 35mm, 1 Prevost for 35 and 16mm and 1 Steenbeck for 35mm with two screens. One CTM restoration table for print comparison of up to four 35mm prints was also acquired, as well as a new automatic rewind and counter machine, also by CTM. Electronic and digital media can be consulted in a viewing booth (capacity: 2) and a screening room (capacity: 15) which includes equipment for VHS (multi-standard), 3/4' U-matic, and a video projector.

5. Film Showings and Exhibitions. Attendance at the Dryden Theatre has broken all previous records, rising to 35,115 for an average of 122 patrons per screening, the highest in the recorded history of the Museum. A total of 408 titles were screened in 275 programs at the Dryden and Curtis Theatres. Retrospectives and director monograph series included: *Eric Rohmer's "The Four Seasons," Takeshi Kitano, 20th Century Masters, Full Monty (Python), Luis Buñuel Centenary, Truffaut, Léaud, Doinel, Stanley Kubrick, Sony Pictures Classics, Ron Mann, The Cabinet of Dr. Card, Celluloid Jukebox, Tony Curtis, Mondo Attacks!, Cipri & Maresco, John Cassavetes, Laurel and Hardy, Zhang Yimou, Woody Allen, Sergei Eisenstein, New From France, Gangster Cinema, Original/Remake, Max Ophuls, Emile de Antonio, Jean-Luc Godard, Buster Keaton, Pink Panther, Cinematic Holidays.* ***Movies on a Shoestring***, now in its 40th edition, is the oldest amateur film festival in the world, and George Eastman House is pleased to continue as a site for its exhibition (a program including the best entries in the history of the event was held on January 28, 2000). ***The 11th Annual Rochester Labor Film Series*** was co-sponsored with the Rochester Labor Council and ran weekly, October through November. ***Image Out: The 8th Annual Rochester Lesbian & Gay Film & Video Festival*** is a week-long event in October co-organized with the Gay Alliance of Genesee Valley. In August, the Dryden Theatre hosted a two-day screening of rare films from our collection, arranged and programmed by the Toronto Film Society. The Dryden Theatre hosted numerous visiting filmmakers, performers, professionals, and scholars during 2000. They include: **Peter Bogdanovich, Jack Garner, Michael Friend, Faye Lederman, Mark Borchardt, Gerald Peary, Michael Barker, Norman Jewison** (2000 George Eastman Honorary Scholar), **Tony Curtis, Alison Maclean, Jeanine Basinger, Fay Wray, Greg Prevost, Samuel J. Lovetro, Nina Davenport, Barbara Kopple, Ron Mann, Jonathan Rosenbaum, Robert Silberman, Dan Streible** and **Lea Jacobs.**

6. Budgetary Matters. The new inter-archival funding project *Saving the Silents*, established in 1999 and held under the aegis of the National Film Preservation Foundation, has improved an otherwise problematic situation in public funding. As government income from the National Endowment for the Arts for film preservation and exhibition is still kept to a minimum, and the New York State Council for the Arts continues to support our film program at the Dryden and Curtis Theatres, private funders keep sustaining 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 Packard Humanities Institute and the Louis B. Mayer Foundation for staff position, preservation of nitrate prints, and the reconstruction of the film stills archive. 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 collaborates with the museum on a fellowship program, thus enabling us to hire a part-time programmer in addition to our full-time position.

7. Other Inter-Archival and International Relations. GEH Motion Picture Department archival prints were sent out to 213 national and international organizations for screenings. Several colleagues from the United States and abroad visited the Museum in 2000. Among them were David Francis (LoC) and Steven Higgins (MoMA) for the Nitrate Picture Show held in February; Nicola Mazzanti of L'Immagine Ritrovata, Bologna; Marc Vernet of BIFI, Paris; Grover Crisp of Sony Pictures Entertainment; Michael Friend, then Director of Academy Film Archive; Ray Edmondson, Screen Sound Australia; Karan Sheldon, Northeast Historic Film; Kevin Brownlow and Patrick Stanbury, Photoplay Productions; Nancy Goldman, Pacific Film Archive; Franziska Frey, research scientist, Image Permanence Institute. The year 2000 was an exceptionally active year in terms of the participation of Department staff to events, conferences and training workshops in the United States and abroad. Dr. Paolo Cherchi Usai attended the FIAF annual meeting in London and the Executive Committee meeting in Seoul, Korea, and conducted viewings at the New Zealand Film Archive in Wellington. He also attended, alone or together with other staff members, the annual CNAFA meeting in Puebla, Mexico (February), the Telluride Film Festival (September), the Syracuse Cinefest (March), the AMIA annual meeting in Los Angeles (November) and the Pordenone Silent Film Festival in Sacile (October). Daniel Wagner, Vault Manager for the non-nitrate film holdings, spent one month at the Mo i Rana moving image and sound archives of the National Library of Norway. Our motion picture cataloguer, Karen Latham Everson, worked at the Danish Film Archive in Copenhagen; both visits were held in the context of an exchange program with our colleagues in Norway and Denmark (Kirsten Rydland from Mo i Rana visited GEH in the course of the year). Caroline Yeager attended the Pordenone/Sacile Festival (October), and Edward Stratmann visited the Nederlands Filmmuseum and the Haghefilm Laboratories in November, 2000 after attending the AMIA conference in Los Angeles. Finally, the entire non-curatorial staff of the Motion Picture Department had a one-week advanced training workshop under the auspices of Haghefilm, with visits to the Nederlands Filmmuseum and the Netherlands Audiovisual Archives. A tribute to the George Eastman House was held through a series organized in September-October at the Pacific Film Archive in Berkeley, and the Brooklyn Academy of Music celebrated George Eastman House's 50th anniversary with monthly screenings of films from our collection.

Fondazione SCUOLA NAZIONALE DI CINEMA – CINETECA NAZIONALE

REPORT 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) : 7 titles

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) : 29 titles

c) "Legal deposit": no new titles for this year

B - *Other forms of acquisition*

a) *donation* : 57 titles

b) *fiduciary deposit* : around 11.000 titles
Main deposits : printing material from the ex-lab Microstampa (10.000 titles); printing material and prints from Montedison (300 titles, including shorts by Ermanno Olmi).

c) *purchase* : around 1000 titles

d) *new printings* :
- restorations : 32 titles, including 5 films by Carmelo Bene, "Il buono, il brutto, il cattivo" by Sergio Leone, more Visconti's films, Italian experimental films of the 60s.
- preservations : 50 titles
- new circulating prints : around 100 (including prints from restored and preserved titles).

2) Cataloguing, Documentation, Research

New acquisitions :

- Stills and posters : 10.000 stills, 500 posters

Fondazione SCUOLA NAZIONALE DI CINEMA – CINETECA NAZIONALE

- Books/screenplays : 2559 new books and 471 original screenplays were acquired by the Book Library and Publishing Sector of the Foundation, together with new issues of 168 circulating magazines, plus 202 issues of old magazines.
  The archive of director Giuseppe De Santis was acquired, including screenplays, stills, writings, etc. (material yet to be catalogued).

- Acquisition of stills and other materials from producer Alfredo Bini's archive

- Publishing : 9 books and 6 issues of our magazine "Bianco & Nero"

3) Showings

Our circulating catalogue (films with both duplicate material and projection prints) includes 1713 titles, of which 1239 are Italian (1088 features: 72 silents) and 474 foreign (392 features: 123 silents, 128 original versions, 141 dubbed).

Prints projected in 2000:

a) In Italy : 1109

Besides providing films to many film societies all over Italy and to our FIAF colleagues, we contributed to many film festivals (Alberto Sordi in Bergamo, Zurlini in Verona, Italian cinema of the 90s in Pesaro, Italian "road movies" in Rome, Lux films in Pesaro, Pasolini in Rome, Giovanna Ralli in Rome, etc.). We organized in Rome the preview of our restored prints of Luchino Visconti (and an international conference on Technicolor); these prints were shown also in Milan, Reggio Calabria, Volterra. We contributed to film programs of Rome University. With a new sector of our Fondazione, devoted to promotion of film education in schools, we organized film showings in 3 schools in Rome and 1 in Latina.
The silent film "La bambola vivente" (1924) by L. Maggi was premiered in Berlin; "Terrore nello spazio" by M. Bava was shown in Cannes; the silent film "Zingari" (1920) by M. Almirante and many experimental Italian films of the 60s were premiered at "L'Immagine Ritrovata" in Bologna; the restored print of "Il buono, il brutto, il cattivo" was premiered in Venice.

b) Abroad : 184

Main events : Visconti at the Cinémathèque Française; 50 Italian films in Barcelona and Madrid; "regional" films in Douarnenez; "Pinocchio" at the FIAF Congress in London; Italian shorts in Stuttgart, Athens and Köln; Antonioni in Ljubljana.

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c) For students of our school : 147

d) For scholars (on an editing table or on video) : 300

4) Administration & Budget, Relations with the Authorities

The 1999 budget for the whole Scuola Nazionale di Cinema was increased in 2000 to 20 billion lire (10.380.000 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

The Director of the Foundation's Sector Cineteca Nazionale, Adriano Aprà, visited Barcelona, Madrid and La Habana archives. He participated also to Bologna and Sacile events and to the ACE conference in Sintra. The General Director of the Foundation, Angelo Libertini, together with the Director of the Cineteca Nazionale Sector, Adriano Aprà, and the Deputy Director of the Cineteca Nazionale Sector, Sergio Toffetti, attended the FIAF Congress in London. Many contacts have been established for exchange of films and for restorations with other FIAF members. Five restored prints of films by Carmelo Bene were given to the Cinémathèque Française as part of an exchange.

REPORT – YEAR 2000

1. Institutional activities

cataloguing, preservation and restoration agreements

A new, computer-based cataloguing system

The AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS has acquired a new and innovative cataloguing system with two aspects that represent state-of-the-art technology of audiovisual and computerised archives: while adhering to FIAF cataloguing rules, it is multimedial and entirely developed in web mode.

The project is based on "Highway" software, an information retrieval system developed by 3D Informatica. The specific application adopted by the AUDIOVISUAL ARCHIVE was developed by Gabriele D'Autilia and Marco Rendina for the Historical Archives Methodology and Applications Centre.

This new system allows concurrent consultation of three types of archived documents: audiovisual, audio and written. Since the Archive holds audio and paper materials relative to films it has produced or acquired, it seemed logical to catalogue them and make them available for consultation and research. Consequently, there is more than one access key to the archive□the archives, really. In particular, data pertaining to the contents of the documents are managed by the complex authority file system.

Cataloguing audiovisual documents on Rome and Latium

Practically all the activities planned in 1999 for 2000 have been completed.

Over the years, the three cataloguing methodological criteria adopted □ "territoriality" (i.e., Latium and its provinces, with Rome obviously predominating), time period and theme homogeneity□have proved valid thanks to the advantages ensured by their layout, not the least of which has been making an organic dataset available for consultation.

In particular, in year 2000 the Foundation has dealt with subjects related to emigration/immigration to and from Rome, which occurred in various forms from 1949 to 1998. These films□some made by now-famous directors□deal with internal emigration, commuting from the various areas of the region to the capital (such as that of construction workers at the beginning of the 1950s), nomadism and settlement of camps in specific areas of Rome, and the new phenomenon of immigration from Arab, African and Eastern European countries.

During cataloguing, some audiovisual materials had to be sent to specialised laboratories to undergo treatments (e.g., duplication on time-coded VHS tape) necessary to enable consulting, and their technical analysis naturally yielded information useful for restoration plans.

The cataloguing operations and their technical organisation were carried out by the AUDIOVISUAL ARCHIVE itself, with the help of historians and documentary filmmakers, audiovisual and computer technicians (G. Boursier, A. Latte, M. Morbidelli, A. Mastrogiovanni and E. Voir).

Restoration and preservation

In 1999, the FOUNDATION obtained funding from the Prime Minister's Office for a special restoration, conservation and cataloguing project. Many audiovisual documents belonging to the FOUNDATION's collection, all on film and produced between 1945 and 1970, underwent technical operations such as washing, regeneration, repair of breaks and splicing, printing of countertypes and negatives, and the transfer of sound tracks from optical film to digital support. At the same time, the cataloguing of credits, technical data and contents was revised and expanded to include references to written paper documents pertaining to the films themselves. The project was carried out by the AUDIOVISUAL ARCHIVE's permanent staff together with restoration and documentation technicians and other specialised consultants.

The adventurous story of a movie

Filmed by Fernando Birri in 1958, *La verdadera historia* luckily escaped destruction and has now been restored, under the direction of Guido Albonetti, thanks to a recent agreement between the AUDIOVISUAL ARCHIVE and the Fundación Fernando Birri de Artes Multimediales. The movie is entirely devoted to a painting by Argentinian humorist Oski, who in 1956 illustrated with about 500 characters a 1535 Spanish expedition to the Rio de la Plata chronicled by one of its participants, the German soldier Ulrich Schimedl. Birri and producer León Ferrari invented a machine for filming the painting (70x120 cm) in motion and detail. On the soundtrack, an actor reads the text of Schimedl's *Cronaca*. In 1959, *La verdadera historia* won the Fondo Naciónal de las Artes prize, and represented Argentina at the Cannes Film Festival.

When the military regime took over in the 1970s, the negatives were burned. Birri's sister managed to hide reels 1,2 and 4 of the only surviving positive copy in her home; when the dictatorship ended, not only were they recovered, but, incredibly, the missing reel of film was found in the wreckage of León Ferrari's house.

In order to preserve it, this only extant positive copy of the film was never screened after its recovery. Almost half a century after its filming, the AUDIOVISUAL ARCHIVE has had it digitally restored on betacam, with Italian subtitles by Professor Antonio Melis, thus giving this extraordinary movie a second life. This restoration testifies to the FOUNDATION's ongoing commitment to recovering, preserving and circulating historic audiovisual treasures. Moreover, it marks the beginning of Italian-Argentinian co-operation aimed at circulating and promoting films made in both countries.

On October 18, 2000, *La verdadera historia de la primera fundación de Buenos Aires* was screened to a full auditorium at the Italian-Latin American Institute of Rome. The preview was introduced by the Institute's President, Ambassador Ludovico Incisa di Camerana, and Luciana Castellina (Italia Cinema), Ansano Giannarelli (AUDIOVISUAL

ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS), Carlo Lizzani (Anac) and Antonio Melis (University of Siena), as well as by the director himself. A week later, the film was shown at the Latin American Film Festival in Trieste.

***Lavoranti a domicilio* ("Cottage Labour")**

The AUDIOVISUAL ARCHIVE's collection contains hitherto unreleased footage shot by Bernardo and Giuseppe Bertolucci for a documentary titled *Lavoranti a domicilio,* on cottage labour in the Carpi area, near Modena. The work was commissioned by the Cgil union in 1971, but was never completed. This black-and-white footage, about two hours long, documents interviews with a group of female textile workers who for various reasons had to leave their factory jobs and work at home for a pittance paid off the books. The interviews reveal a little-known underground situation (unfortunately again a matter of concern today) where women had to struggle under the dual burden of heavy work schedules imposed by customers and regular housework. On April 8, 2000, about 30 minutes of film, selected by Guido Albonetti, were screened in Carpi at the *Archives of Memory* event.

***I fatti di Modena* ("The Modena events")**

In the occasion of the 50th anniversary of the Modena massacre (January 9, 1950), when six workers were killed by the police while on strike protesting the lockout of the Fonderie Riunite works, the AUDIOVISUAL ARCHIVE has restored Carlo Lizzani's documentary *I fatti di Modena*, commissioned by the Italian Communist Party in 1950. Unfortunately, only a few minutes of the film remain, showing the huge crowd that gathered for the funeral of the six workers. This tiny bit of footage was screened during an event on "The Future of Memory" organised by the Modena branches of the Cgil, Cisl and Uil unions on January 9, 17 and 25.

A new agreement with Cgil

Cgil and the AUDIOVISUAL ARCHIVE have updated the agreement which governed their relations since May 20, 1992. The new agreement, signed on February 14, 2000, is based on a new sensitivity on the union's part regarding the collection, conservation, cataloguing and dissemination of audiovisual and multimedial materials documenting labour and labour history.

The preamble of the new agreement stresses "the importance of audiovisual and multimedial materials in contemporary society in information and education, and thus in the development of democracy," as well as the fundamental role of these materials "in the preservation and dissemination of a historic record of the workers' movement and labour in particular, and the whole society in all its different aspects and problems in general." The union therefore intends to use audiovisual and multimedial materials in its overall activity, in training its cadres and in historical analysis, and recognizes in the AUDIOVISUAL ARCHIVE an organisation endowed with a valuable heritage documenting Italian history from 1945 to the present, especially workers' and labour history.

The agreement with the Birri Foundation

The AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS and the Fundación Fernando Birri de Artes Multimediales (Santa Fe, Argentina) have signed a general agreement based on the common principles underlying their respective charters. In particular, the agreement stresses the fact that "both institutions share a common linguistic area, belong to countries with strong common ties (due in part to emigration), draw inspiration from a cultural tradition which led□thanks also to the work of Cesare Zavattini□to the birth of Italian Neo-Realism and Latin American *Nuevo Cine*." Among the various initiatives envisaged by the agreement, it is worth noting the dissemination in Italy of Fernado Birri's and other *Nuevo Cine* films and in Argentina of films produced by the AUDIOVISUAL ARCHIVE, as well as joint projects for the promotion of both institutions' audiovisual and multimedial collections, possible co-productions, and training activities.

2. Audiovisual productions, Cd Roms

Between industry and craftsmanship

In the framework of the AUDIOVISUAL ARCHIVE'S documentation of labour and its transformations, Paolo Di Nicola and Angelo Marotta have filmed all the production processes at the Sigma Tau's pharmaceutical plant in Pomezia, near Rome.

Also in the works is a documentary by Paolo di Nicola on the Castagnari accordion factory in Recanati. This small enterprise has a long and prestigious tradition and is entirely managed by the Castagnari family, which founded it at the beginning of the 20th century. All the accordion components, from the keys to the box, are hand-made.

Achille Occhetto's turning point

One of the AUDIOVISUAL ARCHIVE'S projects is interviewing (on videotape) important left-wing Italian figures. In December 1999, Ermanno Taviani interviewed Achille Occhetto, former secretary of the Italian Communist Party, founder of the PDS (Democratic Left Party) and currently chairman of the Foreign Affairs Committee of the Italian Chamber of Deputies.

The interview (directed by Giovanna Boursier and Mauro Morbidelli) focused mainly on the period when the PDS was born (1989-1991). Occhetto analysed this crucial transition of the Italian Left and illustrated the complex reasons that brought about the decision to terminate the PCI.

Occhetto also reviewed the history of the PDS after 1991, as well as some of the issues that marked the PCI's history in the decades prior to 1989.

Remembering the "state-backed massacres"

A secular procession in memory of the "state-backed massacres": this is how Dario Fo defined the rally organised by the "Comitato per la memoria e la verità sulle stragi," filmed by Fausto Pullano and Enrico Ludovici on behalf of the AUDIOVISUAL ARCHIVE.

The rally – and our filming - started on December 12 at the central train station of Bologna, where students of the Fine Arts Academies of Ravenna and Bologna exhibited commemorative tapestries, one for each massacre. City authorities were absent. Standing by the monument commemorating the 1980 massacre, Dario Fo addressed the crowd inside the station's waiting room.

On the morning of the 13th, a special train left for Florence. During the trip, Pullano and Ludovici interviewed Paolo Bolognesi, President of the Bologna Massacre Victims Association. Upon its arrival, the train was welcomed by the Florentine city authorities, while former magistrate Antonino Caponnetto delivered a most moving speech. The train then moved on to Rome. Dario Fo, interviewed on the train, forcefully pointed out that memory without knowledge is useless, and that the main purpose of the rally was precisely to spread knowledge of these events.

Once in Rome, a long procession set off from Piazza della Repubblica to Piazza SS. Apostoli. The tapestries and a hundred or so human-shaped cutouts mounted on wheels made their way through the streets of Rome. From the Tuscan city of Viareggio came the reconstruction of an airliner skeleton, in remembrance of the Ustica tragedy. The march was enveloped in a deep silence, unbroken except by the sound of the wheels on the pavement. As dusk fell, the marchers□many of them young people□reached Piazza SS. Apostoli, where Dario Fo gave the closing speech.

In memory of Giuseppe Pinelli

Two films made collectively by the Committee of Italian Filmmakers Against Repression are the basis of a video-anthology devoted to the events that led to the death of the anarchist Giuseppe Pinelli, in circumstances non yet made clear.

The first film, *Giuseppe Pinelli: Materiale n° 1* (1970), directed by Nelo Risi, relives that terrible day□December 16, 1969□when Pinelli "fell" out of a fourth-floor window of the police headquarters in Milan. The movie contains interviews with Pinnelli's wife Licia, his comrades and friends. In the second film, *Ipotesi sulla morte di Giuseppe Pinelli: Materiale n° 2* (1970), director Elio Petri and the actors of the Gruppo Teatro di Strada company□including the great Gian Maria Volonté□reconstruct the various theories advanced by the police on Pinelli's death.

The two films are briefly introduced by a montage of the events of 1968-69, ending with the Piazza Fontana massacre (December 12, 1969).

***Sirena operaia* ("Factory Whistle")**

The AUDIOVISUAL ARCHIVE has also produced the film *Sirena operaia*, directed by Gianfranco Pannone. The film, which reviews events that occurred in factories and labour in the 1960s and 70s, makes use of the ARCHIVE's rich collection of images, highlighted by Daniele Sepe's music. The voice-over text is drawn from Alberto Bellocchio's account in verse bearing the same title (published by Il Saggiatore, Milan, 2000). Bellocchio himself lends his voice to the narration: an affectionate and ironic story, touched with nostalgia, very personal, viewed through the eyes of a man who for many years served the union with his mind and his heart.

Ciao compagni/Salut camarades

The involvement of Italian antifascists in the French Resistance is the subject of this documentary directed by Mario Astolfi. Co-produced by Les films du village, the AUDIOVISUAL ARCHIVE and TV 10 Angers, and funded by the Centre National de la Cinématographie, Procirep and the Fond d'Action Sociale, this accurately researched account is almost completed. The director also co-operated with the Garibaldini Association, founded in Paris to perpetuate the remembrance of those Italians who were part of the French Resistance.

A new CD Rom about labour in Lombardy

1969-2000. Work & Time Lavoro@Tempo is the title of a CD Rom created by the Lombardy branch of the Cgil union and the AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS, and presented in Milan on July 13. It draws a historic and geographic map of labour in Lombardy over the past forty years, using both original documents (such as first-hand accounts and recollections) and archival material, supplied in part by the AUDIOVISUAL ARCHIVE. The objective is to give students, especially those in Lombardy, a useful tool for broadening their historic and cultural knowledge.

Images and sounds of the Genoese Labour Movement

The AUDIOVISUAL ARCHIVE, together with the Ligurian Cgil, has produced a 45-minute-long documentary on the history of the Labour Movement in Liguria, in particular in Genoa, historically characterized by intense unionization.

Andiamo a Genova ("Let's Go to Genoa"), directed by Silvia Savorelli, is entirely made up of archival material obtained from the FOUNDATION itself as well as from other sources, such as the Film Archive of Liguria (formerly the Ansaldo Archive), which contains films on the history of Ligurian economy, with abundant material on the shipbuilding and iron and steel industries.

The soundtrack features workers' own voices rather than a commentator.

3. Research, projects and publications

***"European Audiovisual Archives: A Century of Labour History":* Proceedings of the conference**

The Cultural Ministry's Central Bureau for Archival Resources has published the proceedings of the conference organised by the AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS (Rome, November 20-21, 1998) on "European Audiovisual Archives. A Century of Labour History." The book contains the papers presented at the conference by the representatives of many important Italian and European archives and institutions, as well as by scholars and researchers. The aim of the conference was to discuss a project proposed by the AUDIOVISUAL ARCHIVE, namely to create a common data bank and promote joint undertakings□in the audiovisual and multimedial fields□on Labour and European labour movement history.

By providing the participants' considerations and remarks, as well as valuable information on the collections and activities of the various European Labour and Labour Movement archives, the publication of the conference proceedings is itself a significant part of the project and a useful tool for its continuation.

Film and Labour in the FOUNDATION's *Annals*

Filmare il lavoro ("Filming Labour") is the title of the FOUNDATION's *Annals 3, 2000,* edited by Antonio Medici, on how cinema (fiction and non-fiction) has represented work and workers. A very wide subject, to which unfortunately no exhaustive studies or adequate research tools have been dedicated. This issue of the *Annals* presents an initial survey of the matter aimed at providing ideas and suggestions for further research.

Also in this issue is a photo report by Mario Dondero on work and workers.

Following the layout of all the *Annals* issues, the last part of this volume presents fact sheets on several Italian and European archives containing documents on labour history.

Guide to Italian audiovisual archives

The first edition of the *Guide to Italian Audiovisual Archives* appeared in 1995. Published with a very large press run by the Information and Publishing Department of the Prime Minister's Office, it was quickly sold out. Spurred by the many requests and the need to update a rapidly-changing reality, the AUDIOVISUAL ARCHIVE designed and published a new edition.

The success of the first edition was due to several novel features related to data collection methodology, which have been kept in the new edition. The information on each archive, collected by means of a written questionnaire and phone conversations, includes:

Specific data (name, acronym, parent institution, address, phone and fax numbers, names of president, director and contact person), a short history of the archive, acquisition and choice criteria, qualitative and quantitative data on the audiovisual collection (subdivided in film and video), types of support on which the documents are preserved, conservation criteria, catalogues and cataloguing criteria, accessibility, status of ownership rights over collection material, keywords

The keywords used to define themes and subjects of films and videotapes, as well as the various indexes□ by names, city and region□are very useful access tools for consultation.

The archives have been classified in several categories, according to whether they are primary archives or belong to other pubiic or private organisations.

The survey covered all types of audiovisual collection, whether their materials are on film, videotape or videodisk.

The *Guide* lists not only organisations traditionally devoted solely to the *conservation* of audiovisual products (film and media libraries) but also those chiefly involved in production and circulation. It also reviews various organisations (cultural institutions, businesses, public bodies, etc.) which, though not specialised in audiovisual production, nevertheless collect films, videotapes and videodisks considered "documents" as part of their libraries and collections. However, only those allowing access to these documents are listed.

Newsletters

Five issues of the AUDIOVISUAL ARCHIVE's FOUNDATION bulletin were published in 2000.

A research project: One hundred years in Reggio Emilia

In co-operation with Reggio Emilia's Labour Chamber, the FOUNDATION has started work on a project titled *2001: Centennial of the Reggio Emilia Labour Chamber.* The project involves wide research on labour history as identity value: the AUDIOVISUAL ARCHIVE is engaged in seeking out all existing audiovisual documents□ both fiction and non-fiction□ on Reggio Emilia, as well as gathering video-interviews on its labour history, especially first-hand accounts about the Reggiane metalworking plant. The material collected will be used for a documentary on Reggiane's history and particularly on the extraordinary occupation of the factory in 1951, which lasted almost a year and saw the whole city actively supporting hundreds of workers.

4. Exhibits, conferences and seminars

A seminar on how to document work

The AUDIOVISUAL ARCHIVE organised a seminar on *Labour documentation,* held on February 14, 2000, in the Rome Cgil headquarters. Its objective was to discuss how □in view of the evident changes which have taken place in the past twenty years both in labour and in audiovisual documentation techniques□moving pictures may be used today to describe work.

The seminar started with Gabriele Polo presenting a paper on *Work: Present status and dynamics,* reviewing the new work organisation modes in industry and the kinds of contracts they have generated. Ansano Giannarelli dealt with *Audiovisual representation of labour: Linguistic and production problems,* mentioning the continued silence of both media and cinema on the world of work and workers on the one hand, and the obstacles still encountered in documenting it on the other. Giannarelli also raised the issue of how to represent new kinds of labour, such as "intangible" work, which involves a large part of the workforce.

The many filmmakers, historians and researchers attending the seminar, many of whom co-operate with the FOUNDATION or have done so in the past, joined actively in the discussion. The need to configure documentation as research, breaking away from the commonplace and investigating the new identities of labour with critical awareness, was underlined.

As the closing act, Sergio Cofferati, head of Cgil, and Ansano Giannarelli, president of the AUDIOVISUAL ARCHIVE, signed the renewed agreement between the two organisations.

The Resistance as seen today

The AUDIOVISUAL ARCHIVE and the city of Ravenna were the joint organisers of *Memoria presente. I giovani registi raccontano la Resistenza* ("Memory today. Young directors recount the Resistance"), an event held on April 18-20, 2000. Films were screened and a panel discussion was held to talk, perhaps for the first time, about how young directors – too young to have witnessed the facts – narrate the Italian Resistance. The long list of movies included *Civitella 1944-1994* (S. Paggi, 1994); *Mai tardi* (A. Ceste, 1996); *Guerrilleros. Maquisards. Partigiani* (L. Cigognetti, 1995); *Il caso Martello* (G. Chiesa, 1991); *Pane pace libertà* (M. Calopresti, 1994); *Gangsters* (M. Guglielmi, 1992); *La memoria permessa* (P.P. Gandini, 1993); *Barricate* (A. Scippa, 1995); *Partigiani* (G. Chiesa, D. Ferrario, A. Leotti and D. Vicari, 1997); *Giovani ribelli* (K. Bernardi, 1998); *5 aprile* (M. Pellegrini, 1996) and *L'orecchio ferito del piccolo comandante* (D. Gaglianone, 1993).

Following the welcoming words of Widmer Mercatali, Mayor of Ravenna, and Tristano Mazzavillani, president of the Ravenna branch of the Italian Resistance Veterans Association, the lively panel discussion was moderated by Ansano Giannarelli, president of the AUDIOVISUAL ARCHIVE. The panelists included Luisa Cigognetti (Parri Institute, Bologna), Antonio Costa (Dams – University of Bologna), Antonio Medici (*Cinemasessanta* magazine), Mauro Morbidelli (historian, RAI Educational) and Ermanno Taviani (University of Potenza). Film directors Katia Bernardi, Armando Ceste, Guido Chiesa, Pierpaolo Gandini, Massimo Guglielmi, Alessandro Scippa and Daniele Vicari also joined the discussion.

FIOM's hundredth anniversary

Italy's oldest and largest industrial labour union, FIOM (Metal Workers Federation), was born in June 1901. Exactly one year before its centennial, Fiom-Cgil and the AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS held a seminar titled *1901-2001. Cento anni di Fiom* (Rome, June 16-17, 2000).

The seminar marked the first leg of a research and analysis itinerary which will last a year and cover the whole century. The AUDIOVISUAL ARCHIVE's commitment in this project is particularly important because of the special contribution that pictures – both still and moving – can offer to the rereading of labour history, its identity and the transformations undergone over the past hundred years.

European Audiovisual Archives

Within the framework of the conference on *Work as It appears and as It Is Represented*, promoted by the AUDIOVISUAL ARCHIVE and the Emilia Romagna Labour Institute, and partly funded by the Bologna 2000 Committee – Bologna being the European capital of culture for the year 2000, – the third appointment (following those of 1998 and 1999 in Rome) with the project *European Audiovisual Archives: A Century of Labour History* took place on October 9-10 in Bologna. On the first day, Ermanno Taviani illustrated what had already been done and proposed the creation of a common catalogue as a first step toward building a network of European audiovisual archives labour and labour movements. Valeria Bitonto, Silvia Landini and Marco Rendina introduced the "Highway" cataloguing system recently adopted by the AUDIOVISUAL ARCHIVE. The second session, introduced by Ansano Giannarelli, was devoted to "intangible labour", to the documentation of labour history and to labour's current transformations.

5. **Participation in events organised by others Experimenting with audiovisual**

Between April and December, the Cineclub of Civita Castellana, near Viterbo, promoted the workshop *Cine Occhi. Laboratorio di sperimentazione audiovisiva*. The workshop, organised with the co-operation of the AUDIOVISUAL ARCHIVE was part of a multifaceted cultural project titled *Officine Lumière*. Conducted by Claudio Feliziani, together with Adele Caprio, Fabio Caramschi and Miklos Erhardy of the Balazs Bèla Studio of Budapest, it was divided in two parts: the study of the history of documentary film, and the actual production of short films on videotape. The AUDIOVISUAL ARCHIVE provided the workshop with several movies by Dziga Vertov and Zavattini's *Cinegiornali liberi*.

Visions of memory in Carpi

On April 8, the City Hall of Carpi, near Modena, hosted an event titled *Archives of Memory*, entirely devoted to the AUDIOVISUAL ARCHIVE OF DEMOCRATIC AND LABOUR MOVEMENTS. Organised by the Culture Department of Carpi within a show on *Visions: Between Image and Imaginary*, it was curated by the Centre of Audiovisual Documentation and Video Library of Carpi, together with the Nickelodeon film club.

A conference on micro-archives

A conference on *Micro-Archives and the History of Contemporary Society* was held in Rome on March 25 by the University of Viterbo's Department of Text and Document History and Culture. Participants at the conference included Lucia Principe, regional superintendent, and professors Fabio Fabbri and Luciano Osbat, who discussed historiographic and archival problems specific to micro-archives. Mauro Morbidelli of the AUDIOVISUAL ARCHIVE illustrated the importance of such collections, underlining their potential and at the same time highlighting conservation and protection problems.

An audiovisual museum of the Italian Resistance

The Audiovisual Museum of the Massa Carrara and La Spezia Resistance, dedicated to the memory of partisan commanders Memo and Walter, was inaugurated in Fosdinovo, near the Tuscan city of Massa Carrara. It is a very unusual museum, where audiovisual documents are not left to gather dust but are used to establish a living relationship between visitors and the memory of the Resistance struggle. The museum space is centred around a video viewing station designed by Studio Azzurro. It consists of a large table – a "memory surface" – over which hangs a long screen on which are projected the faces of people who participated in or witnessed the Resistance. A light touch on the tabletop gives life and voice to those faces, their voices narrate their sufferings and struggles. Visitors may view these personal histories individually or collectively. The images which accompany these testimonies were provided

by the AUDIOVISUAL ARCHIVE. The narrative flow of the witnesses is structured by themes□the rise of Fascism, the war, political and civil commitment, the German occupation, the deportations, and finally the Liberation□ that can be studied in depth in another room, where the complete written, audiovisual and photographic documents are available for perusal.

***Bulow* presented at the "Libero Bizzarri" Prize**

Bulow, a documentary film directed by Fausto Pullano and Silvia Savorelli, was chosen to compete in the Seventh Edition of the Italian Documentary "Libero Bizzarri" Prize held at San Benedetto del Tronto. The film, produced by the AUDIOVISUAL ARCHIVE with the co-operation of the Italian Resistance Veterans Association (ANPI) and funded by the City and the Province of Ravenna, the labour unions and the Co-operative League of Ravenna, narrates the personal and political history of Arrigo Boldrini, alias famed Resistance commander Bulow of the 28th "Garibaldi" Brigade, as well as giving a picture of the large participation of the region's farmers and peasants in the Resistance struggle.

The event started on July 15 with the screening of two documentaries made by Libero Bizzari and donated by him to the AUDIOVISUAL ARCHIVE. *Le macchine parlanti* ("Talking Machines") reviews sound production machines, from Edison's phonograph to radio and television; the second film, *Epoche sui muri* ("Ages on Walls"), follows the evolution of the illustrated posters which have been papering city walls for over a century and are often pages worthy of a history of custom.

Tribute to Joris Ivens

The cultural association Tempi Moderni and the AUDIOVISUAL ARCHIVE presented a two-day tribute to the great Dutch documentarist Joris Ivens at the Tagliacozzo Film Festival (July 21-August 27). The films screened were *Borinage* (directed with Henri Stork, 1933); *River Song* (1954); *Land of Spain* (1936); *The Sky, the Earth* (1963) and his last film, *The Wind and I* (1988). Ansano Giannarelli represented the AUDIOVISUAL ARCHIVE.

Cinema and history

Anasano Giannarelli's film *16 ottobre 1943*, on the Nazi roundup in the Rome ghetto (inspired by Giacomo Debenedetti's book of the same title), was presented in Rome on two occasions. The first was on September 28, at a conference organised by the "Gianni Bosio" association to retell the events that led to deportation of the Roman Jews in autumn 1943. The film was again shown on October 15, at the Contemporary History Workshop sponsored by the Rome State Archives at the church of Sant'Ivo alla Sapienza.

Two films presented at the Turin Film Festival

Two films produced by the AUDIOVISUAL ARCHIVE□*Il filo della memoria. Giuseppe Pinelli* (Guido Albonetti) and *Sirena operaia* (Gianfranco Pannone)□ were chosen to participate in the competition "Doc 2000" of the 18th Turin Film Festival (November 17-24, 2000).

Sirena operaia, on factory life and workers during the 1960s and 1970s, was screened on the 18th and 19th. *Il filo della memoria,* containing material from two collective movies made in 1970 by the Italian Filmmakers Against Repression Committee, was shown on the 22nd and 23rd.

6. Training

Audiovisual sources for teaching history

The AUDIOVISUAL ARCHIVE co-operated with the Province of Ravenna's Institute of Resistance and Contemporary History in organising a refresher course for high school teachers. The course, approved by the Education Bureau and co-ordinated by Silvia Savorelli, aimed at providing teachers with methodologies for treating archive material in the classroom. The first two sessions, led by Ansano Giannarelli and Pierre Sorlin, focused on the use of audiovisual sources in the study of history and the importance of cinema in 20th-century history. Mauro Morbidelli described how to conduct historical research with film sources and through which channels one may find documents. The remaining sessions, on editing thematic modules, were led by Fausto Pullano.

Methodologies for librarians

On March 16, the AUDIOVISUAL ARCHIVE hosted a group of 16 women attending a training course for library assistants organised by Enaip and the Friuli-Venezia Giulia Region with a grant from the European Social Fund. The visit was part of a series of encounters with Roman archives and film libraries. The AUDIOVISUAL ARCHIVE's staff illustrated the latest methodologies for acquiring and cataloguing audiovisual documents using computer technology. These methodologies can be useful tools both for extending library collections to media other than paper, and for making the existence and content of audiovisual collections known to the public.

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ARCHIVO DE IMÁGENES EN MOVIMIENTO
ARCHIVO GENERAL DE PUERTO RICO
ICP
2000 - 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 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 in Puerto Rico. 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** started a 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 October 1999 the **AIM** has undertaken various steps to continue it's **Second Phase of Development**. Among the achievements this year was the publication of our first catalog of holdings. This publication was also part of a database project of our film and video collections. This project will continue during this year. Another step forward was the creation of a film series in conjunction with the **Museo de Arte de Puerto Rico**, ***Cine del Mundo para Puerto Rico***. This project started in March 2001 and will continue until November 2001.

As part of the creation of the Programming Unit, the **AIM**, has continued Mr. Jose Morales' training on programming and film archival issues. This permanent unit is responsible for the organization and scheduling of the Archive's film series through out the year. On the other hand, the Archive started the acquisition of important technical equipment for film conservation and video duplication purposes.

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 14 new film and video records.

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 database project of its **Primary**. This database was also a step of the Second Phase of Development of the **AIM**. This project resulted on the publication our first catalog of holdings. *Catalogo de Colecciones del Archivo de Imágenes en Movimiento*. This publication contains information of our first six film and video collections: División de Educación de Educación de la Comunidad, Instituto de Cultura Puertorriqueña, Municipio de San Juan, Archivo General de Puerto Rico and the Mirador Puertorriqueño. During 2001, the AIM has already started with the preliminary cataloging of our second catalog of holdings.

V. Preservation & Technical Work:

During the last months of 2000, the **Archivo de Imágenes en Movimiento** received from **Filmoteca de la UNAM** the following titles, **Una gota de agua** (1949), **El Pueblo en Acción** (1947), **La Caña** (1947), **La Voz del Pueblo** (1949). During this time the **AIM** made preservation material of the commercial feature film entitled, **Con los pies descalzos** (1961).

The **AIM** started this year another restoration project with the **Filmoteca de la UNAM**. This project consists on the preservation of **Municipio de San Juan Film Collection**. This collection is composed of about 32 film short films, in 16mm, color film stock, dating from the early 1950's.

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.

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 2002) the **AIM** will have doubled its original space for Reference Services and Technical Work and the opening of an auditorium for hundred and twenty persons.

For fiscal year 2000-2001, the **AIM** received $60,000.00 dollars 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. 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 an "**Honorary Members**" of the Advisory Council. This year the following persons compose the Council:

Members

1. Ms. Annie Terrón - Vice-President - Public Relations, Telemundo Puerto Rico
2. Mr. Jose Umpierre - Filmmaker
3. Mrs. Carmen Liddin - 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

VIII. International Relations

In March 2000, Mr. Delfín Rodriguez went to the **Filmoteca de la UNAM** for a two weeks advanced workshop in film restoration. This was the second time that Mr. Rodriguez participated in this kind of workshop at the **Filmoteca de la UNAM**. In February 2001, Ms.Hilda Chicón participated in the **Fourth Meeting of the Council of North-American Film Archives** held in Mexico.

Submitted by

Luis Rosario Albert
Film Consultant

Miembro asociado

Fédération
Internationale des
Archives du Film

Euskadiko Filmategia
Filmoteca Vasca

RAPPORT ANNUEL

San Sebastián

INTRODUCTION:

Après beaucoup d'années avec une réduction importante dans notre budget, cette année nous avons vu augmenté notre budget.

1. Acquisitions de l'année:

Cinémathèque:

Nous avons acquis **62** longmétrajes et **18** courtmétrajes, ainsi que **8** programmes de télévision de 30 minutes. En total nous avons acquis **220.000 mètres** de films aprox., ayant dans notre archive un total de **2.265.000** mètres jusqu'aujourd'hui, en format 70, 35, 16, 8, S-8, 9'5...

Vidéothèque:

Nous avons acquis **4.783** nouveaux titres, **42** d'eux en rapport au Cinéma Basque, et le reste réferent au cinéma étranjer tant actuelle ou ancien, en format VHS et Betacam.

Bibliothèque:

Nous avons acquis **314** nouveaux livres, ayant jusqu'aujourd'hui **3.974** examplaires comprenant de 1901 à 1996.

Nous avons acquis **538** revues spécialisées, ayant jusqu'aujourd'hui **15.280** examplaires, comprenant de 1901 à 1996.

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Miembro asociado

fiaf

Fédération Internationale des Archives du Film

Euskadiko Filmategia
Filmotecá Vasca

San Sebastián

2 Progrès dans le domaine de la conservation:

Cette année on a procedé a la restauration technique de 7 films trés interessants, qui étaient en nitrate et que pour cette raison était urgente la restauration avec le but de les conserver pour futures generations:

ASI ES NAVARRA
Année: 1964, D*irecteur*: Angel Ajuria, Durée: 90', Version: Espagnole.

GOYENECHE
Année: 1965, Directeur: J. Rivas et E. Llopis, Durée: 12', Version: Espagnole.

I SEMANA DE CINE DE SAN SEBASTIAN
Année: 1953, Directeur: Aureliano Anonime, Durée: 16', Version: Muet.

25 ANIVERSAIO DEL FERROCARRIL DEL UROLA
Année: 1951, Directeur: Anonime, Durée: 15', Version: Muet.

ALAS ESPAÑOLAS
Année: 1965, Directeur: José Rivas, Durée: 32', Version: Espagnole..

LA MAQUINA HERRAMIENTA
Année: 1966, Directeur: Luis Ajuria, Durée: 130', Version: Espagnole.

EL DIA DE GUIPUZCOA
Année: 1924, Directeur: Agustín Macasoli, Durée: 18', Version: Muet.

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3. Catalogage, documentation, recherche:

Pendant l'année 2000, on a catalogué **262** fiches complètes et **359** fiches d'inventaire de base. Nous avons aussi, catalogué **189** 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 **127** projections (producteurs, jurés du Festival International du Cinéma de San Sebastián, premières à la presse, cours du cinéma, etc..) pendant cette année, ainsi comme **81** prestations de copies à l'exterieur pour organisations culturelles.

Concernant les publications, nous avons publié cette année les livres suivants:

BERNARDO BERTOLUCCI: EL CINE COMO RAZON DE VIVIR
Edition: Carlos F. Heredero.
Edition en collaboration avec le Festival International de Cinéma de San Sebastián et Filmoteca Española.

LOS CINES DE BILBAO
Auteur: Alberto López Echevarrieta.

5. Administration et budget - relations avec les autorités nationales

Euskadiko Filmategia-Filmoteca Vasca, est la seule Cinémathèque qui ne depant jerarquiquement d'aucune administration publique de l'Etat espagnol, mais nos recours economiques proviennent dans un 65% (2000) 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 instalations), 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 internationals 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 préocupation est la création d'un nouveau dépôt pour copies cinematographiques, parce que celles que nous avons dans l'actualité compte avec des fonds de **2.265.000** mètres et sa capacité ne depasse pas les **2.500.000** mètres.

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cinemateca brasileira

2000 ACTIVITIES REPORT

1. Acquisitions

1.a. Moving images collection

Feature films

Brazilian films	53 titles (38 preservation materials)
Foreign films	79 titles (33 preservation materials)

(around 992 reels of film)

Short films (including advertising films and newsreels)

Brazilian films	601 titles (all preservation materials)
Foreign films	11 titles

(around 931 reels of film)

Video collection

Brazilian titles	224
Foreign titles	4

1.b. Documentation

Books	210
Stills	323
Newspaper clips	6.400
Posters	109
Press books	100
Miscellanea	2

2. Preservation

By the end of October all the works of the building of the Cinemateca's new climatized vaults were concluded. There are four rooms, with total capacity for 100,000 reels of film. The tests for temperature and humidity control took about a month and a half, and by mid of December the examining and transfer for the new building started. We think that this operation will take around six months and during this time the film collection will be closed for public access. The new vaults were constructed by grants of BR-Petrobras Distribuidora, BNDES, Bradesco Bank, Petrobras and Vitae (Lampadia Foundation). All the films in the vaults will be kept in plastic cans produced for the archive by the Serviço Nacional de Aprendizagem Industrial-SENAI.

The major task of the Restoration Lab was the editorial/technical restoration of **O padre e a moça** (The priest and the maiden), directed in 1966 by Joaquim Pedro de Andrade, one of the leading filmmakers of the Cinema Novo movement. The work was

made possible through grants received from the Secretaria do Audiovisual/Ministry of Culture and from the União Latina/Union Latine, with its headquarters in Paris.

Beside, the Lab restored a fragment – received from the Bundesarchiv/Filmarchiv, of **Iracema**, a silent Brazilian feature film, and parts of the footage on a celebrated Brazilian northeastern bandit, Lampião, from the 30's.

715 thousand meters of materials have been examined for preservation, access and screening. The 3,481 reels of the nitrate film collection have been rewound.

The discard policy went on and some 250 reels of deteriorated materials have been thrown away.

3. Cataloguing – Documentation – Research

3.a. Cataloguing

All new film acquisitions were entered in the inventory database.

The major task was the preparation of several lists of all the films to be transferred to the new vaults.

3.b. Documentation

The works of the Documentation Center were not concluded during the year,so the library and documentation are still provisionally stored in different rooms. Although, some work was developed in order to prepare the collection for the final transfer.

Books and documents received during the year were catalogued, but the documentation backlog is huge.

134 researchers used the Documentation services and around 50 answers were provided by phone. 90 researchers consulted the Stills Collection and reproductions were provided for books and expositions.

3.c. Research

The Brazilian Cinema Encyclopedia database reached 7,400 records, concentrated in information about the silent period.

The Brazilian Filmography focused primarily two periods:

- films produced in the 90's – with around 1,120 entries
- films produced in the first half of the 30's. 114 entries related to 1931 were revised. In order to illustrate a publication or an online database, the Photo Lab produced 307 stills taken from films of the period.

4. Access - Film showing

Around 600 film titles were used for different kind of work – duplications, consultations, exhibition, etc.

	Brazilian films		Foreign films	
	Features	Shorts	Features	Shorts
Preservation materials	120	238	3	14
Exhibition prints	153	53	59	-

47 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 technical works inside and outside the archive premises. A lot of

work was aroused by documentaries, clips and TV specials prepared for the Brazil 500th Anniversary. Two soap operas produced by Globo Network (**Terra nostra** and **Aquarela do Brasil**) made a large use of footage material from the archive.

34 institutions – museums, film schools, and film festivals – used films from the archive. Some of them: Casa de América (Madrid), Cinemateca Portuguesa, Universidade de São Paulo, Cabo Verde Film Festival, Filmoteca de Lima, Goethe Institut, Instituto Valenciano de Arte Moderno.

Our film theatre presented around 903 public sessions – 358 films were screened for around 11, 671 spectators.

Main shows and cycles: Brazil in Rotterdam, In the name of love, Alain Delon, Sérgio Bianchi, Taviani Brothers, Cannes Seven Diamonds, Brazil and Independents, Women in Cinema, Swedish Films, Robert Bresson, Stephen Frears, American Independents, Wim Wenders, German Expressionist Classics, Swiss Films for Latin America, Krzystof Kieslowski, Buñuel in France, Italian Cinema Week.

5. Budget – national relations

The budget in 2000 was about U$ 1,000,000. This number does not include the staff – paid directly by the federal government. The salaries have not been updated since 1994 and the civil service held a three months strike against this situation – with no results at all.

Of the whole budget, 40% were funds from private institutions given directly for the construction of the air-conditioned vaults and the Documentation Center. 30% were funds granted by the federal government for maintenance services (electricity, water, cleaning and security services).

By the end of the year, the Secretaria do Audiovisual from the Ministry of Culture signed with the Friends of the Cinemateca Association an agreement through with it secure a grant of U$ 500,000 for the Diagnosis of the Brazilian Cinematographic Patrimony. This project involves the inventory and cataloguing the collections of the Cinemateca Brasileira and the Cinemateca do Museu de Arte Moderna do Rio de Janeiro, the duplication of most damaged films, and beginning of a national research in order to locate and examine all Brazilian films still in existence. This will be the first step to a bigger project – the Brazilian Cinematographic Census -, already approved by BR-Petrobras Distribuidora, that intends to draw a picture of what is the actual situation of the film heritage in our country together with a National Filmographic Database and preservation measures to avoid losses of the films that survived till the new millennium.

6. International relations

The Executive Director Sylvia Bahiense Naves, the Curator Carlos Roberto de Souza, and the Head of Council Thomaz Farkas attended the FIAF Congress in London.

The Executive Director attended also a meeting of the Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento-CLAIM held in Bogotá, Colombia.

(CRS)

한국영상자료원

KOREAN FILM ARCHIVE

Annual Report 2000

1. Acquisitions for the year

Total 567 copies were acquired during 2000. As a matter of long feature films, we acquired 116 copies of negative films and 325 copies of positive prints while we acquired 40 copies of negative films and 86 copies of positive prints of short feature films. 95 copies were made for the preservation prints and 56 copies were legally deposited to the Korean Film Archive in accordance with Film Promotion Act 14 'Legal Film Deposit'. Besides 17,404 videotapes, 119 videodisks, 361 scripts, 289 books, 624 periodicals, 413 posters, 492 still photos, and 404 advertising materials were acquired.

2. Progress and problems in the field of preservation

We selected 5 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, 81 titles were duplicated for the preservation prints. We additionally installed 38 mobile racks in 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. As a government project, 90,000 posters and still photos and 7,000 scripts were digitized. 1,315,587 people connected to the KFA's Internet database, "Korean Film DB Service"(URL http://www.koreafilm.or.kr), and the number was almost double in 1999.

4. Film showings, exhibitions and publications

<Film showings>
During 2000, we presented total 61 programs and screened 165 films that attracted 21,848 people. "Retrospective of the Best Korean Movie Stars"

and "Retrospective of Korean Directors" were the highlighted programs dedicated to recollecting actors/actresses and directors of Korean film history. Also we presented an irregular program called "special Film Screening" to try to approach to common moviegoers let alone film manias. "Foreign Film Week", that were held totally 4 times, introduced good films from Canada, UK, Portugal and China. It offered a chance to enjoy various foreign art films. Besides we co-hosted one of the program, "Korean Film Retrospective", with the 5th 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 at the lobby of KFA 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 18th 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 2.8 billion Won (Approx. USD 2,300,000). The budget was increased by 19.5% from a year earlier. 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

Hong-Taek Chung attended the annual FIAF Congress in London. The FIAF Executive Committee meeting was held from November 3 to 5 in Seoul, and 11 EC members were attended: Ivan Trujillo Bolio; Roger Smither; Steven Ricci; Vera Gyurey; Vigdis Lian; Mary Lea Bandy; Vittorio Boarini; Paolo Cherchi Usai; Karl Griep; Peter Konlechner; Christian Dimitriu. KFA invited Liu Huaishun, Hu Ke, and Chen Mei from China Film Archive for the "Retrospective of Chinese Cinema in Seoul and Pusan". Chung attended the "International Film Symposium" organized by National Film Center, Japan and gave a lecture of "Voice from Asia: Film Preservation in Korea". The both archives agreed to exchange programs in Korea and Japan, 2001 - 2002. Non-FIAF activities abroad included lending films to International Film Festival in Sochi 2000, Russia; 5th International Film Festival of Kerala, India.

7. Special event and others

KFA continued to produce 9 documentaries about filmmakers on Digital-Betacam Tapes in 2000. KFA had produced totally 20 documentaries since 1997 and donated them to cinema arts departments for studies. In particular, through producing of documentaries about filmmakers, rightful study of their artistic achievements led to enhance value of documentation and redouble creative intentions of junior scholars.

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CINEMATHEQUE OF MACEDONIA
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MEMBER OF FIAF

ANNUAL FIAF REPORT 2000

1. Acquisition of the year

Unlike 1999, when a great number of films and other materials were acquired (the entire collection of the *Bureau of Cultural and Educational Films*, in 2000, there was a slight stagnation in that field (primarily in terms of archive films).
Only 4 sound prints (national production – two of them were feature films and the other two - documentaries) were put on deposit in *Kinoteka Na Makedonija /Cinematheque of Macedonia*. They were the following titles, almost all rather recent production: feature films, *Farewell to the 20th century*, directed by Aleksandar Popovski and Darko Mitrevski and *Time, Life*, directed by Ivan Mitevski, as well as the documentaries, *A Voice*, directed by Filip Apostolski and *A Rose*, directed by Maja Mladenovska.
On the other hand, we should mention the acquisition of a lot of recently restored prints that were processed in the film lab (approximately 100 film titles for the past two years).
Also, *Kinoteka na Makedonija* acquired an old photo camera with tripod and a number of photo glasses.
In the Documentation Department, comprising the Phototeque, Department of Written Documents and the Library of books, the following materials were acquired:

- **Phototeque** – 7 posters of the mentioned feature film *Time, Life*, as well as other advertising materials, posters of the two Macedonian film festivals, 32 pieces of advertising materials concerning the short documentary films of the latest production *Flute* and *Bagpipe*. Also, about 250 photos and other materials (invitations and programs) of different events organized by the *Cinematheque* or the *Cinematheque*'s participation in those events, were acquired.
- **Written Documentation** – acquisition of the subtitling lists for the several feature and documentary films, as well as additional fulfilling of several personal files (Manaki brothers, Stole Popov, Dimitrie Osmanli, Stevan Sidovski) etc.
- **Library of Books** – it was special year in terms of books' acquisition as unlike the other years, 2000, 330 new books were acquired, 15 current periodicals and about 4.000 newspaper clippings.

2. Progress in the field of preservation

2000 was also very successful in the field of preservation. We are extremely proud to announce that *Kinoteka Na Makedonija* almost ended with the NITRATE era.
After many years, the last two (1999 and 2000) were finally and primarily dedicated to film preservation where two-third of the whole budget of *Kinoteka* was spent to the

director), were inspected and identified. Also, a part of the complete film holdings (4.270 cans 16 mm films) which were put on deposit in Kinoteka na Makedonija, originating of the former (non existing any more) *Bureau for Cultural and Educational Films*, were inspected and put into inventory. That work is still in progress.

In the computer data base 8 new files (on films) were catalogued as well as another 49 files were updated which meant completing of the bilingual database (Macedonian and English).

In the *Documentation Department* (written documentation, phototeque and library of books) all the new materials were put into inventory and catalogued. In the phototeque, a complete systematization and counting of the whole materials was done. Also, colleagues in charged for those sections worked on inspecting and cleaning of those materials that were moved in the new vaults (primary of foreign origin, foreign film posters, advertising materials, foreign periodicals and other paper materials)

As far as the researching projects are concerned, the long-termed projects *Filmolgical Bibliography* regarding the pre-war press (before World War the Second) as well as *Filmological Bibliography 1955-1965* are still in process.
The long-termed international scientific and researching project *Cinema Within the Balkan Cultural Contex*t was in a way in slight stagnation as it was not financially supported by the Ministry of Culture. Meanwhile we worked on establishing mutual relations and computer network, sending specially prepared for those purpose questionnaires to all related institutions or personalities. Also, some of the written contributions have been continuously publishing. We do hope that we shall manage to organize international Symposium in 2001.

4. Film Showings, Exhibitions and Publications

As we report each year, *Kinoteka na Makedonija* does not possess own showing room (cinema), except for one small projection room in own premises. So, we lend some of our films to another Cultural Centers in the Republic and participate in all cultural events that happened in the capital and in the state (film festivals, summer film seminars, various promotions etc). Also, we participated very successfully with all interested parties (festivals, institutions etc.) abroad. We took place presenting Macedonian films at the *Alpe Adria Film Festival* (Trieste), *La Bienalle di Venezia* (retrospection), in Taiwan etc.
On the other hand, we obtain services to the broadcasting companies (sometimes in commercial way, and most often for noncommercial purposes).
As far the exhibitions are concerned, Kinoteka realized three exhibitions.
In reference with the publication activity we are very proud to report that in 2000, we succeeded to finished and published our **CD ROM *Cinema Century in Macedonia***. After work of several years hard work of our staff members, this multimedia bilingual (Macedonian-English) project meant and resulted into about 2.500 pages of encyclopedias records on Macedonian film history and theory, different chronological records, separated into different segments of the film industry, accompanied with

BULGARSKA NACIONALNA FILMOTEKA

ANNUAL REPORT 2000

The most important archive's activity during the period was the transportation of the whole nitrate collection from the old vaults in Belogradchik (200 km. North from Sofia) to the specially equipped buildings on the territory of Boyana Film Studio near Sofia. The new nitrate vaults of the archive are secure, air-conditioned, with permanent temperature and humidity control.

1. Acquisition of the Year

In 2000 the archive's collection increased with 58 Hungarian feature films, which were kindly donated by The Hungarian Cultural Center in Sofia. The films are viewing copies of Hungarian classics from 50-s to 80-s in a very good physical condition. We bought from a private source the French silent classic "Antony and Cleopatra" (1928), 4 reels. The nitrate positive needs a thorough restoration before transferring to a safe material. During the period were also acquired 50 Bulgarian shorts – documentary and animation.
The video collection increased with 325 new titles on U-Matic format.
The non-film acquisitions consist of: 35 new books, 13 volumes of periodicals, 5 900 cuttings from newspapers, 512 photos, 27 new posters and 61 production scripts and files.

2. Progress and problems in the field of preservation

The transportation of the nitrate collection received a wide publicity and media coverage. The last truck to arrive was shown in the prime time news and the director of the archive Mr. Svilenov gave a press-conference along with the National Fire Brigade Chief.
After a year of frame-by-frame restoration we manage to save 2 Bulgarian silent feature classics: "Kurorten sun" (Holiday Dream), 1926 and "Kogato lyubovta govori" (When Love Speaks), 1928 – which were thought lost for years. The safe positives of the two films were shown at the gala-opening of the National film festival "The Golden Rose" in Varna in October 2000, with special live music accompaniment and were received with ovations. The director and leading actor of the films

Activities Report 2000
Cinemateket - Svenska Filminstitutet
Stockholm

Acquisitions of the year

During the year, the number of titles in the archive reached 19,680. More than 860 viewing prints, 35 and 16 mm, were deposited by their owners. Original negatives to Swedish productions have been deposited to 31 features and 12 shorts. Master positives or duplicate negatives have been deposited to nearly 100 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 896 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 is 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 (1916) Georg af Klercker
Löjtnant Galenpanna (1917) Georg af Klercker
I mörkrets bojor (1917) Georg af Klercker
Johan (1921) Mauritz Stiller
Gud fader och tattaren (1954) Erik "Hampe" Faustman
Resa i natten (1955) Erik "Hampe" Faustman

Short films
Paul Myréns teckning (1910s)
AB JohanThermaenius & Son, Hallsberg (1916)
Vårflodens härjningar i Dalarne (1916)
Ett fashionabelt bröllop (1918)
Privatfilm Carl Barcklind 50 år (1923)
Dröm blev verklighet (1949)
Terrafilms specialreportage från utrymningen
av och förödelsen i Helsingfors 1939 (1939)
Nya tag i mossarna (1942)
Södermanlands-Nerikes Nations kamratmöte 1942 (1942)
Djurgårdsmässan (1942)
Reklamfilm för Skådespelarnas Djurgårdsmässa 16-17 maj 1942
Djurgårdsmässan (1943)
Långt från land (1943)
Där lägereldarna brinna (1946)
Värmländsk melodi (1948)
I Fetischmannens spår (1948)

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 46.000 books. The Library has acquired 2024 books, 877 by purchase and 1147 as gifts. Hour of service: Monday, Thursday 12.00 - 19.30, Tuesday - Wednesday 12.00 - 17.00, Friday 12.00 - 16.00.
Unpublished script materials are organised to 8.150 foreign films and 2.100 Swedish films.
Newspaper clippings: 53.900 film titles, 16.350 personalities and general subjects classified by the FIAF scheme. The clippings are 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.
The Library system Aleph 500 has been upgraded to version 12.2. Since May 2000 the local database MATINÉ is accessible via Svenska Filminstitutet's website www.sfi.se/matine
Volume 9 of *Svensk Filmografi* which covers the years 1990 - 1999 has been released. The 914 pages thick volume contains credits and synopsis to 288 feature films produced or co-produced by Swedish companies.

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 memberships sold was10,062 and the total number of admittances for the 1,128 screenings amounted to 68,606. 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).
Among the filmmakers present to introduce their work at the opening of our tributes to them were Claire Denis, Jack Cardiff and Ray Harryhausen. Thelma Schoonmaker introduced the screening of *Raging Bull* (included in the American Film Preservation Showcase) live from a studio in Rome.
Other highlights in the year's programmes were the Kenji Mizoguchi-retrospective, organised by our colleagues in Bologna, the Filmliga-programmes from Amsterdam, a complete Billy Wilder-retrospective.
Among our other retrospectives were Benjamin Christensen, Humphrey Jennings, Preston Sturges, Errol Morris, Hou Hsiao-hsien, Lauren Bacall and Abbas Kiarostami.
We also screened a number of Swedish films, restored within the framework of the archive's colour restoration programme.
Exhibitions of posters and stills from Cinemateket's archives accompanied most retrospectives in Stockholm. All silent films were screened with live music.

CHINESE TAIPEI FILM ARCHIVE
ANNUAL REPORT 2000

1. Acquisitions of the year:

The total acquisition of films in 2000 is 4,812 titles, 4,919 copies. The major part is 4,459 films from Chinese Motion Picture Studio, one major government owned studio and was closed down. Its collection, 1,249 newsreels, 1,041 documentaries, 121 features, 218 propaganda films, 231 negatives, total length over 2 million feet were deposited to our archive. Other acquisition includes 47 negatives, 238 domestic films, 45 foreign films, 1 documentary, 22 short films.

2. Progress and problems in the field of preservation:

With the closedown of two major government owned studios, Taiwan Film Culture Company and Chinese Motion Picture Studio and their collection deposited to our archive, the film collection of CTFA increases about 30% in last two years. The increasing rental fees for storage space, electricity expanses and salaries for more staffs working in cleaning, cataloguing and transferring, etc has been a burden to our budget. And we have been applying for more budget in 2001 to our parent body, but the result is not definite. Due to the poor storage condition of these two collections in the past, most prints are damaged, twisted, suffered from vinegar syndrome, we will need more budget in the next few years for the restoration and preservation. Molecular sieves were purchased and put into the film cans to avoid from vinegar syndrome.

3. Cataloguing, documentation and research

Cataloguing and documentation

Total of 16,692 entries was added into computer catalogue and inventory, including 9,408 films, 2,227 videos (including DVD, VCD, LD), 3,827 stills and posters, 328 books and 902 periodicals.

The cataloguing project of late master Mr. King Hu's documents is undergoing which will be completed in 2001.

Purchase and installation of a server software, WebPAC, allowing the users worldwide remote access to CTFA database through http://211.21.48.243/webpac/ This system links to other libraries using the same software.

Research

Total of 33 interviews of oral history on Taiwan filmmakers are conducted, including 20 interviews with directors, producers, distributor, actors, and cinematographers working during 1950s to 1980s and 13 interviews of Taiwan New Cinema filmmakers, including Hou Hsiao Hsien, Wu Nien Chen, Hsiao Yeh, Wan Ren, Chen Kuo Fu,

Bi-monthly journal *Film Appreciation Journal* six issues:

- No. 100 The Future of Cinema, the Cinema of the Future
- No. 101 Vampire and Others
- No. 102 Image Events of Takeshi Kitano and Wang Kar-wei
- No. 103 Sokourov : Slices of Images
- No. 104 What is Chinese Cinema Studies? I
- No. 105 What is Chinese Cinema Studies? II

Lectures and Speeches:

- 6 lectures on Films Noir
- 6 lectures on Woody Allen
- 3 lectures on Film Music
- 2 lectures of "Understanding Film Negatives and the Post Production of Filmmaking," presented by the Kodak, Taiwan
- 1 panel discussion of 1950s to 1980s cinematographers

5. Budgetary matters, relations with government authorities

Budgetary matters

The total budget of CTFA in 2000 was NT$ 47,169,000 (US$ 1,463,000). This is the third 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 Chinese cinematic heritage.

Relations with government authorities

CTFA co-organized the 3rd annual Taipei International Film Festival with Taipei City Government and was in charge of the competition of Independent filmmaking and the recommendations of commercial films category.

The following awards or competitions sponsored by the government to encourage short film and independent filmmaking were carried out by our archive.

- The 2000 Annual R.O.C. Documentary Awards, sponsored by Council for Cultural Affairs
- the 23rd Golden Harvest Awards, Government Information Office
- Annual subsidy for domestic short films and documentaries, Government Information Office

Working with several legislative senators who were drawing new version of the current film law, CTFA called for meetings to gather film scholars and directors for discussion.

CTFA has been working closely in assisting other film institutions and organizations in our country, for example, planning and organizing Hsinchu Municipal Images Museum with Hsinchu County Government and Kaohsiung Municipal Images Library with Kaohsiung City Government.

National Film Archive Of Iran

(Filmkhaneh-ye Melli-e Iran)

Founded: 1949
Joined FIAF: 1949

2000 Annual Activities Report

The Last Nitrate Picture Show

As the FIAF2000 Congress in London was devoted to the celebration of cellulose nitrate, whether by coincidence or per chance, we, in the National Film Archive of Iran, came across discovering seven nitrate prints which we were not aware of its existence. That was our surprise for the year 2000.

The following is the summary the NFAI's activities during 2000.

I. Acquisition

The NFAI acquired a total of 101 film titles and 111 video titles, in the following categories:

23 feature-length 70 mm foreign fiction film titles were purchased.

67 feature-length Iranian fiction film titles were purchased. These films are new Iranian film productions whose cultural rights and print costs are purchased by the NFAI, according to the "Legal Deposit Act" adopted in 1993, for the purpose of preservation.

11 copies were made from negatives of Iranian early film productions. These negatives were given as a loan to the NFAI by a private party, and among them there was a new copy of *Haji-Aqa, Actor-e Sinema*, the second Iranian feature-length fiction film made in 1931. Before acquiring this new print, the NFAI had only a print of this film with poorer quality and some scenes are different in this newly obtained print. This new print was screened on 4 July 2000, on the occasion of the 100th anniversary of Iranian film production (18 August 1900 is the date which is considered the birthday of Iranian cinema; the date that the first nonfiction footage was shot by an Iranian, and that was outside Iran!). Unfortunately, there is not an existing print of the first Iranian feature-length fiction film.

14 master video copies of foreign film productions were purchased.

90 foreign features films and 11 Iranian features were taped on video.

Other acquisitions:
i) Books: 155 volumes of books in Farsi language, purchased.
ii) Periodicals: Subscription to 11 Farsi titles were purchased, plus subscription to 1 Farsi

P.O.Box 5158, Tehran 11365, Iran. Tel: (9821) 8302482, 38512583. Fax: (9821) 8302485, 38512710. Email: CRB@Kanoon.net

V. Publications

Unfortunately, no book was published by the NFAI, or with the cooperation of the NFAI in 2000.

VI. Cinémathèque

On January 4th, 2000, the first programme of the thirty fourth season, and on December 26th, 2000, the first programme of the thirty eighth season, were screened.

In the winter season, which was the 34th season, a selection of great works of cinema, such as *Adieu Bonaparte (Youssef Chahine, 1985), Psycho (Alfred Hitchcock, 1960)* and *Images (Robert Altman, 1972)* were screened. The offices of the French Cultural Attaché cooperated in this season by lending the NFAI two films: *Le petit soldat (Jean-Luc Godard, release delayed from 1960 to 1963)* and *La Marseillaise (Jean Renoir, 1938).*

In the spring season (from April 4th, to June 20th, 2000), which was the35th season, the programme of great works of cinema continued by screening films like: *Sous les toits de Paris, (René Clair, 1930), Le vent des amoureux / Baad-e Sabaa (Albert Lamorisse, released posthumously in 1978), The Silence of the Lambs (Jonathan Demme, 1991), Monsieur Verdoux (Charles Chaplin, 1947), L'année dernière à Marienbad (Alain Resnais, 1961), Sanjuro (Akira Kurosawa, 1962)* and *Le salaire de la peur (Henri-Georges Clouzot, 1953)*

.

The theme of the summer and autumn seasons (36th and 37th seasons, from June 27th, to December 12th, 2000) was a celebration of the centennial of Iranian cinema. 18 August 1900 is generally considered the birthday of Iranian cinema. 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 order of the Shah in Paris a few weeks earlier, shot a film of Mozaffar-al Din Shah reviewing a "flower parade", during which floats passed by laden with flowers and girls tossing bouquets. Back in Iran, he and others continued filming documentaries of important events and scenes of life in Iran. But the first Iranian feature was not made until 1930. It was a film called *Abi and Rabi* (a slapstick comedy inspired by the characters of Danish actors, Harald Madsen and Carl Schenström) and was made by Avaness Oganianss (also called Ohanian). This film was first shown on January 2nd 1931, but unfortunately its only existing print perished during a fire in a movie house. As mentioned before, Ohanian's second feature, *Haji_aqa Actor-e Sinema (Haji-Aqa, the Movie Actor)*, was screened on July 4th, 2000 (nothing to do with the American Independence Day). Actually, the programme of the 36th season started with screening of sequences of Iranian features made in 1950's, and continued with screening of sequences of Iranian features made in 1960's, 1970's, 1980's and 1990's. Then a selection of remarkable Iranian films were screened. *Dokhtar-e Lor / Girl of the Lors ('Abdolhossein Sepenta and Ardeshir Irani, 1933), Gav / The Cow (Dariush Mehrjui, 1969), Yek Ettefaq-e Sadeh / A simple Story (Sohrab Shahid Sales, 1973), Tangsir (Amir Naderi, 1973), Gozaresh / Report ('Abbas Kiarostami, 1977), Bashu, Gharibeh-ye Koochak / Bashu, the Little Stranger (Bahram Beyzaii, 1986)* and *Dastforush / The Peddler (Mohsen Makhmalbaf, 1986) were a few to mention*

The screenings are weekly and the cinema has 1100 seats, which is always full of spectators. The cinémathèque is only accessible to members.

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 2000
(covering fiscal 1999: April 1999-March 2000)

1. Acquisitions of the Year

A. FILMS

A total of 2,192 prints were added to the NFC's collection during fiscal 1999. Most of the new acquisitions were the donation of the collection of a unique film collector, the late Goro Sugimoto; this year, with the completion of the cataloging the collection items, they were officially added to our collection. Other special donations were films produced by Mantetsu Eiga Production Company in Manchuria, a company known to have produced distingushied filmmakers like Kozo Akutagawa, and the collection of 9.5 Pathé Baby films owned by Hideaki Mabuchi (resident of Chigasaki, Kanagawa prefecture).

Most of the newly purchased films were domestic theatrical features produced by major studios such as Shochiku, Toho, Toei, Daiei and Nikkatsu as were previous years, but this year we put more weight on Japanese films of the 1990s produced by independent production companies than before. We still continue to expand our collection of non-fiction materials (i.e., culture films, documentaries and newsreels, etc.), especially by acquiring master positive prints and safety duplicate negatives transferred from the original nitrate stocks owned by Nihon-Eigasha. Furthermore, with the program changes in the films of "Promotion of the Viewing of Superior Japanese Films," we purchased new classics especially for the program, as well as recent productions relevant to the "Promotion of the international exchange of film culture" discussed below.

B. PRINTED MATERIALS

Among the 18,692 open-shelved books, a total number of 1,047 books were newly acquired either by purchase or through donation (and whose cataloguing was completed) during fiscal 1999. As for periodicals, we acquired 15 Japanese journals and 10 foreign journals either by purchase or donation.

With regard to non-film materials, we completed the cataloging of 5 donations in which the donation of 15,071 film posters and 82 film related artifacts were included.

2. Progress and problems in the field of preservation/restoration

Among the new film acquisitions mentioned above were included some restored prints from the incomplete original materials or those in bad condition. This year, 74 films were such films, subject to restoration works--producing safety duplicate negatives and viewing positives transferred from the original nitrate stocks, as well as 35mm blow up prints from the only available 16mm positive films.

Japanese Films," which was organized by the Agency for Cultural Affairs and the NFC and launched in 1989, with the help of the Motion Picture Producers Association of Japan, Inc. (Shochiku, Toho, Daiei, and Toei) and the Union of Motion Picture Exhibitors Association of Japan.

We made some changes to the program this year to gear the screenings toward parents and children. Also thanks to the budget increase, the number of venues has increased to 106 screening our circulation prints, drawing an audience of 61,535 in total.

C. EXHIBITIONS, LECTURES, AND OTHER ACTIVITIES

The NFC organized the annual lecture event and an exhibition.

"Fritz Lang: Filmbilder Vorbilder" was held in our Exhibition Gallery at the NFC building from January 11 to March 25, 2000. This exhibition was based on the earlier exhibition with the same title curated by Heide Schönemann, and coorganized in 1990 by the Film Museum in Potsdam in former East Germany and the Stiftung Deutsche Kinemathek.

As for our annual international film symposium, we presented with great success "Rethinking Howard Hawks" as a related event of the big scale retrospective of the director, "Legend of Hollywood: A Howard Hawks Retrospective." Inviting Anne Friedberg, Geoffrey Nowell-Smith, Peter Wollen, and Shigehiko Hasumi as panelists, this symposium provided an occasion of discussing "the art and the person" of Howard Hawks, received by the audience of 300 people who attended with great enthusiasm to the discussion of each panelist.

Under the program of "Promotion of the international exchange of film culture," which started in 1996, we purchased 8 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 in 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. Each area had two days of lecture presentations: a total of 10 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 566 million yen (approx. US$4,879,000 with the conversion rate of $1=116 yen), excluding salaries, computer related software development and maintenance cost, and extraordinary income generated by the provisional government budget, was executed in fiscal 1999. Our budget

Museo Nazionale del Cinema

Rapport d'activité 2000

Le 19 juillet 2000 le nouveau Museo Nazionale del Cinema a été inauguré à la Mole Antonelliana par le Président Mario Ricciardi et le ministre des Biens et des Activités culturels Giovanna Melandri. Le Musée a été realisé par l'architechte-scénographe François Confino, avec un projet scientifique préliminaire de Paolo Bertetto, David Francis, Lino Micciché, Donata Pesenti Campagnoni, David Robinson. Le Museo a été installé dans un monument historique, symbole de la ville de Torino, qui assure à l'espace une force et une suggestion tout à fait particulières. Le Musée se révèle au visiteur à travers un parcours vraiment original: on peut monter et descendre dans ce batiment pour voir le spectacle du Musée le plus haut d'Europe. L'organisation et la scénographie sont la vitrine des collections, très riches et variées, qui composent le patrimoine de la Fondazione Maria Adriana Prolo. Les affiches, les machines, les appareils, les photographies, les objets selectionnés font partie d' un patrimoine d'une richesse et d'une variété inestimable.
Le Musée est organisé autour de deux structures essentielles: le précinéma et la machine du cinéma. D'un coté le visiteur peut comprendre l'évolution de l'archéologie et de l'histoire du cinéma. De l'autre peut connaitre le système de production et de réalisation du film, avec la documentation des technologies, de la pragmatique et des professions du cinéma et l'interpretation de l'image-mouvement et de son langage. Les objets et les materiels en expositions sont coordonnés aux séquences des films correspondants.
Le Musée a une surface de 3200 mètres carrés, articulée sur cinq niveaux d'exposition, du niveau 5 au niveau 25.
Ouvert le 20 juillet, le Musée a connu un succès extraordinaire de public et est maintenant le Musée plus visité de Torino, avec 193.353 personnes dans les mois du 2000.
L'ouverture du Musée a évidemment concentré dans l'an 2000 l'engagement du Museo Nazionale del Cinema , qui toutefois a aussi devéloppé les activités ordinaires.

Acquisitions

La politique d'acquisitions du Museo Nazionale del Cinema est visée d'un coté à l'enrichissement du patrimoine en relation au projet du nouveau Musée et de l'autre au devéloppement des collections film.
Les Archives film ont acquis 376 films 35 mm., 437 films 16 mm. et 800 vidéos environs.
Le Departement Collections a acquis 300 affiches environ, des photographies et des objets pour l'exposition à la Mole. Le Museo a aussi acquis un important fond d'appareils et de materiels photographiques, avec 44 appareils et plusieurs accessoires et documents.
La Bibliothèque a acquis 800 monographies et 1400 revues .

Le Museo a aussi produit 10 films documentaires de Carlo Lizzani, consacrés aux personnages (metteurs en scène, acteurs , etc.) du cinéma italien.

Budgets et relations avec les autorités gouvernamentales

La Regione Piemonte, la Città di Torino, la Provincia di Torino, la Fondazione CRT (Torino), la Compagnia di San Paolo (Torino), la Fondazione Agnelli (Torino), l'Istituto LUCE (Roma) sont associés fondateurs du Museo Nazionale del Cinema Fondazione Maria Adriana Prolo .
L'Istituto LUCE est devenu membre du Conseil d'Administration du Museo Nazionale del Cinema.
En décembre 2000 le Parlement a approuvé la lois n. 4925 pour le Museo Nazionale del Cinema Fondazione Maria Adriana Prolo.
Budget 2000:
Activités ordinaires: L. 3.269.000.000 ($ 1.550.000)
Activités extraordinaires.
Réalisation du Museo Nazionale del Cinema à la Mole: L. 9.700.000.000 ($ 4.600.000)
Restructuration des salles du Cinéma Massimo/Museo Nazionale del Cinema: L. 2.800.000.000 ($ 1.328.000)

Relations internes et internationales

Le Museo est membre du Sistema cinetecario nazionale et collabore regulièrement avec les archives FIAF italiennes et étrangères.En particulier en 2000 le Museo a coopéré avec les institutions suivantes: Cinémathèque Française, Paris, Cinemateca Portuguesa, Lisboa, Filmoteca Espanola, Madrid, Festival de Vancouver, Unesco, C.N.R.S. de Paris, Cinéma des Cinéastes, Paris, Société des Auteurs Réalisateurs, Paris,Université de Paris 8, Université Libre de Bruxelles, University of West England, Scuola Nazionale di Cinema. Cineteca Nazionale, Cineteca Italiana, Cineteca del Comune di Bologna, Cineteca del Friuli, RAI Radio Televisione Italiana, Cinecittà Holding, Mostra Internazionale del Cinema di Venezia, Le giornate del cinema muto, Pordenone, Il cinema ritrovato, Bologna, Università di Torino, Politecnico di Torino, Teatro Stabile, Torino, Teatro Regio, Torino, Centre Culturel Franco-italien, Torino, Big Torino 2000.

CINEMATHEQUE ONTARIO
THE FILM REFERENCE LIBRARY (Toronto)

Annual Activities Report - 2000

Cinematheque Ontario: Programming
In 2000, Cinematheque Ontario and The Film Reference Library celebrated their shared 10th Anniversary. Cinematheque Ontario's anniversary programming included two major retrospectives: an international survey of sixty curators which resulted in "The Best of the Nineties: An Alternative View," a showcase of twenty-five of the top-rated films from the past decade. The other anniversary retrospective entitled "A Summer of Essentials: 36 Classics of World Cinema" assembled many of the most important films shown in Cinematheque Ontario's first decade of programming. During our tenth year, we also placed an emphasis on guest artists presentations working with such filmmakers as Stan Brakhage, Ken Jacobs, Ernie Gehr, Atom Egoyan, Johan van der Keuken, and Ulrike Ottinger, and film authorities such as Michael Ondaatje, Robin Wood and Gerald Pratley. The Toronto International Film Festival saluted Cinematheque Ontario's 10th Anniversary with a "Robert Beavers Spotlight," hosted by Cinematheque Ontario during the September 2000 film festival.

Cinematheque Ontario presented a total of 375 events at the Art Gallery of Ontario's 200-seat film theatre and recorded a total annual attendance of 54,234 in 2000. Presentations included extensive directors' retrospectives of the films of Petro Germi, Jiri Menzel, Djibril Diop Mambéty, Arthur Lipsett, Orson Welles, John Ford, Michael Haneke, Alfred Hitchcock, Hou Hsiao-hsien, Sharon Lockhart, Alain Resnais, Ernst Lubitsch, Stanley Kubrick, Valerio Zurlini, Juraj Jakubisko, Paul Almond, and Jean Painlevé. Thematic programming included: Abstract Cinema: A Century of Lightplay; Shanghai on Film; a CNC Tribute; a showcase of films starring Louise Brooks; Cinéma-Vérité: The Canadian Connection; as well as 20 events in our free series, The Independents, which focusses artists working in film and video; and 15 events in our recently established series, Saturday Movie Matinees: Films for All Ages. Screenings in this new weekend matinee time slot have been well attended by children and adults alike.

Government funding for Cinematheque Ontario has been healthy and there have been no indications that support from the various levels of government is weakening. Revenue from box office and membership sales has been on target; and levels of corporate and individual support continue to increase due to successful strategies at cultivating our patron base.

Cinematheque Ontario: 2000 attendance statistics
Total number of public screenings: 375
Number of free events: 26
Total annual attendance: 54,234
Average attendance: 144

Annual Programmers' Meeting
Cinematheque Ontario hosted its Third Annual Programmers' Meeting during the 2000 Toronto International Film Festival. Attended by thirty-eight North American film programmers who

The Film Reference Library

Film Acquisitions:

FROM THE NOTEBOOK OF...
Director: Robert Beavers USA 1971/98 48 minutes colour sound 35mm

THE PRELUDES
Producer: Niv Fichman, Rhombus Media CANADA 2000 10 shorts colour sound 35mm, for the Toronto International Film Festival's 25th Anniversary
- CAMERA dir. David Cronenberg
- THE LINE dir. Atom Egoyan
- CONGRATULATIONS dir. Michael Jones
- SEE YOU IN TORONTO dir. Jean Pierre Lefebvre
- THE HEART OF THE WORLD dir. Guy Maddin
- A WORD FROM THE MANAGEMENT dir. Don McKellar
- 24FPS dir. Jeremy Podeswa
- THIS MIGHT BE GOOD dir. Patricia Rozema
- PRELUDE dir. Michael Snow
- LEGS APART dir. Anne Wheeler

New Special Collections
- papers of filmmaker Jeremy Podeswa
- papers of filmmaker Bruce McDonald

Touring exhibitions:

BRAVE FILMS, WILD NIGHTS is the title of a poster tour curated by the Library to celebrate the 25th anniversary of the Toronto International Film Festival. A selection of 25 international film posters spanning 25 years will have been seen in 17 venues across Canada when it completes its tour in 2001.

CRONENBERG RETROSPECTIVE (Paris). The Library loaned 125 items to the Canadian Cultural Centre in Paris for a major retrospective and exhibition on acclaimed Canadian filmmaker, David Cronenberg. The materials were exhibited in two locations, the Canadian Cultural Centre and the Espace Pierre Cardin. The Library's loan included story boards, posters, photographs, a costume, maquettes, and objects, such as the Pod from *The Fly*, and the game pods from *Existenz*. Cronenberg was in attendance for the week of the retrospective which also included a musical performance by composer Howard Shore, film screenings, lectures, and the exhibits. Cahiers du Cinema published Cronenberg and much of the research was done in Toronto with many of the images taken from the Cronenberg Archive.

Library usage:

LA CINEMATHEQUE DE TOULOUSE
Rapport d'activités 2000

I. DEPARTEMENT DES COLLECTIONS

L'année 2000 a été caractérisée par deux phénomènes de nature différente.
Le premier touche à une donnée permanente dans l'histoire de la Cinémathèque et concerne les collections film et non-film : enrichissement continu, inventaire, stockage, traitement physique et documentaire, travail de restauration des fonds sur support nitrate mené par le Service des Archives du Film du Centre National de la Cinématographie dans le cadre du plan de sauvegarde du patrimoine du Ministère de la Culture.
Le second phénomène constitue un événement déterminant pour l'avenir de l'archive : la mise en chantier d'un centre de conservation et de recherche à Balma (commune limitrophe de Toulouse) sous la maîtrise d'ouvrage du Conseil Général de Haute-Garonne avec le concours financier de la Ville et de l'Etat. Il permet de répondre à nombre de questions en suspens signalées dans le précédent rapport.

1. LES COLLECTIONS

L'inventaire de la collection film se porte aujourd'hui à 11 425 copies de long métrage et 13 120 copies de court métrage en format 16 et 35mm. Il inclut le stock sur support nitrate déposé aux Archives du Film à Bois d'Arcy.

L'enrichissement (+8%) a été le fait de dépôts volontaires et réguliers que nous font de nombreux distributeurs et producteurs (Gaumont Buenavista International, Michel Gauchon, Pathé, Unifrance, Warner...), d'acquisitions auprès de collectionneurs privés et de tirages de copies restaurées par les Archives du Film à partir de nos collections (***MATTHIAS SANDORF***, un film de 1921 d'Henri Fescourt, ***LES COEURS HEROIQUES*** de Georges Pallu réalisé en 1927...). Mais il faut aussi insister sur le fait que des rencontres avec des cinéastes (à l'occasion d'hommages ou de rétrospectives) permettent de les sensibiliser à la conservation de leur œuvre. A cet égard, des noms aussi divers que Jean-Luc Godard, Nelly Kaplan, Anne-Marie Miéville ou François-Jacques Ossang auront permis durant cette année de construire ou de poursuivre un travail de cohérence sur les fonds dont nous disposons.

L'inventaire de la collection non-film fait également apparaître un enrichissement continu en matière de photographies (+5%) et d'affiches (+3%). Il s'agit là encore de dépôts (salles de cinéma, distributeurs...) ou de dons de particuliers, parmi lesquels il faut noter la poursuite de certaines opérations engagées dès l'année précedente (pour les photos, Madame Dina Maigret...) ou initiés durant cet exercice (un stock d'affiches italiennes des années 60 et 70).

L'inventaire des différents fonds (non achevé pour le court métrage, les photos et les affiches pour des raisons de logistique) a été mené, parallèlement au catalogage de certains dépôts, de manière rigoureuse grâce, tout particulièrement, à un travail bénévole (portant notamment sur des films éducatifs).

La gestion informatique de l'inventaire et du catalogage a, quant à elle, été généralisée à l'ensemble des membres du Département.

Concernant l'accès aux collections, près de 200 copies ont été prêtées cette année à des institutions extérieures à la Cinémathèque : qu'il s'agisse de membres de la FIAF (20%), d'institutions culturelles régionales (14%) ou nationales (Paris : 30% ; Hors Paris : 20%) - les autres sorties de films étant liées à des demandes émanant de leurs déposants. D'autre part, en liaison avec l'Université Toulouse-Le Mirail (Département Histoire), des étudiants de Maîtrise et de DEA ont mené un travail de recherche basé sur des fonds spécifiques de nos collections, tels que les documentaires coloniaux...

Par ailleurs, 5.549 personnes ont pu découvrir la Cinémathèque lors de séances privées ou de réunions organisées dans nos locaux.

D. le colloque sur le cinéma stalinien

Au cours des mois de mai et juin 2000, la Cinémathèque de Toulouse a présenté un ensemble de plus de soixante films témoins de ce qu'était le cinéma à l'époque de Staline. Si certains d'entre eux étaient déjà connus par les cinéphiles, la plupart n'avaient jusqu'alors que très peu quitté leur pays d'origine. L'aide du Gosfilmofond (Moscou) a été déterminante dans la réalisation de cette manifestation.

Afin d'accompagner cette rétrospective inédite et la question complexe qu'elle soulève du rapport entre le cinéma et la politique, entre l'art et la propagande, la Cinémathèque de Toulouse, en collaboration avec l'UFR d'Histoire et le département de Recherche (CNRS) de l'Université Toulouse-Le Mirail, a organisé les 4 et 5 mai 2000 un colloque autour du thème « Le Cinéma stalinien ». Durant deux jours, une vingtaine d'historiens et universitaires venus de France, Suisse, Angleterre, Etats-Unis et Russie, ont tenté d'apporter des éclairages variés sur cette production : esthétiques, genres et thèmes du cinéma soviétique sous Staline, conditions de fabrication et de diffusion, relations avec l'étranger. Pour compléter cette opération, la Cinémathèque de Toulouse publiera prochainement les actes du colloque, en collaboration avec les Presses Universitaires du Mirail.

E. Les projections et actions menées par la Cinémathèque de Toulouse en Midi-Pyrénées

Champs et contre-champ 2000 : Ce réseau, initié en 1989, a rassemblé une dizaine d'établissements d'enseignement agricole

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, relayée en région par la Drac et la Cinémathèque de Toulouse, touche plusieurs villes de Midi Pyrénées.

Participation à plusieurs festivals de cinéma

F. Actions de diffusion auxquelles la Cinémathèque de Toulouse a participé en France (hors Midi-Pyrénées)

- En aprticulier à Valence (Repérages), Perpignan (Confrontation) et Montpellier (22ème Festival du cinéma méditerranéen).

G. Autres actions auxquelles la Cinémathèque de Toulouse a participé à l'étranger

- Présence au Congrès de la FIAF à Londres (juin 2000)
- Présence au Festival de Bologne « Il cinema ritrovato » (juin 2000)
- Carte blanche à la CT à Budapest (septembre 2000) et participation de Pierre Cadars à la préparation de la saison hongroise de 2001 avec l'AFAA
- Participation de Pierre Cadars au congrès Euromed en septembre 2000 à Rabat

III. BIBLIOTHEQUE

Ouverte au public du mardi au samedi, de 14 h à 18 h, et depuis cette année le jeudi jusqu'à 19h30, la bibliothèque a reçu 1.252 lecteurs qui ont pu consulter ouvrages et revues de presse dans un bel espace bien organisé. Cette fréquentation est en baisse par rapport à l'année 1999

MEMORIA ANUAL
FIAF 2000

Instituto Valenciano de Cinematografía
Ricardo Muñoz Suay

1. - ADQUISICIONES

Durante el ejercicio de 2000 se ha desplegado una densa actividad destinada al incremento de los fondos de nuestro Archivo. Junto a los depósitos de cine amateur y de películas subvencionadas destaca la adquisición de una interesante colección de copias de películas españolas y extranjeras subtituladas en castellano. El total de títulos adquiridos es de 992.

En cuanto al Archivo Gráfico, se han adquirido un total de 3.346 piezas (carteles, programas de mano, press-book, fotografías, diapositivas, guías cinematográficas).

2. - PROGRESOS Y PROBLEMAS EN MATERIA DE PRESERVACIÓN

En tareas de conservación y restauración se han efectuado tres tipos de trabajos:

- Restauración de *The Devil's Claim* (Charles Swickard, USA, 1920) recuperada por nuestro archivo, en colaboración con la George Eastman House.
- Restauración de cinco películas pertenecientes al denominado "Cine Independiente Valenciano", por el interés histórico que suscitan y el lamentable estado de conservación en que se encontraban.
- Restauración de un amplio número de fragmentos de películas en soporte nitrato en razón de su avanzado estado de descomposición. Al ser películas incompletas, incluso muchas de ellas sin identificar, sólo en unos pocos casos se han hecho copias para proyección pública. El número total de fragmentos de nitrato recuperados asciende a 32 piezas.

3. - CATALOGACIÓN, DOCUMENTACIÓN Y BÚSQUEDA

Permanente catalogación de fondos acumulados en almacén pendientes de sistematización.

El volumen de adquisiciones registrado por nuestro Archivo en los últimos dos años ha hecho necesaria la **ampliación de nuestros almacenes** que resuelve momentáneamente el problema de falta de espacio. Las obras comenzarán en breve.

6. - RELACIONES INTERNACIONALES (FIAF Y OTRAS)

Fundamentalmente, las relaciones internacionales se han establecido desde el departamento de programación. Se ha colaborado con otros miembros de la FIAF, sobre todo con filmotecas europeas. Como cada año, la colaboración con Filmoteca Española es fundamental.

El año 2000, cabe destacar el ciclo ***Cine brasileño: de la Antropofagia a Brasilia***, con la colaboración de la **Cinemateca do Museu de Arte Moderna** de Rio de Janeiro. También, como es habitual, la relación con la Cinémathèque Française, la Filmoteca de Toulouse, el Narodni Filmovi Archiv de Praga, el NTFA y el BFI de Londres y con el Netherlands Filmmuseum ha sido de gran ayuda para la elaboración de algunos de los ciclos.

Aparte de los miembros de la FIAF, ha habido colaboraciones con las embajadas de Noruega, Suecia, el Reino de Países Bajos, y Polonia. Así como con los Institutos de Cinematografía de Brasil, Suecia, Noruega, y el Británico.

En el departamento de Archivo y Recuperación de películas, aparte del préstamo de copias a otras filmotecas, se ha trabajado para la restauración de *The Devil's Claim* (Charles Swickard, USA, 1920) la George Eastman House.

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 ESTRUTURA DE PERSONAL, CONTROVERSIA O DEBATE, ETC.)

El departamento de Extensión y Comunicación ha estado fundamentalmente destinadas a la difusión de las actividades de la Filmoteca, insistiendo en la difusión de la nueva imagen corporativa:

- En abril de 2000 se editó un catálogo de publicaciones.

- Actividades de publicidad:
    1. Campañas publicitarias mensuales de los ciclos, anunciándolos en las carteleras especializadas. Entre todas las intervenciones destaca la campaña publicitaria para la Filmoteca d'Estiu.

RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE 2000

Au cours de l'anné 2000, l'archive de la Filmothèque Vaticane a atteint les 6.000 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 des Papes. 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 des copies de reprises filmées par les diverses entreprises qui ont eu l'autorisation de filmer dans la Cité du Vatican. La Filmothèques vaticane a catalogué aussi une partie d'une collection des films, « le Fond Joye » ; cette partie de la collection a été donnée par la Compagnie de Jésus, composé des interessants pellicules que remontent aux prèmieres temps du cinéma.

Le matériel sur papier arrive de differents 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 régulièrment 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, aprés 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 régéneration 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 semiprofessionelle 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 inclue 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 interéssant et le plus demandé.

Actuellement il y a des travail de restructuration dans les pièces de la Filmothèque pour les améliorer et agrandir les espaces pour la conservation.

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 grande 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 Denmark, 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.

FILMOTEKA NARODOWA IN WARSAW, 2000

1.Acquisitions of the year

In 2000 Filmoteka Narodowa established its branch in Lódź. A building located on the grounds of liquidated film producer was reconditioned and adapted for the needs of a storehouse, where 60.000 film reels took over from Lódź's Film Producer found it's place. The total cost of adaptation amounted to more than 100 000 EURO. It was financed from the Ministry of Culture and National Heritage grant. Negative films, internegatives and safety bases to majority of Polish feature films, which have been produced in Lódź since 1947, will be kept in the storehouse. In the course of following years, all the materials concerning Polish films will be stored there.

273 prints (253 titles) were added to film collection. In other collections the following items were added:

- 218 titles of books
- 60 titles of scripts
- 115 titles of magazines
- 2 CD-ROMs
- 270 transparencies
- 372 film programs
- 180 posters

2. Progress and problems in the field of preservation

Due to limited financial sources, conservation and copying activities were not carried out intensively. 8 films were copied (9666 meters), including 411 meters of nitrate film, which was copied into acetate film. Filmoteka Narodowa still does not own a film laboratory and therefore the copying takes place in the film producer's laboratory. In 2000 Filmoteka Narodowa spent 32 020 EURO on copying. Thanks to the grant, Filmoteka Narodowa purchase from CMT Debrie an editing table HDC 3520. Latter

- Retrospective of Luis Bunuel - July/August
- Retrospective of Akiro Kurosawa - September
- Retrospective of Orson Welles - October
- Retrospective of Wojciech J. Has - November
- New German Cinema (4 edition, with Goethe Institute) - November

Furthermore Filmoteka Narodowa co-organised IV Festival of European Union Cinema (November) and III Festival of Silent Cinema in Carcow (December)

5. Budgetary matters, relations with governmental authorities

Filmoteka Narodowa was financially supported by statutory grand from Cinema Committee/Ministry of Arts and National Heritage in total 412 244.00,-EURO. Our own income generated from lending films, negatives, magazines etc. was in total 420 131.00,-EURO.
The number of employees in 2000 was 54.

6. International relations

Filmoteka Narodowa has maintained usual contacts with other FIAF members by exchanging documentation - books, magazines, transparencies. The representatives of Filmoteka participated in the FIAF Congress in London.

Part of the digital preservation repository of the NAVCC will be devoted to the copying of collections items for digital delivery over fiber optic transmission lines to the M/B/RS Motion Picture and Television Reading Room, which will remain in existing buildings on Capitol Hill in Washington, D.C. The MP&TRR is the public research facility for M/B/RS. The NAVCC in Culpeper, VA will include spaces for specialized researchers who require access to collection items in their original formats.

At present, work continues in the Motion Picture Conservation Center in Dayton, OH on many preservation projects, especially those funded by grants from various private organizations such as the National Film Preservation Foundation, the Women's Film Preservation Fund of New York Women in Film & Television, the American Film Institute. The on-going cooperative preservation project on the films of D.W. Griffith continues with the Museum of Modern Art in New York.

Cataloging, Documentation and Research

The major event in this area was the publication of Archival Moving Image Materials A Cataloging Manual, 2nd Edition (AMIM2). Staff of the M/B/RS Processing Unit worked for more than 3 years with colleagues in many other institutions to edit and update the original AMIM publication. AMIM2 is the most comprehensive instructional guide to processing moving image materials in the MARC21 environment available. It is an invaluable tool for professional moving image catalogers and a major advance in the practice of creating bibliographic controls for the broad range of new formats now finding their way into film and television collections around the world.

Implementation of the Merged Audio Visual Information System (MAVIS) continued in 2000. A concerted effort was made to move beyond the use of MAVIS for controlling film elements produced in the Motion Picture Conservation Center in Dayton, OH to included a collection of television kinescopes, miscellaneous other film and TV collections, and the division's extensive collection of films stills, posters and documentation. Work in training staff and developing the use of MAVIS in these areas will continue for some time, as its many capabilities for collection control are explored.

Film Screenings, Exhibitions and Publications

Regular public programs were presented throughout the year in the Mary Pickford Theater. Over 6600 persons attended the 148 public film programs presented. A series of long-forgotten televison kinescopes from the Library's collection was presented at the National Gallery of Art in Washington, D.C. to highlight the importance of television history. The series was very well attended and plans are underway to continue these programs outside the Library in the future. Presentation to public audiences outside the Library of the National Film Preservation Tour continued during 2000. The purpose of the NFP Tour, which is funded by American Movie Classics cable channel, is create public awareness about film preservation and conserving America's film heritage. The goal is to take a series of high quality 35mm prints of films selected for the National Film Registry and to screen them for audiences in all 50 states who have

had little opportunity to experience classic movies in a theatrical venue. Tour programs were presented in Anchorage, Alaska and Sioux Falls, South Dakota among other locations.

Budgetary Matters, Relations with Governmental Authorities

Direct funding of M/B/RS operations by the government continued at 1999 levels in the year 2000. Increased funding was obtained, however, from private grant giving organizations, which caused a substantial increase in preservation projects undertaken by M/B/RS. Grants from private sources increased by over $100,000 over the previous year. The Packard Humanities Institute (PHI) continues to be the largest single donor to M/B/RS programs, with its commitment to fund construction of the NAVCC. Estimates for this facility continue to be in the $100 million range and the final figure should be determined within calendar year 2001. M/R/RS commitments to preservation project resulting from increased private grants has stretched available staff and resources practically to the limits.

International Relations (FIAF and Others)

The Library loaned films from its collections to over 15 FIAF member archives, as well as Le Giornate del Cinema Muto, and many other non-profit organizations in the U.S.

Special Events and other Achievements

Substantial progress was made in 2000 toward an agreement with the Museum of Modern Art to produce a second series of public domain films. 35mm prints of all title will be given to MoMA for distribution through its Circulating Film Library.

the film archive

Nga Kaitiaki O Nga Taonga Whitiahua
The New Zealand Film Archive

Wellington

2000

By the beginning of the new millennium, the New Zealand Film Archive had been through almost a decade of sustained growth, both in its scale and the breadth of its programmes. While this growth has significantly increased the size and prominance of the Archive, it has resulted in mounting pressure on the organisation's infrastructure. As a result, a major priority for 2000 was to persuade a new, incoming government that substantially higher taxpayer support must be provided to create a sound basis for continuing the job of safeguarding the national film and television heritage.

The campaign proved successful, with the announcement by the government in its first Budget, in May 2000, that the Film Archive would receive significantly increased funding and the public endorsement of the work of the Archive by Prime Minister Helen Clark on her first visit shortly before. So, while there are still pressing resource issues for the organisation, particularly in the area of accommodation for the collection and public access, the future looks more assured than it has for some years.

The Business Plan for 2000/2001 was once again structured around the Archive's mission – to Collect, Protect and Project New Zealand's moving image heritage.

COLLECT

The end of the long-running Last Film Search project which brought in more than 7,000 films from families and individuals throughout the country resulted in a major reassessment of the Archive's acquisition process. Despite the absence of active collection teams from the field for the first time since 1992, the flow of material into the collections continued to grow. This was largely due to the expanding volume of video-based material and the greatly increased understanding of the role of the Archive in the community and the film industry. By December 2000, the Archive's holdings had reached over 48,000 titles.

PROJECT

The Film Archive's public programmes, initially based almost entirely on its Film Centre building in downton Wellington, continue to spread throughout the country. During 2000 the sponsor of the Last Film Search, the Bank of New Zealand, agreed to support a national screening tour called the Travelling Film Show. Over 100 screenings were held in more than 40 cities and towns with a total audience of over 20,000. A particular feature was the screening of *The Bush Cinderella* with a commissioned score by Dorothy Buchanan at the international film festivals in Auckland, Wellington and Dunedin during July and August.

Off-site exhibitions were held in museums in Auckland and Wellington, focusing on wartime films, music videos and amateur films. Joint venture programmes in education were launched with museums in Dunedin and Palmerston North contributing to further increases in the numbers of students experiencing Film Archive programmes. New remote video access sites were also opened in the same cities, bringing the number around the country to six and the total annual usage to 30,000.

Film Centre exhibitions included: *Shortland Street*, an examination of New Zealand's most successful television soap opera; *Co-Ax*, a season of video art; *Fear*, a look at the techniques employed by film makers to create suspense and surprise; and an exhibition of photographs of Marlene Dietrich. Total Film Centre attendance during 2000 was 45,000.

The year concluded with the very successful hosting of the biennial Australia-New Zealand Film and History Conference. Over 100 delegates from at least 10 countries attended the conference which featured a particular emphasis on issues of representation and ownership of intellectual property for indigenous cultures.

FILMARCHIV AUSTRIA

ANNUAL REPORT 2000

President: Ing. Hans Peter Blechinger
Manager: Mag. Ernst Kieninger

1. Acquisitions
In 2000 Filmarchiv Austria has increased its collection by 421 titles. Overall stock as of December 31st 2000 amounted to 67480 titles.

2. Progress in the field of preservation
45 nitrate films were duplicated into safety generation in 2000.
Number of restoration projects: 8

3. Cataloging & Documentation Activities
Following non film holdings were acquired in 2000:

books..... 200
film photos.....6000
CD-roms.....4
posters.....70
advertising material.....100

4. Programming & Access Activities
Our two main film screening locations in 200 were: Augarten Open air, Vienna 2nd district and Imperial-Kino, Vienna, 1st district. Besides our regular places we had screenings at the following Viennese cinemas: Breitenseer-Lichtspiele, Bellaria-Kino, Gartenbau-Kino, Metro-Kino.

Unerwünschtes Kino. Die deutschsprachigen Emigrantenfilme 1934-1937 (18.2.-30.3. 2000)
Künstliche Menschen (4. - 30.3. 2000))
Bernhard Wicki (5.-25.5. 2000)
Magischer Balkan. Kino zwischen Orient und Okzident (14.7. - 13.8. 2000)
Laurel & Hardy (7.12.2000 - 29.3.2001)

HRVATSKA KINOTEKA - CROATIAN CINEMATHEQUE
Hrvatski državni arhiv - Croatian State Archive
10 000 Z a g r e b
Marulićev trg 21

ANNUAL REPORT - 2000

Croatian Cinematheque as a National Film Archive was founded in 1979. on the basis of The Law on Cinematography of Republic Croatia (from 1978). From its beginning Croatian Cinematheque started to collect and implement necessary measures of preservation and restoration of film records.
In 2000. our main aims in our Annual Programme were: revision of part of Collection concerning National Film Heritage, because in 1999. we finished revision of foreign films (in total 14 940 reels of 600 meters), improve technical conditions of keeping films and continue to preserve and restore part of National Film Collection especially feature and short films from fifties, sixties and seventies on colour film track because of fading of colour and loosing the contrast and spliting the emulsion from film basis in black&white films. Through special Programme by help of Minstry of Culture we are making new
inter (or double) positives, internegatives and tone negatives. Very important task is to organize a new data base for all film collections and all kind of materials kept in Croatian Cinematheque.

I. NEW AQUISITION

In last ten years we had enormous acquisition of new film records. In 2000. we took over new 1 814 925 meters of features films (foreign and national production on basis of legal deposit), short films (national production: documentary films, student films, educational and propaganda films etc). In total Film Collection of Croatian Cinematheque keeps **22 377 213 meters** of film records. Because of revision of Film Collection in 2000. we have discarded 139 titles of Croatian films and 130 titles of foreign films mostly on 16mm film track in a very bad technical condition.

With film records we also took over related materials concerning each film title, from film producers, authors, film workers and many donations: scripts and shooting books 13 (in total 2851 titles), posters 6.370 (in total 125 000), prospects 335 (in total 5425 titles) and stills 673 (in total 105133 photograps), diapositives (1190) and 97 (in total 1350) negatives of photographs concerning films.

II. PRESERVATION AND RESTORATION OF NATIONAL FILM COLLECTION

1. Transfer of nitrate films on saftey (poliester) film track
In the period 1981. untill 1987. we transfered the gratest part of our film collection from nitrate film track on acetate film track (335 000 meters). From that period of time every year we find old nitrate films or we buy them for our film collection and we immediately put it on safety film track (poliester). Eevery year it is about 2000-3000 meters of films and about 5 or 6 titles. In 2000 we transfered on poliester film track 6 titles or 2394 meters.

2. Project of preservation, restoration and reconstruction of National Film Collection (1995-2015)
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).

In 2000. we have made new inter positives, inter negatives, tone negatives and safety copies (on poliester film track) for: 8 feature films (1953.- 1980), 16 documentary (1952. - 1966), 10 animated films (1954. - 1968).

All original materials were physically damaged because they were for a long time kept in producers stores with very bad conditions and in high humidity with big differences in temperature in summer and in winter. Producers were not making adequate number of pre-print materials as well as materials for commercial exploitation. For each title we have to make new interpositive or internegative, tone

Together with Croatian Association of Film Critics and Croatian Film Club's Association, Croatian Cinematheque edited in 2000. four numbers of a film periodical Croatian Cinema Chronicle (21-23 and prepare number 24). In collaboration with Croatian Film Club's Association four number of Bulletin were prepared and edited. For the School of Media Culture special number of Film Document was edited, compilation of scientific articles concerning audiovisual media.

VI. SHOWINGS

Croatian Cinematheque has no film thetaer of its own but through contracts and collaboration with Zagreb film (370 places) and Media Center (150 places) is organising showings of film heritage (retrospectives of prominent authors of feature, documentary and animated films) and other film materials from its film collection. In these theatres are shown programmes with the help of cultural centres (German, Italian, French etc.) and through billateral cultural collaboration with great number of countries (Iran, Italy, Czech Republic, Great Britain, Netherlands, Poland, Hungary, Japan, India etc).
In last 9 years Croatian Cinematheque is one of founders of Croatian Festival of Short Films, it helps National Festival of feature films in Pula. Dr. Mato Kukuljica was the member of International Jury of the 29th World Festival of Animated films in Zagreb.
We have constant retrospective of feature and short films on National Television.

VII. BUDGETARY MATTERS

Croatian Cinematheque is a Special Department of Croatian State Archive and is financed by Ministry of Culture. We got salaries, administrative costs and support for Special Programme on Preservation and Conservation of National Film Collection from Ministry of Culture.

In 2000. complete salaries (brutto) for eleven (11) employees were 119.545 USD. Administrative costs were 18.451 USD. For Special Programme on Restoration of National Film Collection Ministry of Culture approved financial support to this programme 179.944,57 USD.
For repair of the roof of films stores, complete new electricity system and painting the working space we got from Ministry of Culture in total 65.979, 68 USD

VIII. SPECIAL EVENTS

Finaly in 2000. we got new film depository (380 square meters) with control of temperature and humidity and we are especially happy about it. In 2001. we expect another new storeroom for keeping original negatives black&white (250 square meters).
Finally we shall be able to separate copies from original negatives and intermediates.It is the most beautifull thing what can film arhivist live to see working in film archive for 21 year fighting every day for every square meter with main task to preserve and keep film records in beter conditions as long as it is possible!

We still need another 1000 square meters for our film collection (especialy 400 square meters for keeping original negatives), museological collection, film theatre, screening room etc. We hope it will happen one day.

In Zagreb 12th of February 2001.

dr. Mato Kukuljica
Head of Croatian Cinematheque