

FIAF 1993
Mo i Rana

The reports contained in this volume have been classified and bound in alphabetic order of the cities in which the archives are located

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

Athinai	TAINIOTHIKI TIS ELLADOS
Barcelona	ARXIU D'AUDIOVISUALS (FILMOTECA) GENERALITAT DE CATALUNYA
Beijing	CHINA FILM ARCHIVE
Beograd	JUGOSLOVENSKA KINOTEKA
Berlin	STIFTUNG DEUTSCHE KINEMATHEK
Berkeley	PACIFIC FILM ARCHIVE
Bois d'Arcy	SERVICE DES ARCHIVES DU FILM
Bologna	CINETECA COMUNALE DI BOLOGNA
Bruxelles	CINÉMATHEQUE ROYALE
Budapest	MAGYAR FILMINTEZET/FILMARCHIVUM
Buenos Aires	FUNDACION CINEMATECA ARGENTINA
Canberra	NATIONAL FILM AND SOUND ARCHIVE
Caracas	AUDIOVISUAL ARCHIVE/ BIBLIOTECA NACIONAL
Caracas	FUNDACION CINEMATECA NACIONAL
Den Haag	AUDIOVISUAL ARCHIVE/ RIJKSVOORLICHTINGSDIENST
Dhaka	BANGLADESH FILM ARCHIVE
Frankfurt	DEUTSCHES FILMMUSEUM
Gemona	CINETECA DEL FRIULI
Glasgow	SCOTTISH FILM ARCHIVE
Habana	CINEMATECA DE CUBA
Helsinki	SUOMEN ELOKUVA-ARKISTO
Istanbul	SINEMA-TV ENSTITUSU
Jakarta	SINEMATEK INDONESIA
Jerusalem	ISRAEL FILM ARCHIVE
Jerusalem	STEVEN SPIELBERG JEWISH FILM ARCHIVE
Kobenhavn	DET DANSKE FILMMUSEUM
La Paz	CINEMATECA BOLIVIANA
Lausanne	CINÉMATHEQUE SUISSE
Lisboa	CIEMATECA PORTUGUESA
London	DEPARTMENT OF FILM/ IMPERIAL WAR MUSEUM
London	NATIONAL FILM AND TELEVISION ARCHIVE
Los Angeles	UCLA FILM AND TELEVISION ARCHIVE
Luxembourg	CINÉMATHEQUE MUNICIPALE DE LUXEMBOURG
Madrid	FILMOTECA ESPANOLA
México	CINETECA NACIONAL
México	FILMOTECA DE LA UNAM
Milano	CINETECA ITALIANA
Montevideo	ARCHIVO NACIONAL DE LA IMAGEN - SODRE
Montevideo	CINEMATECA URUGUAYA
Montréal	LA CINÉMATHEQUE QUÉBECOISE
Moskva	GOSFILMOFOND OF RUSSIA
München	FILMMUSEUM/ MUENCHNER STADTMUSEUM
New York	DEPARTMENT OF FILM/ THE MUSEUM OF MODERN ART
Oslo	NORSK FILMINSTITUTT
Ottawa	MOVING IMAGE AND SOUND ARCHIVES/ DIVISION DES ARCHIVES AUDIO-VISUELLES
Paris	LA CINÉMATHEQUE FRANCAISE

Poona	NATIONAL FILM ARCHIVE
Praha	NARODNI FILMOVY ARCHIV
Pyongyang	NATIONAL FILM ARCHIVE OF D.P.R.K.
Quito	CINEMATECA NACIONAL DEL ECUADOR
Reykjavik	KVIKMYNDASAFN ISLANDS
Rochester	FILM DEPARTMENT/ INTERNATIONAL MUSEUM OF PHOTOGRAPHY at George Eastman House
Sao Paulo	CINEMATECA BRASILEIRA
Seoul	KOREAN FILM ARCHIVE
Skopje	KINOTEKA NA MAKEDONIJA
Stockholm	CINEMATEKET-SVENSKA FILMINSTITUTET
Taipei	NATIONAL FILM ARCHIVE OF R.O.C.
Tehran	NATIONAL FILM ARCHIVE OF IRAN
Tokyo	NATIONAL FILM CENTER/ ARCHIVE
Torino	MUSEO NAZIONALE DEL CINEMA
Toulouse	CINÉMATHEQUE DE TOULOUSE
Valencia	FILMOTECA DE LA GENERALITAT VALENCIANA
Vaticano	FILMOTECA VATICANA
Washington	HUMAN STUDIES FILM ARCHIVE
Washington	MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION/LIBRARY OF CONGRESS
Washington	MOTION PICTURE, SOUND AND VIDEO BRANCH/ NATIONAL ARCHIVES
Wien	OESTERREISCHES FILMARCHIV
Wien	OESTERREISCHES FILMMUSEUM

Amsterdam is a city of contrasts. It is a city of old and new, of tradition and modernity. It is a city of water and land, of canals and streets. It is a city of people and places, of history and culture. It is a city of many faces, of many stories. It is a city of many possibilities.

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Since a couple of years the lives of the Dutch cultural institutions are no longer defined in terms of years, the sun coming up and going down some 365 times, but in "Kunstenplan-periods" with a duration of 4 years, "Kunstenplan" meaning something like Art-plan.

Now what is an "Art-plan", might you ask. I will tell you. An "Art-plan" is a plan of action and budget for a four-year period that the Minister of Culture has to present to the Parliament once in 4 years. It goes like this: first the minister collects all the plans and budgets from institutions and other parties that want to get subsidies within the context of the art-policy. Then the minister adds it all up and after discovering, surprise... surprise..., that it sums up to much more than what's available, he or she cuts and reshuffles until the sum matches what is available and presents this "Art-plan" to an advisory body called the Art-Council. Then the Art-Council, consisting of people that all have relations with the parties that want subsidy or being such parties themselves, wriggles and fights internally until the most powerful parties are satisfied and gives the minister an advice that of course deviates on many points from the "Art-plan".

Now the minister, obliged by a law to take the Art-Council at least partly seriously, sweats again to modify the plan here and there and then presents it to the Parliament. In the mean time, the original Art-plan and the advice being public, many parties have approached the members of the Cultural Committee of the Parliament, mainly to complain about either plan or advice or both; the Committee even organizes special hearings for this purpose.

Next step is a (public) discussion in Parliament, taking a whole day, whereafter the minister is forced by motions or amendments to change the Art-plan again.

What finally comes out of this meatgrinder has, as you can imagine, little to do any more with conscious art-policy.

Why tell you this? Well, the above described circus took place in 1992 and almost ended in disaster for the film-sector in Holland, including us. What happened was this: For once a Minister of Culture had the guts to reserve an extra budget for the terribly neglected filmsector of (only) 5 million guilders, but being obliged to stay within her total budget for the Arts, she had to scrape it away from other sectors, that of course started to scream like hell. The Art-Council, instead of supporting the intentions of the minister, which could have been done even without complying with her cuts in other budgets, came to the remarkable conclusion that the minister had been too generous for the filmsector.

So we (filmsector) had to organize a swift lobby in Parliament, where the members of the Cultural Committee were, at first, not much more sympathetic to the subject of film than a wolf to a sheep. But the lobby worked and the minister had to gather the 5 million from various sources (some outside the Art-budget) to give to the film-sector after all.

So that was that, but most of it went into the production-found, so the NFM didn't profit from it much, notwithstanding the fact that we needed extra money badly, some 110 people working here already for 3 years while having only 42 on the payroll officially. So we are in a pretty tight spot but like I always say: they who have no large resources of money have to be resourceful in another way and be sure we will!

Hoos Blotkamp
March 1993

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

ΕΠΙΜΕΤΡΗΣΗ ΚΑΙ ΕΚΔΟΣΗ: ΜΑΡΣΕΛ ΟΥ ΣΙΝΕΜΑ

115 22 ΑΘΗΝΑΙ, ΠΛΑΤΕΙΑ ΕΠΙΣΤΗΜΟΝΩΝ ΚΑΡΑΪΣΚΑΚΗ

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ΑΠΡΙΛΙΟΣ 1977

ΠΡΟΚΑΤΑΛΟΓΟΣ

Ανακοίνωση της Ελληνικής Επιτροπής για την Αθηνά 1977, με θέμα: «Αθηνά 1977»

Athinaï

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Ανακοίνωση της Ελληνικής Επιτροπής για την Αθηνά 1977, με θέμα: «Αθηνά 1977»

ΤΑΙΝΙΟΘΗΚΗ ΤΗΣ ΕΛΛΑΔΟΣ - ΜΟΥΣΕΙΟ ΚΙΝΗΜΑΤΟΓΡΑΦΟΥ

CINEMATHÈQUE DE GRÈCE - MUSÉE DU CINÉMA

1, RUE KANARI - TEL. 3612.046 - TELEGRAMMES TAINIOTHIKI

A T H È N E S

R A P P O R T 1 9 9 2

I. ACQUISITIONS

Au courant de la période sous revue, la Cinémathèque de Grèce a enrichi ses collections de:

- Un film Grec de long métrage de la période 1990
- Le négatif d'un film Grec de long métrage de 1931
- 500 photos de films Grecs
- Nous avons aussi acquis 26 affiches de films Grecs
- 4 affiches de films Etrangers

* Pour notre Musée, nous avons acquis:

1. Un révélateur de film, 16mm
2. Unregistreur optique, 35mm
3. Un imprimeur, 16mm
4. Une caméra EUMEO, 35mm
5. Un vieux pic-up
6. Un sechoir du film, 35mm

(Donation de Olympia et Athanas Papadoukas)

1. Un imprimeur de son magnetic, de 35mm, le premier fabriqué en Grèce, dans la 10ie de 1950, des ateliers J. Drimaropoulos.
2. Un imprimeur de son magnetic, de 16mm, fabrication Grècque, de la 10ie 1950, des ateliers J. Drimaropoulos.
3. Une machine de découpage Tone Film.

(Donation de Arghyris Lazaridis).

- Deux colleuses de négatif, 35mm
- Une truqueuse de fabrication grecque
- Deux tabours.

II. PRESERVATION - RESTORATION

A. PRESERVATION:

- Nous avons augmenté nos efforts pour préserver notre "tresor" de films nitrate a surtout de ceux qui n'ont pas encore été transférés en safety. Nous avons nettoyé tous les films selon les nouvelles méthodes (super-sonic, brosses à la clorothine et effacement chimique et mécanique) de nettoyage de notre nouveau Laboratoire.

- Pour la première fois cette année notre Laboratoire à commencé d'operer dans notre Immeuble de la rue Canari 1, muni d'une série complète de machines provenant de la plus grand part de la donation de monsieur Zamidis. Parmi nos machines:
 - deux machines de nettoyage chimique,
 - une machine de nettoyage super-sonic
 - une machine de polissage de sévices sur la partie polie du film et
 - une machine de laquage.

B. RESTAURATION:

Le travail de restauration à été très reussi car à part l'équipage technique enrichie, nous avons l'aide d'un de nos techniciens, specialement educué à Summer School FIAF, à Londres.

Nous avons effectué la restauration du film "Daphnis et Chloé" (1931), de Orestis Laskos, qui à été projeté au Palais de Musique en Avril 1992, avec l' accompagnement musical de la "Camerata", en présence de son metteur en scène Orestis Laskos, un peu avant sa mort.

La restauration du film d'Achille Madras "Le Mage d'Athènes", avec l' aide économique du Programme Lumière, de Media.

Dans le même programme Lumière, Media, nous continuons la restauration du film "Maria Pentayotissa" d'Achille Madras.

Dans le même Programme, nous avons commencé la restauration du Premier Film Parlant Grec "L'Amant de la Bergère" (1932) de Demetre Tsakiris.

La C.de Gr. à aussi contribué à la restauration de films appartenant à tiers: "Le Lac Aux Désirs", "Le Voleur", "La Fausse Livre d'Or" et "Jimmy Le Tigre".

III. CATALOGUES - PUBLICATION - RESERCHES

La C.de Gr. à acuis un P/C, à établi un programme selon les indications de la FIAF et commencé l'organisation de son matériel.

Dans le plan "reserche", la C.de Gr. à commencé un effort pour établir une Filmographie Européen qui au commencement sera dédiée aux 12 états de la Communauté Européen, toujours en accord avec l' ACCE.

Nous continuons nos efforts pour établir le cataloguage complète d'un très grand part de notre matériel qui rest encore non complètement recherché.

IV. PROJECTION DE FILMS - EXHIBITIONS - PUBLICATIONS

Pendant 1992, la C.de Gr. à realizé les programmes suivants:

1. Un grand programme dédiée à Ingmar Bergman, avec 35 films, cet à dire presque tout sa production, donnant ainsi une idée complète de l'ouvre Bergmanién au public grec.
2. Hommage à Federico Fellini, avec 11 films de la période 1950-1980.

3. Un programme de Dessin Animé, avec 25 films , commençant de Walt Disney et présentant aux Grecs pour la première fois les inconnus pionniers Anglais Baxton, Standy, etc. Aussi des créations du grand metteur en scène Ion Popescu Gopo et films représentatifs du Dessin Animé de Russie, Bulgarie et Albanie.
4. La C.de Gr. à aussi présenté 12 films de Court-métrage qui ont pris part au Festival du Film de Thessaloniki donnant ainsi l'occasion au public Athénien d'avoir une idée sur l'oeuvre des metteurs en scène grecs dans le court-métrage et le documentaire et donnant aussi l'occasion aux créateurs de voir leur films appréciés par le grand public car les salles de projection du Commerce évitent la projection de films de court-métrage.
5. Hommage à la mémoire de DAVID LEAN avec 3 de ses meilleurs films.
6. Une série de 16 films qui n'ont pas eu à leur temps l'attention du grand public et qui ne se projete plus.
7. Hommage à NOUVELLE VAGUE, la nouvelle école de 1960 avec la projection de 10 de ses meilleurs films et de ces qui ne se projete très souvent en Grèce.
8. 46 films grecs de Court-Métrage et Documentaire de 1992, qui ont pris part au Festival du Film de Court-Métrage du Drama.
9. Participants à la célébration Internationale des 80 ans de Michelangelo Antonioni la C.de Gr. à présenté 5 films de première période du créateur italien.
10. En collaboration avec l'Institute Espagnol de Civilization et l'Ambassade d'Espagne à Grèce nous avons présenté 10 films caractéristiques de nouvelle vague et problematique du Cinema Espagnol.
11. Un grand succès de la C.deGr. à été la presentation de l'oeuvre complète du grand CARL TH. DREYER, en collaboration avec le Danske Filmmuseum et l'ambassade de Danemark en Grèce. Nous avons aussi présenté une exposition de photos et affiches, couvrant tout l'oeuvre de Dreyer qui à tiré un grand public et l'attention de la presse.

PROGRAMMES POUR LES ETUDIANTS DU CINEMA:

Pour la 4ème année la C. de Gr. à continué d'offrir aux étudiants du Cinéma grecs, l'occasion de voir tous les Somedi des films sur la naissance et l'évolution du cinéma, de Lumière à Méliès et les pionniers américaines à Griffith, l'école Russe (Eisenstein, Dovjenko, Vertov, etc.), l'école Anglaise de Documentaire, le Neorealisme, la Nouvelle Vague, jusqu'aux les nouvelles créations experimentales du Cinéma International ainsi que des films caractéristiques grecs.

Ces projections ont été prologuées par des professeurs de l'Université d'Athènes et des gens du cinéma. Cette offre de 70 films, à été tres important pour les gens du cinema à Grèce et les étudiants qui ont eu pour la première fois l'occasion de voir les films qu'ont crée l'Historie du Cinema.

Notre Musée du Cinema, avec ses Lanternes Magiques, Praxinoscopes, Zootropes, etc...etc... à contribué à l'éducation du public grec concernant le Cinema.

PROJECTIONS SPECIALS POUR LES ETUDIANTS DE MEDIA

En collaboration avec l'Université d'Athènes et la Professeur Maria Komninou qui à crée la section Communication et Media, la C.de Gr. réalisait des

projections semainières pour les étudiants de l'Université.

V. PROJECTIONS POUR RECHERCHES SPECIALES

1. La C. de Gr. à réalisée 14 projections pour les envoyés speciaux de la Videothèque de Marseille.
2. 35 projections pour Mme. Jutte Jensen, representante du "Museum of Modern Art" de New York, pour choisir les films qui seront projetés au programme de MOMA à N.Y.
3. 4 projections pour les chercheurs speciaux et
4. 3 projections à des companies thèatrales pour que leurs acteurs puisse voir la pièce qu'ils allaient jouer au théâtre.

VI. PROJECTIONS INTERNATIONALES

Comme chaque année, la C. de Gr. à pris part à des différents manifestations internationales et aussi en collaboration avec le Ministère de Civilization, le Ministère de l'Etranger, les Ambassades, etc.:

1. Au Festival du Kiev, avec 1 film.
2. A Luxembourg avec 2 films (manifestation pour la Grèce et la Macedoine)
3. A la Videothèque de Marseille, pour la manifestation "Ports Mediterranéen" avec 11 films et des envoyés de la cinemathèque.
4. A l'Albanie, dans le cadre de relations de civilization des pays de l'E.E.C. avec 3 films au Festival de Tirane.
5. Au Perù, poul la Semaine de l'EEC et la Tunisie, au Festival International avec 1 film pour chaque pays.
6. Au Grec FilmForum de München avec 6 films
7. Au 14ème Festival de Montpellier, "Le Cinéma Mediterranéen" avec 4 films.
8. Au Festival du Film Muet de Bruxelles, avec 1 film
9. A la manifestation speciale pour le metteur en scène Grec Theodoros Angelopoulos à Dublin, avec 1 film.

VII. PROJECTIONS SPECIALS

1. A l'occasion de la fête Nationale de Pakistan, la C. de Gr. à organisée une projection speciale en collaboration de l'ambassade de Paksitan, avec 1 film pour "Alexandre Le Grand".
2. Pour aidée l'organization grecque pour la reeducation des droguées (PAREMVASSIS) la C.de Gr. à organisée une manifestation avec 4 films.

VIII. PARTICIPATIONS AUX MANIFESTATIONS D'INSTITUTES, CLUBS, MAIRIES, ASSOCIATIONS etc. EN GRECE:

Pendant 1992, la C. de Gr. à continué d'offrir son aide à des differents associations:

1. A l'Institute Français, manifestation pour le documentaire avec 8 films.
2. A l'Union Greco-Americaine avec 10 films.
3. A la Mairie d'Ilioupolis, 3 films.
4. A la manifestation du Cinéma organisé par le journal ELEFROTYPPIA, avec 15 films.
5. Au Palais de Musique avec 6 films.
6. A la Societé de Metteurs en Scène avec 6 films.
7. A l'Athens College, avec 1 film.
8. A la Societé "Studio", pour tout ses besoins, plusieurs films.
9. Au Festival de Thessaloniki, avec plusieurs films, ainsi que avec toutes les affiches que la C. de Gr. avait présenté à tous les Festivals de Thessaloniki.

Warrant of Appointment, 18th June 1872
for the appointment of the Hon. the Lord of the Treasury
to the office of Secretary of State for the Colonies

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Barcelona

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Rapport d'activités pour l'année 1992

ARXIU D'AUDIOVISUALS DE LA GENERALITAT DE CATALUNYA
(FILMOTECA)

Récupération Patrimonial et Acquisitions de l'année

Pendant l'an 1992, nous avons réalisé deux récupérations "star". D'un côté, les plus de 4.000 m concernant la pellicule titrée "Gent i paisatge de Catalunya", réalisée le 1926 par le cinéaste catalan Josep Gaspar et qu'on croyait disparue. Ce film d'angle documentaire, réfléchit différents endroits géographiques de Barcelonne et Catalogne. Aussi même, on peut voir plus de 70 personnages de la vie intellectuel, politique, artistique et sportive de l'époque.

D'autre part, l'acquisition de la collection de 24 titres (oeuvres des pionniers du cinéma ancien comme : Fructuós Gelabert, Segundo de Chomón, Zecca, Pathé, Gaumont, etc) correspondants à la fin du dernier siècle et principes du présent.

À travers un group d'investigation cinématographique de l'Université de Barcelonne, on a pu récupérer 20 court métrages nitrat (documentaires et actualités des ans 20), ainsi que 25 fragments de pellicules fiction, quand même nitrat en 35 mm.

Cet group d'investigation a obtenu 45 pellicules 16mm appartenants à deux auteurs amateurs importants.

Une autre acquisition a été de 233 court métrages documentaires et actualités espagnols des ans 40, 50 et 60.

En qualité de donation, nous avons reçu 26 films 35 mm support nitrat des ans 1923 au 1934. Une autre donation c'est de 12 pellicules, 35, nitrat des descendants du concessionnaire de l'entreprise française Gaumont, à Barcelonne. De différents provenances, nous avons un total de 37 long métrages 35mm, fiction (de plusieurs nationalités) et diverses pellicules en format 9'5mm.

Rélatif aux dépôts de films dans notre arxive en provenance des collections particulières, nous avons incorporé 128 long métrages 35mm.

Des distributrices cinématographiques, 83 pellicules de plus, et 60 films de diverses provenances en 16mm.

L'Arxiu d'Audiovisuals de la Generalitat de Catalunya, a chargé le tirage de 6 pellicules de directeurs catalans du début du siècle, à partir d'originaux et copies existants à la Filmoteca Española.
Par la même mesure, nous avons réussi copies de trois films d'auteurs pionniers catalans de l'époque du cinéma muet.

Question d'infrastructure et progrès dans la conservation

Incorporation du vidéo, système Betacam, pour l'obtention de masters d'une plus qualité des matériaux de télécinéma. Aussi même, incorporation d'un captage d'images en vidéo à partir d'une moviola de 35 et 16mm.

Nous avons installé une salle spécial avec trois points de visionnage en vidéo, pour être au service d'attention extérieur. Ceci, répond à la politique de disposer, en vidéo, de la plus part de notre matériel cinématographique, pour éviter repercussions négatives à la conservation de cet matériel antique.

Nous avons incorporé, aussi, une colleuse CTM spécial pour films support nitrat, et une autre colleuse système électronique-laser pour pellicules 35 mm, support polyester.

En collaboration avec la Filmoteca Española, on a initié la restauration de deux long métrages, et aux installations de notre laboratoire "associé" (voir: fin du rapport), nous avons commencé quelques petites restaurations de nitrats 16 mm. Aussi même, la restauration d'un long métrage titré "Apartado de correos 1.001", duquel ont disparu tous les matériels négatifs en 35 mm, réalisant un travail de largissement de 16 à 35mm.

Rélatif aux infrastructures concernant au domaine de la conservation, nous devons mentionner la construction dans notre archive, de deux voltis spéciaux à la conservation des films nitrat, selon spécifications techniques de la FIAF.

Catalogage, documentation, recherche

Dans l'égard du catalogage, nous n'avons pas accédé à l'informatisation de notre archive par suite de difficultés administratives, visant à la nécessaire augmentation du personnel pour la développer.

Conjointement avec la Filmoteca Española, on a ménagé des études pour améliorer le système de catalogage, et pour unifier critères sur le catalogage spécifique des documentaires et actualités cinématographiques.

Concernant à la recherche des matériaux cinématographiques, nous avons initié quelques campagnes relatives à la récupération du patrimoine cinématographique catalan, avec des autres cinémathèques (voir: relations internationales). Nous menons à bien un ambitieux projet à la localisation, récapitulation, catalogage et restauration de la filmographie Segundo de Chomón.

Projections, expositions, publications

Nous devons vous faire une remarque relative au sujet des projections, puisque les cycles de programmation sont parallèles aux cours écolaires, donc ces données se rapportent du septembre de l'an 1991 au début d'août du 1992.

Dans cet cours, la salle de la cinémathèque a réalisé 998 séances du cinéma, un total de 72.333 spectateurs à l'année correspondant à la moyenne de 230 spectateurs par jour.

Dans cet période on a réalisé 46 cycles spéciaux, faisant acte de présence personnages aussi importants que: Patrice Leconte, Marcel Oms, Bertrand Tavernier, Elia Kazan, Giacomo Gambetti, etc.

Les séances de la Filmothèque ont eu la collaboration de 22 institutions citadines comme: consulats, institutions culturelles, universités...

La cinémathèque a incorporé, dans les salles de projections, un nouveau système de sous-titrage électronique.

À part des projections dans la salle de Barcelonne, la Cinémathèque réalise quatre cycles spéciaux par an, en onze villes de Catalogne.

Administration et budget-relations avec les autorités nationales

Le budget correspondant à l'an 1992 a été aproximativement de 1.650.000 US\$. Le 50% l'a appliqué aux salaires, le 35% au sujet des projections, publications, documentation et catalogage. Le 20% pour la restauration et préservation, et le 5% restant, appliqué à l'acquisition des films.

Relations internationales(FIAF et autres)

À la suite de notre admission dans la FIAF, le 19 avril 1992, à Montevideo, nous sommes entrés comme membres dans l'ACCE (Association de Cinémathèques de la Communauté Européenne), aussi même, dans la Lumière Project Association. Justement, au contexte de cet projet Lumière, nous avons entamé un projet pour la récupération des films Segundo de Chomón, conjointement avec la Cinémathèque française, le Museo Nazionale del cinema de Torino et le Nederlands Filmmuseum. De même, par l'intermédiaire d'un des nos documentalistes, nous sommes entrés comme membres correspondants dans la commission de catalogages de la FIAF.

Divers

Il faut mentionner l'acquisition d'une collection de 2000.000 négatifs photographiques relatifs au sujet du cinéma. On prévoit réaliser un projet pour l'an 1993 de catalogage, concernant à cet matériel et autres, pour la mise en œuvre d'une future photothèque.

À la contribution de la diffusion des films du cinéma muet, de production catalanne et espagnole, nous avons initié une collaboration avec une entreprise privée, pour la mise au marché d'une collection vidéographique titrée: OBRAS CLASICAS DEL CINE MUDO. Par la même, nous avons inséré un appel à la récupération du matériel cinématographique antique et oublié. Depuis la fin de l'année, cette collection s'édite tous les trois mois aproximativement, en espagnol, et grâce à nous, en langue catalanne, pour sa distribution dans le territoire local.

Pour finir, nous voulons faire remarquer le début d'un procès de collaborations pour la mise en œuvre d'un laboratoire occupé de la restauration cinématographique. C'est un laboratoire particulier. Hors de fonctionnement dernièrement, mais, par ses renseignements techniques et bonne disposition, peut contribuer à l'obtention des réponses aux besoins présents dans notre archive et autres.

Beijing

China Film Archive, Beijing

Annual Report 1992

I Acquisition

1. Chinese feature film ---127 titles
2. Foreign feature film ---40 titles

II Duplication

Duplication of nitrate film onto acetate film ---726 copies

III Cataloguing and documentation

1. Collection of film both Chinese and foreign periodical ---3,000 issues
2. Collection of film script ---2040
3. Collection of film poster ---2200
4. Collection of film synopsis ---2340

IV Public service

1. Loaning of written material ---5,000 copies
2. Loaning of written and photo material --- 300 person time
3. Loaning of still --- 800

V Film show

Film for reference shown to filmmakers and researchers ---2052
copy time and videotape ---750 copy time

VI Administration

1. Staff ---350
2. Annual budget ---US \$ 900,000

VII International relation

1. Despatch of delegation to attend 48th FIAF Congress held in
Montevideo, Uruguay

2. Despatch of delegation to attend Xie Jin Film Retrospective held in India
3. Reception of delegation from the National Film Archive of D.P.R.K.
Romonian Film Archive and the National Film Centre of Japan
4. Reception of India Film Delegation and film critic of Germany
5. Organization of Raj Kapoor Film Retrospective of India and Fassbinder
Film Retrospective of Germany
6. Organization of China Film Retrospective in India and Japan.

Beijing

January 1993



JUGOSLOVENSKA KINOTIKA

YUGOSLAVIAN KINOTHEQUE

YUGOSLAVIAN KINOTHEQUE, FEDERAL REPUBLIC OF YUGOSLAVIA

CONSTITUTION OF THE YEAR

1954

1954

Beograd

The following is a list of the titles of the films which were shown in the Yugoslav Kinoteka during the year 1954. The titles are given in the original language and in English. The titles in English are given in brackets. The titles in the original language are given in italics. The titles in the original language are given in the original language.

2. PROGRAM OF DISTRIBUTION OF FILMS

Jugoslavija, Beograd, 1954. The following is a list of the titles of the films which were shown in the Yugoslav Kinoteka during the year 1954. The titles are given in the original language and in English. The titles in English are given in brackets. The titles in the original language are given in the original language.

III. Sanctions against Yugoslavia. The following is a list of the titles of the films which were shown in the Yugoslav Kinoteka during the year 1954. The titles are given in the original language and in English. The titles in English are given in brackets. The titles in the original language are given in the original language.



JUGOSLOVENSKA KINOTEKA

JUGOSLOVENSKA KINOTEKA

11001 BEOGRAD
KNEZ MIHAILOVA 19
TEL. 622-555
POŠT. FAH 67
FAX 622-555

No. 346/12. u 93.

FIAF - ANNUAL REPORT 1992

1. ACQUISITIONS OF THE YEAR

Although the normal communications were cut off in the other half of 1992, Jugoslovenska kinoteka has acquired 89 new titles, out of which 61 belongs to foreign and 28 to national production. We have also obtained additional prints for 724 titles already in Kinoteka's possession. It is of special significance that "Avala film", a Belgrade film production company, delivered to Kinoteka pre-print materials for 173 titles of exceptional significance for the national production. These titles belong to the most prominent Yugoslav directors like the veterans Vladimir Pogačić and Radoš Novaković, but also Aleksandar Petrović, Dušan Makavejev, Puriša Djordjević, Živojin Pavlović, etc.

The following titles of recent national production are obtained by judicial rules of under separate contracts with private producers: "Čudo nevidjeno" (The Miracle Unseen) 1986. and "Iskušavanje djavola" (Tempting the Devil) 1989., by Živko Nikolić; "Vreme čuda" (Time of the Miracles) 1990. by Goran Paskaljević; "Uroš Blesavi" (Uroš the Fool) 1991. by Milan Knežević; "Čudna noć" (The Strange Night) 1990. by Milan Jelić; and the long prohibited "Plastični Isus" (The Plastic Jesus) 1971. by Lazar Stojanović.

2. PROGRESS IN THE FIELD OF PRESERVATION

Jugoslovenska kinoteka has reconstructed a feature-length documentary "Golgota Srbije" (The Martyrdom of Serbia) 1940. by Stanislav Krakov, which deals with the period of World War I. Kinoteka has also restored and reconstructed a medium-length feature film "Rudareva sreća" (The Miner's Happiness) 1929. by Josip Novak, the pioneer of Yugoslav and Bulgarian cinematography. These films took shape due to the efforts of experts from Jugoslovenska kinoteka and The Academy of Dramatic Arts in Belgrade. Identification has been made on films and film materials connected with the work Slavko Vorkapić, a noteworthy film theoretician and Hollywood cineast of Serbian origin, within the preparations of Centennial from his birth in 1994.

UN Sanctions against Yugoslavia have thwarted normal film processing work in Jugoslovenska kinoteka, especially because the import of motion picture film was banned. The most necessary processings were made through the help of those foreign colleagues who always held professional cooperation and the long standing motto of FIAF "NITRATE CAN NOT WAIT", above the deceptiveness of current political situation. Through this action very significant materials, that dealt with joint operations of French, British, Russian and Serbian troops in liberation of Serbia on the Thesaloniki Front in World War I, were saved. 2238 meters of nitrate film were transferred to safety stock. The Serbian Ministry of Culture had financed two prints of archival quality concerning

two new films of national production: "Velika frka" (The Big Mess) 1992. by Milan Jelić and "Original falsifikata" (Original of a Forgery) 1991. by Dragan Kresoja.

3. CATALOGUING - DOCUMENTATION - RESEARCH

CATALOGUING

1587 film prints were processed and catalogued;
2820 cards were filed into the name and country indexes;
2633 cards were filed into the subject index.

Catalogue of Jugoslovenska kinoteka is under a process of transformation to computer processing. Data entry is under way on the following programmes:

- a. We are registering all the titles of national production for the period between 1945 and 1990 in the programme called "Regfilm". 3.558 titles and over 10.000 prints were filed.
- b. We are establishing the catalogue of national production with all the data available in film credits and in literature, in a separately commissioned program "Yufilm". The data entry for feature films is under way.
- c. With the acquisition of hardware for "ID System" the "Barcod" programme was created, which started the re-inventory of the complete film fund of Jugoslovenska kinoteka that will in future be coded.

DOCUMENTATION

By the end of 1992 new Documentation Department manager had been employed. With the return of the employee in the stills and posters division from a long absence, accelerated work has dealt with the delay in handling of the material, influx of which was considerable in the previous period. Stills and posters for cca 5.000 titles were catalogued. Preparations are being made, along with the training of an expert in computer processing of Documentation.

Despite of UN Sanctions the library has obtained 163 books. However, the sanctions have unabled us from receiving already paid books and magazines' which in itself presents a danger of crippling the continuity of this significant and large library and film magazine collection. 145 scripts and dialogue lists were obtained and cca 4500 newspaper clippings connected with film were catalogued.

RESEARCH

112 researchers have viewed prints on archive premises.
1100 researchers have used the services of the documentation department (books, magazines, press clippings, stills, posters).

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

FILM SHOWINGS

In 1992 the film theatre in The Museum of Jugoslovenska kinoteka has shown 927 feature films on its regular and 19 on its "sneakie previews" projections. 94 short films were also shown. Regular film showings were attended with 62.299 and "sneakie previews" with 7.666 viewers. Some of the more significant cycles were: French Police Film; Robert Aldrich; Religion and Film; The Loneliness of a Super-Hero; Theodor Dreyer; Kurosava - Mifune. The regular Thematic Days presented Loneliness, Doppelgangers, Great Robberies, Erich von Stroheim: Actor - Director, Pagans.

EXHIBITIONS

Museum of Jugoslovenska kinoteka also presented 9 exhibitions containing film inspired comic-strips by Zoran Janjetov, etchings by the group Aux Maniere, collection of scores by Ennio Morricone from Mr Vladimir Pivarski, stills from the film "Dezertjer" (The Deserter) by Zivojin Pavlović, cover-sleeves of the gramophone records and CD's of the film music by George Delerue.

PUBLICATIONS

Our financial situation did not allow us to carry out the regular editions as we planned. However we have edited some special publications: "The New Japanese Film", "Claude Chabrol", "High Heels" and "Casablanca". Kinoteka publishes its film the a tre Program with basic informations considering its showings, exhibitions and publications.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERMENTAL AUTHORITIES

The treatment of Jugoslovenska kinoteka with the Serbian Ministry of Culture is the same as in the previous year. Preparations are being made for the construction of the nitrate and acetate depot. Measures are being taken to secure the space for the separation of pre-print materials and prints of archival quality.

6. INTERNATIONAL RELATIONS

In the first half of 1992 Mr Radoslav Zelenović has become the Director of Jugoslovenska kinoteka. High costs have prevented Kinoteka to send its representative to 48th Congress of FIAF in Montevideo. Until the UN sanctions were inforced the following contacts were made: An agreement had been made with several programme executives on programme collaboration, and also with the organizers of Silent Film Days in Pordenone. The Spanish director Pedro Almodovar has given his consent for the retrospective of his films in Kinoteka's Museum. During the Film Festival in Venice it was agreed, with the

Director, that Kinoteka would join the retrospectives of this film review.

It is especially regrettable that it was made impossible for Jugoslovenska kinoteka to take part in The Silent Film Days in Pordenone.

International cooperation was maintained through difficulties, until the Sanctions were enforced. 13 films were sent to following countries: Luxembourg, Tchecko-Slovakia, Belgium, Hungaria, France, Germany and Finland.

We have received 6 films from Luxembourg, Rusia and Great Britain. With the cooperation of the Japanese Embassy we realized the cycle The New Japanese Film.

After the sanctions were enforced, through Embassy channels of France and Germany, Kinoteka has sent 3 films.

7. MISCELLANEOUS

UN Sanctions have made the Kinoteka's communication with the rest of the world almost impossible. There is a delay in exchange of films and the compatible film materials which will present a great difficulty in catching up, once the situation is normalized. Expectant of change in situation, Kinoteka has devoted a more intensified effort on research analyses, classification and categorisation of films in its possession. A special attention is paid to the creation of a film fund for the exchange, for which also the space is being made. There is a new basis for cooperation being formed with the private film importers. The influx of the prints to the Archive of Jugoslovenska kinoteka is quite large and presents the difficulties for its selection. There is an intensified effort in restauration of old films, already giving noteworthy results. Renewed and restaured films present a surprise for the critics and the historians, but are met with a great deal of interest with the general public. Once the normal communication is established the restaured films, in their integral forms, will stir a pleasant surprise for the film historians as well as for the cineasts. This is especially valid for The King Peter's Coronation in Belgrade, 1904. and "Golgota Srbije" (The Martyrdom of Serbia).

Automatic Data Evaluation is progressing according to the plan and showing good results. We are prepared to offer to all interested archives a demonstration of our program, which is both fast, clear, all-encompassing and simple to use.

February 1993.
Belgrade

Feature Length Filmstrips

1951-1992

In 1990, a high degree of enthusiasm and attention from outside the library community characterized the response to the project. As a result, the project has received numerous awards and commendations for its contribution to the history of the cinema.

1. Availability of the film

A total of 241 titles from 1951 to 1992 are available. They represent the complete range of international genres, countries, directors, subjects, film lengths, and film formats. The titles are available in 35mm film and 16mm film, and are available for the general collection and for the filmstrips collection.

Original format of the original filmstrips:

The format of the filmstrips is 35mm.

The collection of master-related copies and prints from the archive of the Institute of Cinematography and Film Studies.

The filmstrips include copies of film and filmstrips (16mm filmstrips).

In addition, the filmstrips and filmstrips are available in a number of print formats, including 35mm filmstrips and 16mm filmstrips with high quality, enhanced for reproduction and repair work. The filmstrips include part of the titles of the original filmstrips.

2. Format of the filmstrips

The technical specifications of the filmstrips are as follows:

104 titles (104) copies of 35mm filmstrips are prepared for delivery and distribution.

Restoration work on the filmstrips from 1951 to 1992 was completed in 1992, and the film was shown on the occasion of the International Film Festival in Berlin 1992 at the Berlin International Film Festival. New filmstrips were made for the filmstrips of 1951 to 1992 on the basis of the original filmstrips and their high quality reproduction of the masterprints.

About 30,000 copies of 35mm filmstrips and 16mm filmstrips were made. 25,000 copies were made for the National Film Library, and 5,000 copies were made for the National Film Archives / Film Archives. The original filmstrips were made with funds provided by the German Film Library Foundation, the film.

Stiftung Deutsche Kinemathek

FIAF Report 1992

In 1992 a high degree of engagement and additional funds enabled the Stiftung Deutsche Kinemathek successfully to present its collections to the public and to acquire valuable material of great significance for the history of the cinema.

1) Acquisition of the year

A total of 200 new film titles were acquired. Besides diverse acquisitions in the way of photographs, posters, written documents, historic film equipment and three dimensional objects (especially exhibition models for science fiction and fantasy), three acquisitions for the general collections deserve a particular mention:

- Original scripts of the director F. W. Murnau*
- The estate of the actor Theo Lingen, and*
- The collection of music-related items and scores from the estate of the composer Bernhard Eichhorn.*

The Kinemathek received items of film studio equipment (CCC Studios).

In addition, the Kinemathek was for the first time in a position to provide its film-equipment and model archive with high quality equipment for restoration and repair work. The machines formed part of the assets of the defunct DEFA film laboratory.

2) Progress in the field of preservation

The technical inspection of the nitrate film collection continued unabated.

104 titles (201,243 metres of 35 mm film) were prepared for showing and catalogued.

Restoration work on the four-part film DIE JAGD NACH DEM TODE (G 1920) was completed, and the film was shown on the occasion of the retrospective, "Babelsberg. A Filmstudio 1912-1992" at the Berlin International Film Festival. New intertitles were made for the film DAS ALTE GESETZ on the basis of the censorship card that had been discovered in the meanwhile.

About 50,000 metres of 35 mm film (colour and black-and-white) were copied. 26 new copies were made for the Kinemathek distribution division, partly from material provided by the Federal Archives / Film Archives. This copying programme was partly financed with funds provided by the German Class Lottery Foundation, Berlin.

The preservation of posters and photographs in the form of negatives was also continued. Thanks to additional funds, it furthermore proved possible to restore valuable posters and scripts.

3) Cataloguing - Documentation - Research

Within the framework of the film archive association and jointly with CineGraph, discussions on the question of a national filmography took place. Planning has already begun, but the financing of the project is not yet secured.

In the film department, a total of 1,278 film titles (1,417,313 metres), 16 and 35 mm, were processed. Of these, 104 films (201,243 metres) were prepared anew for showing and catalogued.

The inventoring and cataloguing of old items and new acquisitions continued apace in the collections department. The process was facilitated by the additional assistance provided by four colleagues on fixed-term contracts. Particular priority was given to the cataloguing of scripts.

Stock-taking and cataloguing the documents of the Paul Kohner emigration collection continued. Cataloguing is expected to be completed in February 1993. It is planned to publish the catalogue.

By the end of the year the complete indexing of the 1933-39 volumes of the periodical "Film-Kurier" had been concluded.

The number of enquiries (letters and telephone calls) addressed to all departments, including the documentation department, totalled 6,727.

Many enquiries related to matters best answered by a library. These were referred to the DFFB library.

There was a marked increase in non-commercial distribution by the Kinemathek. This can be explained by the circumstance, among others, that the Kinemathek had taken over the distribution of the former GDR State Film Archives.

124 visitors (1991: 97) viewed films at our institute (176 visiting days). A total of 1253 films (1990: 1080) were distributed non-commercially to film clubs, universities, communal cinemas, archives, and to researchers.

183 visitors (1991: 150) came to the documentation department for the purpose of scientific and historical film research. There were 410 visiting days in all.

4. Film showings - Exhibitions - Publications

Film Showings

On the occasion of the 42nd Berlin International Film Festival, the Kinemathek organized the retrospectives, "Babelsberg. A Film Studio. 1912 - 1992" and "Hal Roach".

In the year under report, film series were devoted to the following personalities of German cinema history:

- *The director Ernst Lubitsch*
- *The directors and script authors Henrik Galeen and Ludwig Berger*
- *The actress Marlene Dietrich*
- and*
- *The cameraman Eugen York.*

Seminars on the "New Munich Group" and the "Riga Film Museum", as well as the symposium on the topic "Praise be to the Supporting Role. Early German Films" complemented the overall programme.

Exhibitions

In 1992 four large-scale projects covering areas of between 200 and 2,500 m² were the focus of the exhibition activities of our institute.

Providing numerous loans in the way of historic objects, models and documents, as well as organizational and conceptual cooperation, the Kinemathek participated in exhibitions in Berlin on:

- *The director Hans Werner Fassbinder*
- *The director Helmut Kutner*
- and*
- *The history of the UFA film group under the title: The UFA. 1917-1945. The German Picture Empire.*

The Kinemathek also provided much assistance with the film programmes relating to the exhibitions.

Special emphasis was placed on the organization, conception and setting up of the exhibition on the international history of "Special Effects in the Cinema", which opened with the cooperation of the BavariaFilmPark GmbH in Bottrop-Kirchhellen (Ruhr District). It is conceived as a long-term exhibition lasting until 1995 with annual additions and thematic highlights.

Publications

Film history topics and events marked the publication activities of the Kinemathek. On the occasion of the Film Festival retrospectives the publications of the same title appeared on "Babelsberg. Ein Filmstudio. 1912-1992" and "Hal Roach" (in German and English). Individual publications were devoted to the director Helmut Kutner and the costume designer Charlotte Flemming; in addition there were books on the directors Ewald Andre Dupont, Henrik Galeen, Ludwig Berger, and "Hollywood Professional" on which the Kinemathek collaborated.

Numbers 2 and 3 of the SDK Newsletters appeared, as did No. 15 in the university information series *FILM UND FERNSEHEN IN FORSCHUNG UND LEHRE* (Cinema and Television in Research and Teaching).

The first volume in a new series on the SDK field of research, the history of German cinema in exile, was published under the title *FILMEXIL*.

In the "Reihe Film" series published by the Carl Hanser Verlag in Munich, the titles "Wim Wenders" (44) and "Theo Angelopoulos" (45) appeared in cooperation with the Kinemathek.

5) Budgetary Matters, Relations with Governmental Authorities

The authorization by the governmental authorities of five additional permanent positions permitted the intensification of work in all departments.

Special funds were made available for projects (especially exhibitions).

6) International Relations (FIAF and Others)

In her capacity as Secretary-General of FIAF, Ms Orbanz had a wide variety of duties to perform, and attended the meeting of the Executive Committee in New York.

7) Special Events - Miscellaneous

The plans of the architect Helmut Jahn (Chicago) for a new building to house the Central Europe headquarters of the company Sony was awarded the first prize in the architectural competition. The Filmhaus with museum is to form part of this new complex. In the course of the second half of the year the planning for this central urban space was coordinated between those responsible for urban, transport and construction planning.

Berlin, March 1993

Hans Helmut Prinzler

Pacific Film Archive Activities Report for 1992

Acquisitions of the Year

In 1992 the Archive acquired 101 new titles in film and video for the collection. Among the films acquired in 1992 were a number of classic and contemporary Soviet and Eastern European titles, including *THE FALL OF THE ROMANOV DYNASTY* (Esther Shub, 1927), and *FORWARD SOVIET* (Dziga Vertov, 1926); as well as *THE GOAT'S HORN* (Bulgaria, 1972) and *I WAS NINETEEN* (East Germany, 1968). Other noteworthy film acquisitions include *THE WANDERER* (France, 1971) and *THE FALL OF THE I-HOTEL* (USA, 1983), which was donated by the director, Bay Area filmmaker Curtis Choy. Works on video acquired during 1992 include 12 videos of the Dilexi experimental gallery, a landmark 1969 series of work by filmmakers commissioned for television. Artists include Andy Warhol, Robert Frank, Yvonne Rainer, Terry Riley, Walter DeMaria, and Julian Beck.

We have noted increased donations of used viewing prints from distributors who have lost rights; however the prints are often faded, worn, and unusable. In such cases, owing to our space limitations, we cannot accept such offers for donation.

Progress in the Field of Preservation

Titles preserved in 1992 included *COSAS MI VIDA*, *LOOSE ENDS* and *BY THE LAKE*, all by California filmmaker Chick Strand. These titles were preserved with funding from the AFI/NEA Film Preservation program.

Cataloging-Documentation-Research

Significant progress was made in creation of on-line inventory of the more than 7,000 titles in the film collection cataloging with the help of a cataloger supplied by the National Moving Image Database, a project of the National Center for Film and Video Preservation.

Exhibitions-Publications

In 1992 the Archive presented nearly 500 programs in the public exhibition program, including weekly programs of independent and experimental film, and a weekly program devoted to video art.

Other exhibition highlights included:

Lumière's Century

Lumière's Century explores French documentary filmmaking from the early silents to the 1980s in a series of approximately 50 films. Titles in the series included *A propos de Nice* (1929), *La Vie est à nous* (1936) and *Far from Vietnam* (1967).

The Cool Works of Shirley Clarke

Retrospective of works in film and video by an artist central to the American independent and avant-garde film movement. Titles include: *The Connection*, *The Cool World*, *Portrait of Jason*, and *Ornette...Made in America*.

Romanov Twilight: Early Russian Cinema

This series introduced the rediscovered silent cinema of Evgenii Bauer, V. I. Tourjansky, among other pre-revolutionary directors, and the marvelous actor Ivan Mosjoukine. All the films in this series were silent, black-and-white, shown in archival 35mm prints with live translation of the Russian intertitles. The programs featured live piano accompaniment.

The 1992 Margaret Mead Film and Video Festival at PFA

A selection of films from the 1992 Margaret Mead Film and Video Festival, a preeminent ethnographic film festival, offering a diverse array of ethnographic films from around the world.

The Television of Dennis Potter

A retrospective of works by British playwright and novelist Dennis Potter, one of the most challenging, literate, controversial, and singularly entertaining talents in television today. The series included the complete *Pennies from Heaven* and *The Singing Detective*, along with *Brimstone and Treacle*, *Blue Remembered Hills* and *Blade on the Feather*.

Ida Lupino: A Reel Woman

Better known perhaps as an actress, Ida Lupino wrote and directed six features. Included in the series were *Not Wanted*, *Outrage*, *The Hitch-Hiker*, and *Hard Fast and Beautiful*, as well as several television plays.

What Freud Forgot: The Mother-Daughter Plot

The films in this series, primarily independent or experimental works, trace mother/daughter relationships. Works include: *Where Are My Children* (Lois Weber), *Grey Gardens* (David and Albert Maysles), *Jeanne Dielman, 23 Quai de Commerce, 1080 Bruxelles* (Chantal Akerman).

Budgetary Matters, relations with governmental authorities

In 1992 the Archive continued to operate under severe financial constraints, a general condition faced by larger entities within which we are located, including the University of California, the state of California, and the U.S. economy. These constraints have affected core programs and staff levels, causing us to spend a greater amount of time soliciting donations and planning special fundraising events rather than on better and more effective programs.

International Relations

We continue to host a wide range of visiting artists, scholars, and archivists from around the world. In addition, PFA Assistant Film Curator Kathy Geritz is spending two weeks in the Great Britain in the spring of 1993 as part of a curatorial exchange sponsored by the British Council.

Special Events

We have continued to co-present silent films in the Castro Theater, one of the few remaining movie palaces in the area, as a way to broaden the audience for silent films with live musical accompaniment.

Rapport d'activités

des Archives du film de Centre National de la Cinématographie
pour l'année 1993

Bois d'Arcy

En 1993, le Centre National de la Cinématographie a poursuivi son action de sauvegarde et de diffusion du patrimoine cinématographique français.

La présente activité a été menée dans le cadre de la politique culturelle nationale, en particulier dans le domaine de la préservation et de la diffusion du patrimoine cinématographique.

Les travaux ont été réalisés en collaboration avec les Archives départementales et les Archives municipales de la région parisienne.

Les travaux ont été réalisés dans le cadre de la politique culturelle nationale, en particulier dans le domaine de la préservation et de la diffusion du patrimoine cinématographique.

1. Description de l'activité

Film

2. Il s'agit de films de la collection Bois d'Arcy, dont le titre est "Bois d'Arcy".

Les films de la collection Bois d'Arcy ont été réalisés par le Centre National de la Cinématographie. Les films de la collection Bois d'Arcy ont été réalisés par le Centre National de la Cinématographie.

Au cours de l'année, nous avons travaillé sur la collection Bois d'Arcy. Les films de la collection Bois d'Arcy ont été réalisés par le Centre National de la Cinématographie. Les films de la collection Bois d'Arcy ont été réalisés par le Centre National de la Cinématographie.

Rapport d'activités des Archives du film du Centre national de la cinématographie pour l'année 1992

L'année 92 voit les premiers résultats importants du plan de sauvegarde et de restauration des films sur support nitrates lancé en 1990 avec 889 films restaurés.

La totalité des longs métrages sur support nitrates est désormais inventoriée, ce qui a permis de retrouver des films que l'on croyait disparus, tant français qu'étrangers.

De larges pans de notre patrimoine cinématographique sont préservés grâce à ces sauvegardes et restaurations systématiques.

Dans le cadre de la préparation du premier siècle du cinéma, il a été lancé un projet de recherche sur la production Lumière dont l'objectif est de constituer un catalogue raisonné et de restaurer l'intégralité des films Lumière conservés.

1. Acquisitions de l'année

Films

2 164 titres de films (8 396 boîtes de films) ont été accueillis - dont environ 600 titres pour le dépôt légal -, ce qui correspond à 1081 nouveaux titres.

Entre autres, des primitifs Pathé, un incunable d'Emile Cohl, *Les Aventures des Pieds Nickelés*, des films d'enseignements techniques des années 30, une comédie hydrominérale de Claude Autant-Lara, *Bourse se met au verre* (1930), des films pornographiques des années 20, des documents sur les activités industrielles et la vie quotidienne de la ville de Thion, etc. Pour les films modernes, citons les négatifs des films de Straub et Huillet.

Au début de l'année, une convention a été établie avec la Cinémathèque de Toulouse au terme de laquelle celle-ci déposera sur deux ans toutes ses collections de films nitrates. Leur catalogage systématique et les restaurations des copies uniques seront pris en charge par les Archives dans le cadre du plan nitrates. Les Archives accueillent donc désormais les films nitrates de la Cinémathèque française, de la Cinémathèque de Toulouse et de nombreuses cinémathèques régionales en France (Corse, Bretagne, etc.).

Collections papier et technique

Ont également été achetés ou reçus en don, entre autres, 512 scénarios et continuités dialoguées, 255 affiches (grâce à des échanges), des prospectus de films anciens et matériels publicitaires divers. De nombreux dossiers de la Commission de Classification ont, cette année encore, été déposés et reclassés.

2. Progrès dans le domaine de la conservation

Conservation

D'importants travaux d'aménagement ont été mis en oeuvre durant l'année sur les cinquante premières cellules pour les films nitrate construites en 1970.

La climatisation a été remise en état, assurant ainsi une parfaite sécurité des films. Le déménagement provisoire des 1 500 boîtes de films nitrate que ces réparations nécessitaient a été l'occasion de vérifier scrupuleusement leur contenu et leur position topographique.

De plus, le nettoyage des anciens bâtiments et tunnels du site a continué et a permis de localiser deux lieux où des collections nitrate et acétate avaient été entreposées temporairement il y a plusieurs années. Tous les films nitrate ont été évacués et transférés dans des cellules. Le transfert des films acétate continuera jusqu'à la fin 1993.

Une gestion centralisée d'alarme, surveillée en permanence par un groupe de sécurité, a été installée.

Une cellule de réflexion comprenant le conservateur, des agents et des stockistes a été mise en place afin de suivre la conservation des films acétate et nitrate. Elle se réunit tous les deux mois et a largement contribué à sensibiliser à ces problèmes tous les membres du personnel.

Les collections papiers et muséographiques, jusqu'alors dispersées entre Bois d'Arcy et Saint Cyr, sont en cours de réorganisation et de recensement. Le nettoyage systématique a permis par exemple de retrouver dans un sous-sol une collection très rare d'*Hebdo-film* ou dans une casemate des archives papiers (affiches, scénarios, photos, etc.). Celles-ci ont été désinfectées avant leur nouvelle affectation grâce à la coopération des Archives photographiques du Ministère de la Culture à Saint Cyr qui possède un autoclave pour tuer tous les micro-organismes.

Ces archives papier sont stockées dans un nouveau bâtiment spécialement équipé pour leur conservation; ce bâtiment accueille aussi un petit musée d'appareils cinématographiques et du pré-cinéma. Une mise à plat des affiches, auparavant entreposées dans des tubes, est entreprise afin de leur faire retrouver leur forme originale.

Restaurations

L'objectif de l'année, la sauvegarde d'un million de mètres de films originaux, a été atteint avec 1 013 814 mètres. Les 889 titres sauvegardés et restaurés ont fait l'objet d'un catalogue soumis au directeur du CNC et se répartissent comme suit : 271 longs métrages et 455 courts métrages; 385 fictions, 341 documentaires et 164 incunables.

Sur ce métrage, 30% ont été traités par notre laboratoire et 70% par des laboratoires sous-traitants; notre laboratoire procède en revanche aux montages synchro et au contrôle qualité de la totalité des films sauvegardés; nous veillons tout particulièrement à la qualité du développement des sous-traitants en contrôlant chimiquement leurs bains de développement.

Une étude sur les filières de travail, réalisée par un consultant extérieur chevronné, a permis de réviser certaines de nos méthodes de production et de les harmoniser. Une section contrôle de qualité a été créée pour veiller à la qualité des sauvegardes et des restaurations, tant celles des Archives du film que celles des sous-traitants, et sensibiliser tous les membres du personnel aux objectifs de qualité les plus hauts.

Un système de récupération de l'argent des bains de fixage a été installé sur les trois machines à développer.

Le problème de la dégradation des couleurs a été abordé cette année avec la restauration des *Parapluies de Cherbourg* de Jacques Demy (1964) et *Le Fond de l'air est rouge* de Chris Marker (1977, version de 4 heures et de 3 heures). Ces travaux ont été entrepris grâce à une convention signée entre le CNC et les ayants-droit au terme de laquelle le CNC-Etat acquiert les droits non commerciaux de ces films en échange de l'avance donnée pour leur restauration.

Des listes de films étrangers retrouvés dans nos stocks sont envoyées aux cinémathèques et archives des pays concernés afin qu'elles vérifient si ces films ont été restaurés ou s'ils pourraient compléter leurs collections. Cette année, une quarantaine de titres ont pu être sauvegardés dans leur pays grâce au prêt de films des Archives.

Par ailleurs, nous avons reçu en prêt 14 films français pour comparaison et étude ce qui a donné lieu à la restauration de 7 d'entre eux.

3. Catalogage, documentation, recherche

Inventaire et catalogage des films

L'ampleur des collections réunies aux Archives permet d'entreprendre le catalogue national des films français réalisés entre 1895 et 1954. Celui-ci devrait être complet à la fin de

l'année 1995, puisque le catalogage des longs métrages est d'ores et déjà fini et qu'il est estimé que celui des courts métrages devrait s'achever en 1995.

Une grille documentaire commune a été adoptée par les Archives du film du CNC et la Cinémathèque française. L'entrée des données sur l'informatique a commencé depuis le début de l'année; elle se fait au rythme de 18 000 titres par an, ce qui devrait porter le total de titres disponibles sur informatique en 1995 à 60 000.

Ce catalogue sera dans l'avenir mis à la disposition de la Cinémathèque française et de la Cinémathèque de Toulouse. Dans un premier temps, la Cinémathèque française s'est branchée sur l'informatique du CNC afin de pouvoir consulter régulièrement ses propres dépôts.

En collaboration avec les cinémathèques européennes et la Bibliothèque nationale, nous participons de plus à l'élaboration d'une filmographie européenne.

Le travail effectué par le groupement des cinémathèques francophones sur la période 1929-1939 a été actualisé et une liste de 137 titres non localisés a été diffusé au cours du dernier congrès.

Nous avons fait appel, comme les autres années, à la collaboration de spécialistes, de chercheurs et de conservateurs pour identifier les films : Henri Bousquet pour les films Pathé, Isabelle Do O'Gomez pour les films du Docteur Comandon, Roland Cosandey pour un film de Marcel L'Herbier, les personnes de la Cinémathèque de Bologne pour les films italiens, Patrick Mimouni pour les films de la famille de Gramont, etc.

Inventaire et catalogage des collections papiers et techniques

Depuis 91, la bibliothèque se réorganise et de nombreux périodiques, livres et autres publications ont été classés par thèmes (en suivant la classification de la FIAF) et pointés pour localiser d'éventuels doubles afin de procéder à des échanges.

Les appareils muséographiques ont été réemménagés dans d'autres locaux, et à cette occasion, inventoriés, nettoyés et positionnés.

En collaboration avec la Bibliothèque nationale (Département des Arts du Spectacles), la Cinémathèque française, la Cinémathèque de Toulouse et l'Institut Lumière, nous participons à l'élaboration du *Catalogue collectif des sources cinématographiques d'archives françaises*; à cet effet, elles effectuent un inventaire de leurs affiches, photos et scénarios. Le premier volume sur les années 30 est en cours de finition. Le deuxième portera sur les années 20.

Une collection de 2 800 scénarios Pathé (1905-1918) comportant des photogrammes a été cataloguée, ce qui permet désormais l'identification de nombreux films anciens de cette compagnie.

Recherches documentaires

1100 recherches documentaires ont été réalisées en 1992 pour le compte de chercheurs, professionnels et particuliers.

Recherche

Dans le cadre des prochaines célébrations du *Premier Siècle du Cinéma*, nous collaborons à un certain nombre de projets : un recensement de la totalité des films Lumière en vue de la publication d'un catalogue (cf. ci-dessous); une recherche sur les films scientifiques du Dr Comandon; une recherche et filmographie du film colonial en vue d'un colloque historique et d'une exposition *Images et Colonies* en collaboration avec l'ACHAC; avec les universités Paris III et Paris VIII, une filmographie raisonnée des films documentaires qui s'insère dans un programme pluriannuel : l'année 92 s'est consacrée aux documentaires produits entre 1935 et 1945 (tandis que 93 sera consacré à la décennie 46-55, et 94 aux années 29-35); etc.

D'autre part, nous avons effectué une recherche sur les films français archivés dans les pays de l'est : Russie, Tchécoslovaquie, Hongrie et Roumanie.

Une équipe a été mise en place en août 92 pour recenser, identifier et restaurer les films de la production Lumière, en vue de la publication d'un catalogue raisonné en 3 volumes. Ce catalogue s'établit conjointement avec l'Université Lumière qui a elle aussi mis en place une équipe pour effectuer des analyses et des recherches documentaires. Trois personnes à temps plein ont été engagées et un vérificateur analyste a été détaché pour ce projet Lumière. 180 restaurations ont déjà été effectuées, ce qui porte le nombre des éléments sauvegardés à 964, mais la priorité immédiate est mise sur l'identification et le transfert vidéo afin de permettre à l'équipe de Lyon de pouvoir entamer leurs analyses et recherches documentaires.

A la suite d'une analyse juridique des droits Lumière (effectuée par Me Bredin), une association à but non lucratif (regroupant les héritiers Trarieux-Lumière, les déposants de films, la Cinémathèque française, l'Institut Lumière, le Musée du cinéma de Lyon et les Archives du film du CNC) a été créée afin de pouvoir satisfaire les demandes de films Lumière pour le centenaire et de permettre l'accès aux films restaurés par le projet cité ci-dessus. Les héritiers Trarieux-Lumière ont cédé leurs droits à cette association, dont la trésorière est le conservateur, Michelle Aubert.

4. Projections, expositions, publications

Visionnements ou projections privés

Grâce à notre politique de transparence des dépôts de films, qui sensibilise les déposants et les incite à autoriser la consultation scientifique, les collections sont de plus en plus accessibles. Cette année, 36 015 nouveaux titres de films ont ainsi pu être inscrits au catalogue public et devenir accessibles pour la consultation scientifique. La proportion de films non inscrits au catalogue public et/ou non consultables par rapport au total des films déposés est maintenant réduite à 26,5%.

Des heures de projections particulières et de consultations sur table de montage sont régulièrement organisées pour des professionnels, particuliers et étudiants. Cette année, 146 personnes ont été accueillies et ont consultés 889 titres (soit un total de 521 heures de consultations).

Des contacts ont été pris avec l'école Louis Lumière et la FEMIS (réunions, présentation des Archives, recherche documentaire, visionnement de films pour la réalisation d'un film).

Projections et accès aux collections

Nous n'organisons pas de projections publiques, mais apportent leur soutien régulier aux projections de la Cinémathèque française, de la Cinémathèque de Toulouse et à de nombreux festivals et manifestations, en particulier par des recherches documentaires, des prêts de copies, ou par des lancements de restaurations.

Elles ont, cette année, prêté pour des projections 193 films à de nombreux organismes et institutions :

- des institutions culturelles françaises : la Cinémathèque française (pour leur programmation régulière et pour une exposition sur Emile Reynaud avec le prêt d'appareils et d'une bande originale de Reynaud), la Cinémathèque de Toulouse, le Musée d'Orsay (pour une exposition sur Emile Cohl), l'auditorium du Musée du Louvre, le centre Pompidou (prêt de films Lumière pour le festival du Réel, préparation de la rétrospective Pathé), le Palais de Tokyo (avec le tirage de *La Flûte magique* de Paul Grimault), etc. et étrangères : la Cinémathèque Royale de Belgique (pour un hommage à Charles Vanel), le British Film Institute, etc.

- des festivals français : le festival de Cannes (avec *Le Voleur de femmes* d'Abel Gance), du Cirque, de la Rochelle (avec *L'Atlantide*), d'Orléans, de Grenoble, de Maisons-Lafitte, etc. et étrangers : les Giornate del cinema muto de Pordenone (notamment avec la rétrospective Eclair pour laquelle les Archives ont établi une filmographie et lancé des restaurations), le festival de Bologne, etc.

Elles ont participé à la deuxième édition de *CinéMémoire*, le festival des films retrouvés et restaurés, en particulier à la programmation des films présentés (enquêtes thématiques, propositions des films des collections des Archives, lancement de restaurations, contacts avec les ayants-droits pour l'obtention des autorisations, etc.) et à l'organisation des prêts de films en provenance de nombreuses archives étrangères.

- des municipalités : Nantes, Blois, etc.
- des maisons de production : Claude Chabrol (pour un film de montage sur Vichy), Caméra continentales (pour une émission sur Arthur Honneger), etc.
- des chaînes de télévision : Arte (entre autres, pour une émission sur Edith Piaf), France 2 (prêt du *Fou de Kairouan* pour une émission *Tunis chante et danse*),
- des éditeurs de cassettes vidéo : les Editions René Chateau, Télédis, etc.

Le personnel des Archives collabore à différents groupes de réflexion, notamment pour la mise en place de la médiathèque du Palais de Tokyo.

5. Administration et budget, relations avec les autorités nationales

Les Archives du film sont un organisme d'état rattaché au Centre national de la cinématographie.

18 nouveaux recrutements ont été effectués en 1992 et 40 stagiaires (venant des universités, de cinémathèques, etc.) ont participé aux différentes étapes du travail des Archives.

Les Archives participent au projet européen Force pour élaborer une programme de formation des personnels des archives cinématographiques; elles ont, dans ce cadre, organisé un groupe de travail regroupant des cinémathèques et des laboratoires.

6. Relations internationales (FIAF et autres)

Contacts avec d'autres archives

Les Archives du film du CNC font régulièrement appel aux Archives étrangères pour la restaurations de films français, de même qu'elles collaborent avec ces dernières pour leur signaler l'existence de films de leur pays (voir ci-dessus, *Restauration*).

Le rôle fédérateur de la Commission Scientifique des Archives du film a largement contribué à la mise en place effective d'une collaboration et de soutien entre les différentes archives et cinémathèques françaises présentes et des projets communes de sauvegarde établis ainsi que des politiques patrimoniales communes. En général, les Archives du film du

CNC distribuent et communiquent l'information sur les dernières recherches techniques et réflexions.

Des membres des Archives du film ont effectué des missions techniques ou de recherche à l'étranger : le Conservateur pour le Congrès international de la FIAF à Montevideo, pour la création d'une cinémathèque et archive au Burkina Faso; l'adjoint du Conservateur pour la création d'une cinémathèque et archive à Manille (Philippines).



COMMISSIONE CINEMA CINETECA DEL COMUNE DI BOLOGNA

affiliata alla Fédération Internationale des Archives du Film



ANNUAL REPORT ON INSTITUTE'S ACTIVITIES

During this year 1992, the Cineteca del Comune di Bologna improved its institutional activities and achieved many goals, results of its last five years of activities. Outstanding results are the election of the Cineteca as Fiaf Member and the foundation of "L'Immagine Ritrovata", the first laboratory specialised in film restoration in Italy.

1 - Acquisitions

Apart from the usual donations from private and companies (as the one from the firm "Academy", the most important distribution company in art and essai films, consisting in more than 40 titles), the Cineteca could acquire a collection of about 700 feature films and 1.000 shorts produced in the former USSR from 1917 to 1988, including many negatives. It is a collection of huge interest, gathered in 40 years of activity of the "Associazione Italia-Urss", the society for cultural exchange between USSR and Italy.

Also, the research for italian silent films in Fiaf Archives continued, and it led to locate many films previously considered "lost" which were preserved.

2 - Preservation

Among the most important films found and already restored, we can include Maciste all'Inferno (1924, by Guido Brignone), restored from two prints coming from the Archives of Kobenhavn and Sao Paulo; Es Gibt Eine Frau, Die Dich Niemals Vergisst (1928, by Leo Mittler), a print from the Cinematéca Brasileira; both these restorations were co-funded by the Plan Media - Projet Lumière; then Addio Giovinezza (1927, by Augusto Genina) starting from a print of the Gosfilmofond and one from the Cinémathèque de Toulouse; La Piovra (1919, by Edoardo Bencivenga, with Francesca Bertini) from a print of the CNC/Les Archives du Film; Campo di Maggio (1935, by Giovacchino Forzano) inspired by Benito Mussolini; Dagli Appennini alle Ande (1916, by Umberto Paradisi) taken from the novem by Edmondo De Amicis.

All these restoration works were carried out by the laboratory "L'Immagine Ritrovata" (born from a two-year school for film preservation and restoration ended in 1991), which improved its experience and can actually carry out preservation works from 35mm, 16mm and 28mm originals in B&W, while in 1993 will be starting its colour preservation. In 1992, the Laboratory worked for the Cineteca Nazionale of Rome, Associazione Italiana di Ricerche di Storia del Cinema, Cineteca sarda, Filmoteca Valenciana, Cinémathèque Française, George Eastman House.

ARCHIVIO
CINEMATOGRAFICO

FOTOTECA
CINEMATOGRAFICA

VIDEOTECA

BIBLIOTECA

ARCHIVIO AFFISSI
CINEMATOGRAFICI

FOTOTECA
DELLA CITTÀ

ATTIVITÀ
PROMOZIONALI

CINEMA LUMIÈRE

REDAZIONE
CINETECA

MOSTRA
INTERNAZIONALE
DEL CINEMA LIBERO
(segreteria)

L'IMMAGINE
ELETTRONICA
(segreteria)

CINETECA via Galliera, 8 I-40121 BOLOGNA tel. 051/23.70.88-22.89.75 fax 051/26.16.80

CINEMA LUMIÈRE via Pietralata, 55/A I-40121 BOLOGNA tel. 051/52.35.39

3 - Cataloguing, documentation, research

The activity of cataloguing film and non-film collections continued and actually about 80% of the collection are catalogued in computer base.

Historical research were orientated principally towards the birth of photography in Bologna and the relationships between dictatorships and cinema in the Thirties. This research led to the organization of an exhibition of photography and the production of a catalogue, and to the central retrospective of the festival "Il Cinema Ritrovato", completed by the publication of the book "Il Cinema dei Dittatori".

4 - Programming, exhibitions, publications

The 1992 edition of "Il Cinema Ritrovato" was the result of an even closer co-operation with the other Fiaf Archives. In fact its central retrospective "The cinema of Dictators" could never be organized without the help of Enno Patalas and of the Münchner Filmmuseum, as "The Transition from Silent to Sound in Europe" - the other section - would be impossible without the collaboration of the Nederlands Filmmuseum. The program of the festival was completed by a large number of restored silents accompanied by musicians. We want to remind particularly the performance of "The Phantom of the Opera", as restored by the George Eastman House, accompanied by the original score written by Gabriel Thibaudeau for the Cinémathèque Française. During the Festival, the revue of film essays "Cinegrafie" presented its fifth issue.

The Cineteca's theater - Cinema Lumière - continued its activity of daily screenings and increased its audience significantly. Particularly important, among 1992 programs, were the large festivals on African contemporary film productions, about the "Cannes Palmarsés" and the retrospectives dedicated to R.W. Fassbinder, Russ Meyer, Kenneth Loach, Bertrand Tavernier, Maurice Pialat, as well as the meetings with some Italian directors (Carlo Mazzacurati, Paolo Benvenuti, Massimo Guglielmi, Daniele Segre).

5 - Administration and budget

In the year 1992, the 1991 budget was confirmed, thanks of financings coming from several Institutions and dedicated to different aspects of the Cineteca's activities: Comune di Bologna (staff, offices, theater), Regione Emilia-Romagna (restoration, Mostra Internazionale del Cinema Libero, Il Cinema Ritrovato), Ministero del Turismo e Spettacolo (Mostra del Cinema Libero), Istituto per i beni Culturali (cataloguing).

A completely new and important contribute to preservation activities came from the Plan Media-Projet Lumière, a program of the European Community for preserving the european film heritage.

1. ACQUISITIONS AND PRESERVATION

The year 1992 marked an exceptional growth in our acquisitions. More than 8,500 prints were deposited at the Royal Film Archive during the past twelve months. This outstanding results is mainly due to the deposit agreements made with an independent distributor for a total amount of more than 3,000 copies. (It is worth noticing that this company had never deposited its prints before in our institution.)

About 12,000,000 metres of film were inspected, and 500,000 meters compared. The operations in our laboratory have been slightly delayed after a fire in the basement of the building where the printing facilities are installed. Nevertheless, over 225,500 meters of film stock (positive, negative and dupe negative prints) have been processed throughout the year. The accident, probably originated by a malfunction of the electrical system, has caused no damage to the equipment and the printing material.

The computer cataloguing of our film collection continues at a steady pace. According to our plans, all information concerning safety acetate prints should be completed by the end of 1993. Over 50,000 copies have been catalogued already. If we take into account the recent acquisitions, the acetate prints in our main deposit are about 70,000.

2. SCREENINGS

The Archive continued to organize screenings of its films on a regular basis in the two theatres functioning under the name of «Film Museum», set in the premises of our institution.

The 1047 screenings of sound films in our main theatre drew an attendance covering the 71% of the available seats, thus marking an increase from the 66% of the previous year. 704 silent films were shown in the smaller theatre, with an average attendance of 75% (70% in 1991).

Two annual events were held in the main theatre:

- Cinédecouvertes («Filmdiscovery», early to mid-July), a screening forum for «quality» films in the prospect of their future distribution in our country;
- «L'Age d'Or» Award (December). The 1992 recipient was Hitoshi Yazaki (Japan) with March Comes Like a Lion.

The most notable series of 1992 were devoted to the following personalities: Arletty, Robert Bresson, Lino Brocka, Marlene Dietrich, Derek Jarman, Akira Kurosawa, Ernst Lubitsch, Silvana Mangano, Robert Mitchum, Marilyn Monroe, Anthony Perkins, Tony Richardson, Don Siegel, Andrej Tarkovskij, Charles Vanel. Other series were devoted to the Academy Awards and to Horror/Sci Fi films.

We wish to express our gratitude to the fellow FIAF institutions which have provided their collaboration during the year: Münchner Stadtmuseum/Filmmuseum; Národní Filmový Archiv, Praha; Cinémathèque Française, Paris; Cinémathèque Suisse, Lausanne; Service des Archives du Film (CNC), Bois d'Arcy; National Film Archive, London; Cinémathèque Québécoise, Montréal, Cinémathèque Municipale du Luxembourg; Österreichisches Filmarchiv, Wien; Cinémathèque de Toulouse; Nederlands Filmmuseum, Amsterdam.

3. COURSES AND SEMINARS

A series of seminars, dealing with different aspects of the history and aesthetics of film, has been held at the Museum with the cooperation of teachers from Belgian universities under the title «Film Analysis Seminars». The following themes have been covered: Fritz Lang and Jean-Luc Godard; Aesthetics of cinema; Film as a text; American comedy in the silent period; Film and its viewer.

The «Décentralisation des Films Classiques» has contributed to the Summer Stage organised in Rossignol on August 17-26 by the Service National des Ciné-clubs with the screening of about fifty French and British films.

4. COLLABORATIONS AND INTERNATIONAL PROJECTS

Films from our collections were screened in international venues, including the Pordenone Silent Film Festival (two titles by Frank Borzage, Billy Jim and Secrets), Cinema Ritrovato in Bologna (Mauvais Oeil by Charles Dekeukeleire, Histoire du soldat inconnu by Henri Storck, Les Cinq gentlemen maudits by Julien Duvivier, Ein blonder Traum by Paul Martin and Billy Wilder), CinéMémoire in Paris (the original French version of La Veuve joyeuse by Ernst Lubitsch and Le Vagabond bien-aimé by Kurt Bernhardt.) On a local level, the Royal Film Archive has started a collaboration with the «Ars Musica» Festival of Contemporary Music. Two programs were held within the project, a screening of Ewald André Dupont's Das Alte Gesetz with an yiddish ensemble and the singer Myriam Fuks, and a series of experimental shorts of the silent period accompanied with vocal music from contemporary and Baroque music.

The Royal Film Archive has an active involvement in the Lumière Project of the European Community Media Plan, whose aim is to provide financial help for cooperation among EC archives for specific restoration plans. The Royal Film Archive has taken the initiative for six projects:

- the films of Alfred Machin;
- the films of René Magritte;
- Waterloo (Karl Grüne, 1928);
- Laster der Menschheit (Rudolf Meinert, 1927);
- Zaïda (Holger-Madsen, 1923);
- Mater Dolorosa (Abel Gance, 1917 version).

5. NON-THEATRICAL DISTRIBUTION

With the support of the Archive, but in complete autonomy, the «Décentralisation des Films Classiques» continues to distribute 16mm films in Belgium on a non-profit basis. Over 150 titles are currently available.

6. ACCESS

Additional screenings in our two theaters (193 during the year 1992) were held for research or educational purposes. Access to films on viewing tables was given to 82 scholars.

1,541 researchers and students have visited the Archive's library. Over 8,000 volumes, periodicals and documents were consulted in the library's premises.

7. LIBRARY

The Royal Film Archive holds one of the world's largest libraries on film. Its holdings amount to 29,183 titles, including 1,155 titles acquired in 1992.

A major step was undertaken in 1992 for the computer cataloguing of our collection of film periodicals. After each issue has been entered in our program, each article is being catalogued according to film title and personalities. A cataloguing program dividing the articles according to their subject is in development. The project also entails the transfer on computer of the data already available on paper (over 400,000 references concerning 80,000 films). Our collection of film periodicals has grown to 2,225 titles.

8. PUBLICATIONS

The 1992 Edition of the Belgian Film Annual has been published last year. In the meanwhile, a project of a general filmography on Belgian cinema was put into operation. (No comprehensive listing is available in the current literature, the only sources being the Belgian Film Yearbooks published between 1958 and 1980 and a Flemish filmography written in 1986 by Paul Geens.) The finished work is scheduled for publication in 1995; its completion is linked to the European Filmographic Project undertaken by the Lumière Project on behalf of the EC Media Plan.

9. VISITORS

Among the scholars and film professionals visiting our institution, the Royal Film Archive welcomed

David Bordwell (United States)
Lenny Borger (France)
Noël Burch (France)
Peter Delpout (Netherlands)
Gian Luca Farinelli (Italy)
Sabine Lenk (France)
Michel Marie (France)
Philip Mosley (United States)
Natalia Noussinova (Russia)
Geneviève Sellier (France)
Geoffrey Nowell-Smith (United Kingdom)
C.W. Thompson (United Kingdom)
Kristin Thompson (United States)
Carl Toepfer (United States),

as well as representatives of several Belgian and European television networks, among which BRTN, RTBF, VTM, BBC, la Sept, WDR, Süddeutsche Rundfunk; and many FIAF colleagues, among which:

- Juan Alvarez Valencia (Filmoteca Generalitat Valenciana)
- Michelle Aubert (Service des Archives du Film, Bois d'Arcy)
- Hoos Blotkamp (Nederlands Filmmuseum)
- Vittorio Boarini (Cineteca del Comune di Bologna)
- Freddy Buache (Cinémathèque Suisse)

- José Manuel Costa (Cinemateca Portuguesa)
- João Bénard da Costa (Cinemateca Portuguesa)
- Peter Delpout (Nederlands Filmmuseum)
- Gian Luca Farinelli (Cineteca del Comune di Bologna)
- Catherine Gautier (Filmoteca Española)
- Clyde Jeavons (National Film and Television Archive, London)
- Fred Junck (Cinémathèque de Luxembourg)
- Wolfgang Klaue (Bundesarchiv/Filmarchiv)
- Angelo Libertini (Cineteca Nazionale, Rome)
- Mark-Paul Meyer (Nederlands Filmmuseum)
- Dominique Païni (Cinémathèque Française)
- Sergio Toffetti (Museo del Cinema, Turin)
- Pierre Véronneau (Cinémathèque Québécoise)

The 1980s were the first time the establishment of the Hungarian Film Institute and Film Agency were not accompanied by the kind of political and economic changes that were sweeping across the country. The 1980s were the first time that the Hungarian film industry was not in a state of transition. The industry was in a state of relative stability and was able to produce a number of high quality films. The industry was also able to attract a number of international film festivals and film markets.

Budapest

Budapest is the capital and largest city of Hungary. It is located on the Danube River, which divides the city into two parts: Buda and Pest. Buda is the hilly part of the city, and Pest is the flat part. Budapest is a city of great beauty and historical interest. It has many beautiful buildings, parks, and museums. The city is also a major center of culture and education. The Hungarian Film Institute and Film Agency are located in Budapest. The Institute is responsible for the production and distribution of Hungarian films. The Agency is responsible for the promotion and marketing of Hungarian films. The Institute and Agency have been instrumental in the development of the Hungarian film industry. They have produced and distributed many high quality films that have been shown at international film festivals and film markets. The Institute and Agency have also been instrumental in attracting international film festivals and film markets to Budapest.

The development of Hungarian film has been greatly aided by the activities of the Hungarian Film and Agency of the Hungarian Cinema since 1949. The activities of the Institute and Agency have been instrumental in the development of the Hungarian film industry. They have produced and distributed many high quality films that have been shown at international film festivals and film markets. The Institute and Agency have also been instrumental in attracting international film festivals and film markets to Budapest. The Institute and Agency have been instrumental in the development of the Hungarian film industry. They have produced and distributed many high quality films that have been shown at international film festivals and film markets. The Institute and Agency have also been instrumental in attracting international film festivals and film markets to Budapest.

ANNUAL REPORT
OF THE HUNGARIAN FILM INSTITUTE

The year 1992 was the first since the establishment of the Hungarian Film Institute and Film Archive when the state covered about one third of our yearly budget by obligation, i.e. according to a last year decree which has finally granted our film archive the legal status of a national collection. Thus somewhat released as far as the actual upkeep of the archive is concerned, we could make good use of the grants we had applied for to the Hungarian Motion Picture Foundation.

Due to a substantial grant for new acquisitions such classics could be bought for art kino distribution like the restored Citizen Kane, The Lady from Shanghai or Husbands by Cassavetes. It has been agreed with fellow-archives to get archive prints by exchange - in this way two early films by Hitchcock, three by Mizoguchi and the Apu-trilogy are expected. We are especially glad to have acquired four Hungarian silent films of which we had no print at all - three of them came from the Dutch film archive and one from the British. Apart from the archive prints of new Hungarian productions companies are compelled to provide us with, we have got about 40 foreign features for archive use from the once only distributor MOKÉP and quite a few Hungarian, Polish and Soviet shorts from various cultural institutions.

Preservation of Hungarian films has been done under the auspices of the foundation "Past and Present of the Hungarian Cinema" since 1989. Our greatest achievement in 1992 was the restoration of Körhinta /Merry Go Round/, a famous classic of our national cinema, whose overused negative has been successfully reconstructed by expensive trick technology. It could not have been done without the generous support of the Hungarian Television and the HBO cable television. The main goal of our preservation activity was, however, to recover the Hungarian newsreels and documentaries,

especially those produced before 1945. The great demand on these materials has led to their ruthless exploitation and eventual deterioration. The very slow and troublesome process of restoration as every episode might cause other technical difficulties has been urged by a new project. Accordingly a video copy of every important newsreel and documentary will be available for research purposes in the National Széchenyi Library while the originals and masters will be kept in the archive, well preserved and available for production purposes. The transfer of nitrate to safety material has been continued. Although Hungarian films have the primacy foreign films are also preserved in case of technical or other necessity.

The great progress in documentation and cataloguing we are now so much looking forward to is due in 1993 only when the computer program for a comprehensive data base will be finally conceived and applied on the network specially built for it. In 1992 the hardware was bought and a short training course was organised for those working in the archive. As a preparation for computerizing, the collection of stills, posters and dialogue lists which have been moved about so often in the last ten years that some chaos has resulted, was rearranged and reregistered when necessary.

In the field of research the emphasis is, as before, on investigating into the history of the Hungarian cinema, in addition to a comparative study of Middle and Eastern European cinemas. The period from 1945 to 1956 has been fully covered by a colleague successfully applying for a scientific degree /his book-size essay on the subject, "Tüzkeresztség", was published by the institute in 1992/.

Our cinémathèque Örökmozgó Filmmuzeum with its 130 seats had a pretty good balance due to the great number of special events. The latest film productions of Eastern European countries are regularly shown /one film every week - within our Moveast program combining exhibition, research and

publishing/. Apart from classical "author" retrospectives /works of Hitchcock, Robbe-Grillet, Antonioni, Fellini, Pasolini, Sjömen, Godard, Gábor Bódy and also the set designer Alexander Trauner, born in Hungary/, there were several film historical series like German cinema in the 30-ies and 40-ies /with the Goethe Institute/, a history of the French documentary /with the Institute Francaise/ or a survey of Soviet animation /with Gosfilmofond/. Last year again, a selection from the Forum program of the Berlin Festival was shown - just as such "thematic" series like Jews in Eastern European cinema, including Shoah. Its director, Claude Lanzmann was one of our prestigious guests just as Vilgot Sjöman or Dusan Makavejev whose films are distributed mainly by the Hungarian Film Institute in our country. In 1992 our limited art kino distribution offered to the Hungarian audience Kurosawa's Ran and two films by Alexander Sokurov as well.

Although two series were inspired by new publications /on the French and the Hungarian cinema respectively/ both activities, i.e. distribution and publishing, prove to be financially disastrous but culturally important for us. Therefore we published our usual Film Yearbook /1992/ and two booklets in the Filmkultura series /on Greenaway and on antisemitism in the Hungarian cinema between the two world wars/, not to mention the second issue of the English language periodical Moveast. A new scientific periodical Filmspirál was launched in addition to our traditional high-brow bi-monthly Filmkultura which, consequently, is to be transformed into a more popular monthly as from 1993.

The financial means for the above cultural missions were mainly provided by various state funds we had applied to. With the ever stronger competition for grants, however, the Hungarian Film Institute which belongs to the department of public collections in the Ministry of Culture relies primarily on direct state support from the Ministry and its own resources. But it seems to be a hopeless endeavour to compensate inflation in running costs and the staff's salary.

Our traditionally good relationship with FIAF is hopefully not affected by our sometimes delayed answers, the present report included, and our lack of means to attend congresses in faraway or expensive places. The cooperation with "neighbour" archives /Bulgarian, Czech, Slovak, Polish, Roumanian/ had been remarkably improved by a two-day conference of directors in Budapest last April. The result is reflected in our Moveast program, but also in useful study tours /e.g. to the archives in Prague and Warsaw/ and last not least, invitations to film festivals /e.g. to Karlovy Vary/. The exchange of experts with the Dutch film archive and the archive in Bois d'Arcy has proved to be especially edifying for us.

The great news of the year was an exchange of buildings - a good idea most unlikely to come off /"too good to be true"/. Nevertheless, it has been almost realised by the end of the year. Some firm wanted to exchange our nice old building in the centre, housing our library and administration, for a new one specially rebuilt for our archive purposes. As the new building is very close to the archive itself and has a big storage capacity for films and books we could not have created otherwise, the exchange was in principle approved by the owner of the old building, i.e. the Ministry of Culture. The latter, however, had not been authorised to sign such a contract till early this year when a new decree has been passed. By that time, however, a new minister has been appointed with all the foreseeable consequences. Thus the signature is still missing while half of the library and the staff have already moved to the new building and the firm initiating the whole affair is getting more and more impatient. This unnerving situation is our main concern at present and also one of the reasons for not sending you this report on time. Hopefully, it will be still some use, even if not included in the annual FIAF-book.

Buenos Aires

FUNDACION CINEMATECA ARGENTINA

Buenos Aires

ACTIVITIES REPORT 1992

Introduction

As a consequence of the collapse of one of our warehouses where a considerable amount of our material was stored, the Cinemateca activities were seriously affected all through 1992.

Reclassification and relocation of thousands of cans took most of the year, in spite of the assistance provided by Kodak, who paid the salary of two non-specialised workers. Most of the task had to be done under the permanent supervision of our personnel; some of them had to give up their specific duties in order to help with the hand cleaning of reels.

Kodak had also promised to design a cleaning device furnished with silicone rollers, an idea suggested by their main office at Rochester, but unfortunately this was never achieved. Up to now, all the efforts to find a cleaning machine able to take the dust off the emulsion have been fruitless.

Acquisitions of the year and preservation

In spite of the economic difficulties which particularly encumber Latin American film libraries, 49,35mm fiction films have been purchased and 2 titles of the twenties have been restored.

Cataloguing, Documentation and Research

Cataloguing work has been delayed due to the problems which we described in our introduction. Viewing tables were also lost under the debris; the only one we could recover was an old Moviola, and it took a long time to be repaired.

Documentation work didn't suffer almost any delay. The intended scheme of microfilming and data entry was achieved up to 90%.

After several years of research, the draft of a book on ORIGINS OF THE CINEMATOGRAPHIC SHOW IN ARGENTINA (1894-1910) was completed; it will probably be printed by May 1993. Unfortunately, the means for its translation into English are not available; for the time being, it will only appear in Spanish.

Film showings

- Retrospective Werner Herzog
- " Alexander Kluge
- " Peter Lilienthal
- Tribute to Marcello Mastroianni
- Retrospective of the Spanish Cinema (32 films) celebrating the 500 anniversary of the discovery of America
- Eric Rohmer et les films du Losange
- 40 ans du "Cahiers du Cinéma"
- Cecil B. De Mille's comedies
- History of the Soviet Cinema
- Panorama of the Georgian Cinema
- European Community Festival
- Tribute to Manoel de Oliveira
- New Venezuelan Cinema
- Tribute to Styajit Ray
- Preview of 6 European Films

This list is only a brief summary of the films screened. After 25 years of showings in co-participation with the Teatro Municipal San Martín, we

have the cooperation of several European embassies, as well as the United States, Venezuela and India embassies, the Goethe Institute and the Film Department (International Museum of Photography at George Eastman, Rochester).

Budgetary matters, Relations with Governmental Authorities

Revenues from our public showings, one of our main financial resources years ago, have diminished because of scarce audiences. A great deal of imagination that has been put to work, the stronger appeal of some special screenings, justify the efforts to make cinema better known.

Our budget is fluctuating but we have tried by all possible means to carefully manage the eventual extraordinary revenues.

At the National Arts Fund there is the will to grant us a credit for conditioning a vault for storage of negatives of Argentine films. At the end of the year we will start negotiations to obtain favorable conditions which would allow us to return the loan.

International Relations

Guillermo Fernandez Jurado, vice president of the Cinemateca and the executive director, Paulina Fernandez Jurado, attended the FIAF Congress at Montevideo.

Paulina Fernandez Jurado was invited by the Chicago International Film Festival as a jury, in October. Thanks to this invitation, she was able to proceed to Washington in order to achieve the agreement for the donation of viewing tables, rewinders and projectors offered by the Motion Pictures, Broadcasting and Recorded Sound Division of the Library of Congress (Washington), following Mr. David Francis' intervention. Afterwards, she went to Spain, to assist to the Valladolid Film Festival, and to Paris, where an agreement was signed with UNESCO for the restoration of 3 Argentine films representative of the period 1930-40.

Special Events and Visitors

The Georges Méliès contest was held for the 10th consecutive year. The winner was invited to visit France. This cinematographic and video contest is organized with the French Embassy.

We received the following guests:

José Luis Borau, Spanish film director, author, screenwriter and film teacher, who lectured and introduced the Retrospective of Spanish films.
Peter von Bagh, former director of the Finnish Film Archive and now historian, who spent a few days viewing Argentine Films.

Walter Schobert, director of the Filmmuseum of Frankfurt, introducing German films.

Hans Joachim Schlegel, film critic, introducing documentaries from Eastern Europe.

Edgardo Cozarinsky, Argentine director who works in France, introducing his last film for television.

Eduardo de Gregorio, Argentine director who works in France and teaches at the FEMIS (Paris).

Seven researchers from the United States, France and Switzerland.

NATIONAL FILM AND SOUND ARCHIVE
CANBERRA, AUSTRALIA

REPORT OF ACTIVITIES 1992

INTRODUCTION

The Archive was very fortunate during the year 1992 to have the assistance and participation of a number of individuals who have been instrumental in the development of the National Film and Sound Archive. These individuals have been instrumental in the development of the Archive and its activities during the year 1992.

Canberra

The Archive was very fortunate during the year 1992 to have the assistance and participation of a number of individuals who have been instrumental in the development of the National Film and Sound Archive. These individuals have been instrumental in the development of the Archive and its activities during the year 1992.

The Archive continued the annual collection of the International Association of Sound Archives in September.

During 1992 the Archive continued its efforts to improve its services to the public and to the film and sound industry. The Archive continued to collect and preserve film and sound material and to provide access to this material. The Archive also continued to provide information and advice to the public and to the film and sound industry.

Associated with Central News the development of a new computer-based collection management system based on CD-ROM and based on the Segment concept that is essential in developing methods for all aspects of material held by the Archive including access, search, recording and associated documentation. The new system will be in operation during the year 1993.

The Archive's Sydney Office moved to new premises and now has projected facilities and improved client access services.

1. ACQUISITIONS FOR THE YEAR

The list of acquisitions directly reflects the impact of the Central project. Acquisitions for the year included 87 cans of acetate film, 1032 cans of nitrate film and 107 slides.

The most significant acquisition for this year was the Roger McKean collection which contains over 1100 cans of nitrate film and includes features, newsreels, documentaries, cartoons, images and cinema advertisements.

AUSTRALIAN FILM AND SOUND ARCHIVE, 1992 HIGHLIGHTS

AUSTRALIAN WOMEN'S MOVIE COLLECTION - Canberra Cinema and Ethel May (1930) (Purchase 1992)

**NATIONAL FILM AND SOUND ARCHIVE
CANBERRA, AUSTRALIA**

REPORT OF ACTIVITIES 1992

INTRODUCTION

The Archive was very fortunate during the 1992/93 budget to be allocated permanent staff to replace the 54 temporary staff formerly working on the Colour Film Restoration Project and the Nitrate Film Preservation Program. The staff are to be phased in during the 1992/93 (28 staff) and 1993/94 (26 staff) fiscal years.

In October, Mr Ron Brent was appointed as Director following the retirement of the Archive's inaugural Director, Mr Graham Gilmour.

The Archive co-hosted the annual conference of the International Association of Sound Archives in September.

During 1992 the two-year Collection Management Team Project (Comat) continued with the relocation of diverse parts of the collections into better storage. Unprocessed collection material was for the first time entered into the Archive's computer-based collection management system (AIMS), and a start was made on the preservation of audio tape. Some 30% of existing staff and financial resources continued to support this project, thereby restricting access and acquisition services.

Associated with Comat was the development of a new integrated computer-based collection management system (based on ORACLE and using the Sequent computer) that is capable of incorporating records for all formats of material held by the Archive - moving image, sound recording and associated documentation. The new system (AIMS - Archive Information Management System) was introduced in stages during the year.

The Archive's Sydney Office moved to new premises and now has projection facilities and upgraded client access services.

1. ACQUISITIONS OF THE YEAR

The low rate of acquisitions directly reflects the impact of the Comat project. Acquisitions for the year included 97 cans of acetate film, 1032 cans of nitrate film, and 157 video tapes.

The most significant acquisition for this year was the Roger McKenzie collection which contained over 1000 cans of nitrate films and included features, newsreels, documentaries, actuality footage and cinema advertisements.

**AUSTRALIAN SHORTS, DOCUMENTARIES, AND ACTUALITIES -
HIGHLIGHTS RECEIVED**

AUSTRALIAN WOMEN'S ARCHIVAL PROJECT - On Olive Cotton and Ethel May (Monte) Punshon 1990.

SNIPPY IS AN ARTFUL DODGER - c1925. By an Australian cartoonist, illustrator, painter and etcher David Barker.
LAUNCESTON THE BEAUTIFUL - c1935 ; BLINKY BILL FEATURETTE
RELUCTANT FLAME - PNG Independent film 1975.

AUSTRALIAN FEATURES - PRESERVATION MATERIAL - HIGHLIGHTS RECEIVED

THUNDERBOLT (1910) Lost John Gavin feature extract.
SWEETIE (1989) ; MY BRILLIANT CAREER (1979)

AUSTRALIAN TELEVISION PROGRAMS - PRESERVATION MASTERS - HIGHLIGHTS RECEIVED

- . MARION - Early ABC TV drama series.
- . RUGBY LEAGUE GRAND FINAL; AFL GRAND FINAL (FOOTBALL)
- . OFF-AIR RECORDING OF DAILY NEWS PROGRAM

2. PROGRESS IN THE FIELD OF PRESERVATION

A: FILM PRESERVATION

Colour Film Restoration Program

The treatment of 6.5 million feet of colour acetate film materials which had been moderately affected by ferrotyping and/or mould contamination was completed during 1992. The material was prepared by hand for rewashing in Kodak PB6 solution. The rewashing treatment gave a high success rate of reversing the blemishing of the film's emulsion. Work still to be undertaken during 1993 includes the *unbricking* of rolls of film which had been severely ferrotyped, and cannot be easily unwound without damage to the film.

Nitrate Preservation Program (Fifth Year)

The Archive's special program to preserve nitrate based film and lacquer discs had continuing support from the government with a A\$1 million allocation for the 1992/93 financial year.

The Archive continued with the re-examination of its unpreserved nitrate holdings to determine the copying priority on heritage value and condition. Unfortunately, this examination process reduced the number of staff available to repair film for copying.

The Archive's new film processing laboratory, which was used for rewashing colour film for the previous 12 months, has been transferred to a full black-and-white film processing facility, giving four times the possible production capacity of the Archive's original laboratory.

An optical printer was acquired, which will prove to be a useful tool in the reconstruction and restoration of films.

During 1992, 53,095 metres (174,197 feet) of nitrate film were copied onto acetate film stock by the Archive's printing and processing laboratory. 210,500 metres (690,600 feet) of duplicate acetate film were processed.

Collection Management

The Archive continued with its collection management strategy to rehouse all collection materials in appropriate storage facilities, relative to its status as preservation material or otherwise, and to accession collection items in the AIMS (Archive Information Management System) database system. This strategy is due to finish in early 1993, and will lead to a reassessment of the Archive's overall storage strategy and priorities.

B: VIDEO PRESERVATION

The Video Laboratory acquired more two-inch quad videotape machines, to ensure the capability of replaying this format for at least another 10 years. Some 420 television program hours were transferred from two-inch quad to more modern tape formats.

Film to tape transfers continued for *Operation Newsreel*, the duplication of Australian newsreels (dating from 1930 to 1975) from nitrate and acetate film to video tape for access purposes. 114,850 metres (376,800 feet) of film were transferred to video tape for access.

C: DOCUMENTATION MATERIAL

Preservation work continued at a steady pace with conservation treatment being completed on 80 fragile documentation items. Treatments include deacidification, accretions removal, cleaning, lining and encapsulation.

3. CATALOGUING - DOCUMENTATION - RESEARCH

CATALOGUING

During 1992 the Archive converted data previously held on the FLICS database to AIMS. As a result most of the year was spent on AIMS specifications, testing, and on the compiling of Data Entry Standards to be used by all staff inputting data into the new system. The **NFSA Data Entry Standards** drew on the **FIAP cataloguing rules for film archives**, adapting them to the NFSA requirements.

Original cataloguing continued for *Operation Newsreel* with 314 titles containing 1375 segments being catalogued for this project. Under the Nitrate Preservation program 124 titles were catalogued. In all, 846 titles received basic subject headings.

Cataloguing highlights:

NITRATE PRESERVATION PROGRAM

- Pathe Frere's documentary from 1910 about the printing of the Sydney Morning Herald newspaper.
- Newsreel segment from 1913 showing the laying of the Foundation Stone for the newly established Commonwealth Bank of Australia.
- Many silent actuality films of regional cities.
- **IN NEW GUINEA WILDS**, a travelogue shot in 1925 by William J. Jackson, released in 1929, of the coastal regions of New Guinea.

OPERATION NEWSREEL

- Movietone News segment from 1931 of Dame Nellie Melba's funeral.
- Movietone News segment from 1932 featuring Hawaiian surfer Duke

Kahanamaku at Waikiki Beach, Hawaii.

- Movietone News segment from 1946 of Japanese war criminals facing Australian court martial.
- Movietone News from 1960 showing students demonstrating in Sydney about South Africa's police shooting at Sharpville.

DOCUMENTATION

The major achievement for the Section was the development and implementation of the Documentation Module in the AIMS database. This is the first time that documentation items have been included in the overall computer system, as opposed to a separate manual card index. Inputting of current material began in August and an assessment of our options in relation to the transfer of existing manual records will be addressed in 1993.

Acquisition highlights included the following Australian titles:

Features: THE LAST DAYS OF CHEZ NOUS (Gillian Armstrong); SECRETS; STRICTLY BALLROOM (Baz Luhrman); RICH IN LOVE (Bruce Beresford); DEAD END DRIVE IN; FERN GULLY THE LAST RAINFOREST; BLINKY BILL.

Documentaries and shorts: MRS HEGARTY GOES TO JAPAN; SIEGE OF THE SOUTH (and other Mawson expeditions).

Television: Scriptwriter Peter Yeldham's professional papers and scripts; and scriptwriter Tony Morphet's professional papers and scripts; THE GIRL FROM TOMORROW.

ACCESS

Even with the reduction in access services due to Comat, some 680 enquiries were received; and 150 loans and 20 video transfers were made available for film producers, television stations and private requests.

Limited client access to viewing prints only was available through Sydney, Melbourne and Canberra offices. Prints were supplied to the Australian Film Festival (AFI) and to the Sydney and Melbourne Film Festivals. Images and documentation material were supplied for exhibition at the AUSTRALIAN ICONS exhibit; to assist various publications; and papers delivered at the first Performing Arts Organizations Conference. A major contribution was made to the Centennial film history series for television, CELLULOID HEROES.

4. FILM SHOWINGS - EXHIBITIONS - PUBLICATIONS

A very limited program of screenings took place with 39 titles screened to a total audience of 950 people.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Council and staff completed the development of a range of operational policies and guidelines for the Archive - to be published in 1993.

The 1991/92 Annual Report of the Archive was published and tabled in Parliament.

BUDGET: The Government allocation for the whole of the Archive for 1992/93 is \$A8.1 million (\$US 6.0 million), including the Nitrate Preservation Program allocation of \$A1 million.

STAFF: The permanent staffing allocation covering both moving image and sound for 1992/93 is 102, replacing the 28 temporary staff previously employed on the Colour Film Restoration Project. A further 26 temporary staff are allocated to the Nitrate Preservation Program (film and lacquer disc) and are to become permanent in 1993/94. Operation Newsreel worked with a staffing level of 13.5.

6. INTERNATIONAL RELATIONS

Mr Graham Gilmour, Director, attended the FIAF Congress in Montevideo and visited colleagues in Britain.

Mr Chris Swinbanks, Film Preservation Manager, attended the FIAF Summer School at Berkhamsted, UK, and visited laboratories in London and Stockholm.

Mr David Watson was recalled to duty, while on extended leave, to visit colleagues in India, Laos and Cambodia.

Ms Ann Baylis, Head of Collection Services, was recalled to duty while on leave to attend the FIAF Congress in Montevideo.

Dr A Tulsi Ram from Kodak in Rochester, NY visited to review the treatment of colour acetate films.

Many delegates to the IASA Conference from Europe and America visited the Archive.

7. SPECIAL EVENTS - MISCELLANEOUS

The Archive's program of educational presentations continued despite Comat reaching around 21,000 people in groups ranging from students at pre-school to tertiary levels; through to community and special interest groups.

Repatriation of nitrate films continued to overseas archives.

INTRODUCTION

The year 1950 was a year of change for the ANTHROPOLOGICAL ARCHIVE OF MEXICO. Along with the functional transition of directorship from the traditional name of the

Caracas

to the new name of the "Instituto de Investigaciones Antropológicas" (Institute of Anthropological Research) and the transfer of the archive to the new building of the Institute, the year 1950 was a year of change for the ANTHROPOLOGICAL ARCHIVE OF MEXICO. Along with the functional transition of directorship from the traditional name of the

During 1950, the ANTHROPOLOGICAL ARCHIVE was organized into sections: General, Special, and Administrative. The work done in the archive was organized on the basis of the following: the general organization of the archive, the special organization of the archive, and the administrative organization of the archive.

INDICATIONS OF THE YEAR

The ANTHROPOLOGICAL ARCHIVE has a significant amount of material. The ANTHROPOLOGICAL ARCHIVE OF MEXICO has a significant amount of material. The ANTHROPOLOGICAL ARCHIVE OF MEXICO has a significant amount of material. The ANTHROPOLOGICAL ARCHIVE OF MEXICO has a significant amount of material.

ARCHIVO AUDIOVISUAL DE VENEZUELA

Annual report for 1992

INTRODUCTION

The year 1992 was a year of change for the Audiovisual Archive of Venezuela since its old functional structure of divisions was transformed into two coordinations. One is in charge of the services to the public and the other takes care of all the reproduction services, including transfers of films to videotape, for both reference and preservation purposes. As a result of the new organization about 40% of the existing staff was transferred to the Technical Processes Division and to the Conservation Center of the National Library.

During 1992, the Archive, in order to preserve its collections, suffered a physical rearrangement of its space. This work forced us to close our services to the public from March to November, which is showed by the diminution of the number of researchers attended in 1992.

1. ACQUISITIONS OF THE YEAR

The acquisition program was significantly affected by the physical transformation of the Archive and the new organization of our collections. As a result, we were able to add 576 new titles to the Movie and Video Collection. The number of national short films

acquired in original gauges amounted to 38 titles. The remaining 538 are films on videocassette distributed as follows:

1 national feature film
470 foreign feature films
66 national short films
1 foreign short film

2. PROGRESS IN THE FIELD OF PRESERVATION

Regretfully, the special agreement we had subscribed with a commercial film company in order to transfer their historical archive from nitrate film to safety stock was suspended during 1992, due to space problems of the company. However, the agreement will become effective again in 1993.

The National Conservation Center, attached also to the National Library, created a special administrative unit to preserve our film heritage. As one of its first activities, the Center held a seminar about organization and conservation of pictures and film collections. Douglas Nishimura was invited as special speaker, who is a researcher from the Image Permanence Institute, Rochester Institute of Technology, New York, N.Y., U.S.A.

Our own preservation work included the following: 216 films were rewinded in new film cores; 1,214 films were packed in plastic containers we bought to Cinemateca Brasileira; 103 films were transferred to videotape in our telecine to be used by the general public and researchers.

We are still having problems with our ultrasonic film cleaning machine as it scatters lethal gases (we use 1,1,1, trichloroethane). We need some help in this respect. However, we were able to wash 170 films

3. CATALOGUING - DOCUMENTATION - RESEARCH

Cataloguing

The technical processing of our collection is carried out by the National Library with the help of the Archive's specialists. For its technical processing the National Library applies the MARC-FORMAT, in the NOTIS version.

In 1992, 499 videotapes (titles) and 16 feature length films received full automated cataloguing.

Documentation

For our specialized reference work, the Movie and Video Collection added to its collection:

- 41 books
- 8 periodicals
- 14 posters
- 3 scripts

Research

In 1992, the Archive was open to the public only during four months, due to the restructuring already mentioned. We attended 884 requests, distributed as follows:

374 references in person
122 references by phone and mail
388 film viewing by researchers

Two students from the Universidad Central de Venezuela - School of Arts - began a research for their thesis in our premises. They are investigating our collection of news reels from the presidential periods of Juan Vicente Gómez, 1908-1935, and Eleazar López Contreras, 1936-1941. As a part of their work, they are doing provisional identification of the reels they work with.

As a part of the celebration of the 500 years of the Meeting of Two Worlds, the National Library sponsored a group of projects related to our cultural roots. One of these is the Catálogo general de cine y video de pueblos indígenas de Latinoamérica (General catalogue of movie and video about Latin American Indians). The responsible of this important reference work is the Venezuelan anthropologist Beatriz Bermúdez, and it will be published in August 1993, in four versions. Up to December 1992, there were about 900 entries in the Catalogue. The work is being done with the participation of many institutions, among them:

Fundación Cinemateca National de Venezuela; Instituto para América Latina, Lima, Peru; Instituto Nacional Indigenista and National Library of Mexico; National

Library of Cuba.

The Archive contributed and provided support to 38 audiovisual programs, including television shows and film productions.

4. FILM SHOWING - EXHIBITIONS - PUBLICATIONS

During 1992, the Archive continued screening films and videotapes. In our small "Cine Club", we presented When Harry Met Sally by Rob Reiner; Orphans by Alan Pakula; The Rope by Alfred Hitchcock and Matador by Pedro Almodóvar. The Archive participated in a Film Cycle organized by the Center of Latin American Studies Rómulo Gallegos and showed an historical film at the National Academy of Medicine. The Metropolitan Network of Public Libraries organized, during Easter, a special cycle of movies from our collection, showing 24 titles.

Exhibitions

The Archive gave support, in the form of video showing, to the most important exposition organized by the National Libraries of Iberoamerica titled Testimonios in celebration of the 500 years of the Meeting of Two Worlds. Also, we took part in the show La Habana, 1850, presented in the Alejandro Otero Museum of Visual Arts, where the Archive exhibited the photographic equipment of Amabilis Cordero, one of our movie pioneers.

Publications

The Archive made contributions to the National Library publications Mar de Cosas and Publitécnica, and to the local newspapers.

Budgetary matters

The Audiovisual Archive is assigned to the National Library of Venezuela, which as a public institute is attached to the Ministry of Education. Also, since the Archive has four additional different collections, giving an accurate estimation of the annual budget for the movie collection is very difficult. However, the whole Archive had a budget of, approximately, \$235,295.

6. INTERNATIONAL RELATIONS

During 1992, the Archive welcomed the directors of the National Libraries of Uruguay, Peru, Argentina and Paraguay. Other visitors were from: the Comunidad de la Provincia de Valencia, Spain; the Iberoamerican Association of Educational Television; the National Library of Dominican Republic, and the Rochester Institute of Technology.

The Director of the Audiovisual Archive attended FIAF 1992, held in Montevideo, Uruguay. Also, she visited the Dance Collection of the New York Public Library and the Cuban Institute of Radio and Television in Havana, Cuba.

Our special advisor, Beatriz Bermúdez, represented the National Library at the following events:

IV Festival of Indigenous Film, as a member of the Jury in Cuzco and Lima, Peru.

First International Ethnological Film Show of America and Andalucia, where she gave a lecture.

She conducted a workshop on cultural promotion for the knowledge of the Indigenous people "500 JARR", Holland.

7. MISCELLANEOUS

In fulfillment of the National Library's goals, the Audiovisual Archive has the task of furnishing the Venezuelan Public Libraries Network, by increasing its audiovisual and non-book collections. Thus, we selected and transferred 248 film titles to 14 public libraries.

Ingrid Hernández Mantellini
Director
02/26/93

Caracas, Venezuela

ANNUAL REPORT 1992

1. ACQUISITION OF THE YEAR

The acquisitions made by the **Fundación Cinemateca Nacional (FCN)** during 1992 were as follow:

3000 m2 land for building the Film Archive's definite preservation vaults was a priority acquisition in the year in order to fully develop our preservation program. The vaults are scheduled to be constructed by the end of 1993.

Important equipments were acquired for preservation activities: 1 hicrothermographer, 1 ultrasonic cleaner machine, solvents, 2 inspection desks (manual and mechanical) 3 cement splicers, 3 tape splicers, splite reels, and 2 professional rewinding tables with enough supply materials for two years of work.

The following film acquisitions increased the Archive collection:

- eight important feature lenght and short films in original negative. which are national titles dated from 1938 to 1964.
- 35 mm original negative and duplicate negative collection of East Europe films.
- 16mm film print collection of 1940s Spanish and Latinamerican porno short films.
- 16 mm classical film print collection dated from 1900 to 1950, with some titles already held by the film archive.
- twelve international feature lenghts prints.

A total of 183 films (30 titles of national production and 160 foreign production) were acquired in 1992. From these, 8 were original negatives of national production and 2 of foreign production.

A total of 250 videocassetes were acquired, where as 25 were national production and 225 were foreign production.

Also 373 books, 40 periodical titles, 20 catalogues, 10 scripts, 30 stills, 30 posters, 600 clippings increased our collections.

The MICRO-ISIS 2.4 software version was acquired for our cataloguing and documention programs.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1992 the FCN's Dirección de Archivo Fílmico continued with its reestructuring plans and supplying with technical equipments/materials as well as with the employment of an appropriate personnel, in order to efficiently implement its preservation activities upon 4000 reels collection.

Simultaneously the Archive started its first plan for revising the entire collection. This is scheduled to be ready by September 1993. From September 1992, 204 national and 41 foreign titles were revised. Such material was identified, catalogued, repaired and newly stored in our provisional vault (adjusted to 14 Cº and + /- 2 Cº and 60% +/-7% RH, using two 12-hour alternating air conditioning units - 120.000 BTU). Recently this vault has been successfully divided into a color and B&W films store room and an unplastified acetate store room. There is an additional 170 meter square store room, with no appropriate climatic conditions.

In 1992 the Archive located and rescued the original negatives of eight important national feature length and short films (dated from 1938 to 1964) considered lost.

12 hours of film were copied to videotape by Rankintel in order to avoid the further manipulation of this material.

3. CATALOGUING - DOCUMENTATION - RESEARCH

The Dirección de Archivo Fílmico is provisionally working with the LOTUS 123 software for cataloguing its collection. Nevertheless, it is studying the way for definitively adequating the ISIS 2.4 software version to its needs. In 1992 we registered 200 films in computer and paper simultaneously, while undergoing the general inventory and classification of the entire collection.

For adequating our preservation activities, we have classified our collection in:

- | | |
|---|---|
| a) FILM SHOWINGS COLLECTION | Venezuelan color films
Venezuela B&W films
Foreign color films
Foreign B&W films |
| b) PRESERVATION COLLECTION | Venezuela color films
Venezuelan B&W films
Foreign color films
Foreign B&W films |
| c) NITRATE COLLECTION | Venezuelan films |
| d) UNSPLASTIFIED ACETATE
FILM COLLECTION | Venezuelan and Foreign films |

The FCN's Centro de Investigación y Documentación aims to process, store and divulge all audiovisual information available in the country, as well as supporting its own research projects. This center holds a total collection of 3500 specialized books on Venezuelan, Latinamerican and World audiovisual culture. It also holds a collection of posters, press books, stills and videocassettes.

The Center uses the Angloamerican Cataloguing Rules, the ISBDs, and the Library of Congress system (LC). It is also creating its own specialized thesaurus and developing the filmographic and documentation data base (BIBLO) for accessing by author, document title, film title and themes. In BIBLO there is currently registered more than 1000 entries (bibliographic and hemerographic).

The Centro de Investigación y Documentación is also developing three (3) research projects:

- a) **Venezuelan research on film.** An inventory of the bibliographical production about Venezuelan and Latinoamerican cinema undergone in the country (300 proceeded entries in 1992).
- b) **Venezuelan audiovisual memory.** Aims to reconstruct Venezuelan film history by developing a filmography (500 proceeded entries in 1992) and the compilation of film byproducts like budget files, scripts, posters, film forums, soundtracks, box office information, film reviews, etc.
- c) **Venezuelan documentary film theory and history.** A follow up of the main aesthetic and narrative trends of the documentary genre in Venezuela (600 catalogue cards compiled and revised in 1992).
- d) **Statistics on the Venezuelan film industry.** A permanent program studying the behavior of the national and international film industry in the country.

In collaboration with many other national institutions, in 1992 FCN coordinated the creation of the National Audiovisual Information Network (REDIMAGEN). Among REDIMAGEN's projects, from November 1992, the Centro de Investigación y Documentación is coordinating a general inventory, aiming to determine the general situation in all audiovisual archives and documentation centers operating in the country.

4. FILM SHOWINGS - PUBLICATIONS

During 1992 a total of 430 films were projected in 1242 screenings to an audience of 61,476 people in our only film theater.

The following screening projects were developed by FCN's Dirección de Programación throughout the year:

a. National Cinema

APRIL: Andrés Agusti (RETROSPECTIVE)
JUNE: Zoológico by Fernando Venturini (PREVIEW)
JULY: Cuando deje de llover by Haydée Pino (PREVIEW)
Cubagua by Michael New (PREVIEW)
La reina mora by Gustavo Balza (PREVIEW)
AUG: XIII La Habana Film Festival
by Mariana Rondón (PREVIEW)
SEPT: Isaias Medina by Carlos Oteyza (PREVIEW)
OCT: Falsas historias by J. Petrizzelli (PREVIEW)
Tierna es la noche by L. Henriquez (PREVIEW)
NOV: El regalo by Freddy Siso (PREVIEW)
Erase una vez by Freddy Siso (PREVIEW)
El chimbangle de San Benito by M. Siso (PREVIEW)

b. Latin American Cinema

FEB: Colombian Cinema (FILM SEASON)
MARCH: Un señor muy viejo con unas alas enormes by Fernando Birri (PREVIEW)
MAY: New Mexico. Contemporary Film and Video (FILM SEASON)
JULY: Ethnographic and Archeological Cinema (FILM SEASON)
SEPT: Mascaró, el cazador americano (PREVIEW)
Cabeza de Vaca. Nicolás Echevarría (PREVIEW)
OCT: Argentine Cinema (RETROSPECTIVE)
NOV: First Latinoamerican and Caribbean Short Film and Video Festival (FESTIVAL)

c. Foreign Cinema

JAN: U.K. Cinema (FILM SEASON)
Kurosawa (RETROSPECTIVE)
Klaus Kinski (POSTHUMOUS HOMENAGE)
APRIL: Rene Clair (RETROSPECTIVE)
MARCH: Portuguese Cinema (FILM SEASON)
Carlos Saura (RETROSPECTIVE)
JUNE: Quebec (FILM SEASON)
Luis Buñuel (RETROSPECTIVE)
JULY: Peter Greenaway (RETROSPECTIVE)
Egyptian Cinema (FILM SEASON)
Jean Cocteau (RETROSPECTIVE)
SEPT/OCT: Chinese Cinema (FILM SEASON)
Glauber Rocha (RETROSPECTIVE)
NOV: Recent Italian Cinema (FILM SEASON)
DIC: Satyajit Ray (RETROSPECTIVE)

d. Classic Cinema

MARCH/AUGUST: These screenings include classical silent and sound films of all times and genres in the history of World Cinema. Silent projections are accompanied by alive piano music.

e. Erotic/porno films

The FIRST FRIDAY OF EVERY MONTH, erotic/porno films are inserted within our monthly programming.

f. Experimental Films and Video

MARCH: An international selection of the best of experimental films and videos showed in the 1991 International Film and Video Festival in Berlin.

The following publications were edited by FCN:

a. Programs

17 programs were edited by the Dirección de Programación in 1992.

Besides of announcing the monthly programming (films screenings, events, schedules), these programs are also the means for inviting our espectators to reflect about film culture, including additional information about the films, directors and actors, among other relevant issues. Programs also support and promote the various activities pertaining to the different services offered by FCN (archival, research and documentation, and interinstitutional relations).

b. A quarterly publication

Objeto Visual. Cuadernos de Investigación de la Cinemateca Nacional is a quarterly review edited by the FCN's Dirección de Investigación y Documentación.

This review is divided in five permanent sections: introduction, essays, critical studies, documentation and readings. This especialized publication includes topics on film, video anf TV research, analysis and documentation, aiming to promote scholarly work in all relevant areas of national and international audiovisual production. Objeto Visual was not published in 1992, but the Direccion consistently worked on its first issue scheduled to be published by March 93.

c. Since 1992 the Dirección de Investigación y Documentación is directing and coordinating the editing of a book on the history of Venezuelan cinema. Panorama histórico del cine en Venezuela is produced by a team of authors with sound experience on diverse film-related research and activities in Venezuela, thus conveying

a global perspective through a diversity of views. **Editorial Monte Avila** (most prestigious editorial company in the country) has signed an agreement with FCN for publishing this book as their *1993 book of the year edition*.

d. In Nov. 1992 an award Premio Fundación Cinemateca Nacional was granted to the best national university dissertation on film critical studies. Author Luisela Alvaray was awarded for her Las versiones filmicas, los discursos que se miran, that will be published by the 1993 spring quarter.

e. Boletín Informativo del Centro de Investigación y Documentación is edited by the Dirección de Investigación y Documentación. Four issues were published in 1992.

These newsletters are published every three months in order to inform our users about new bibliographical acquisitions, publications, posters, stills and pressbooks relevant to our collections; services and specifications in our data base; advances in our research and documentation projects; research facilities, especial users' requests and services procedures. They also serves as a means of interinstitutional communication with other audiovisual libraries and documentation centers.

f. Posters

The cinemateca edited one (1) poster in 1992:

Mexico: cine y video contemporáneo. May. 1992.

g. Co-editions

In cooperation with the Universidad Central de Venezuela, the Fundación para las Artes y la Cultura del Distrito Federal (FUNDARTE) and Compañía Anónima Teléfonos de Venezuela (CANTV), the FCN edited its collection Estudios with Inventario del Olvido by the architect Guillermo Barrios. This work is about the urban process responsible for eliminating and transforming our traditional movie theaters in the city of Caracas.

h. Other publications

Diverse leaflets and promotion material relative to national and international events organized by FCN.

5. BUTGETARY MATTERS, RELATION WITH GOVERNMENTAL AUTHORITIES

The source of finance for the Fundación Cinemateca Nacional in 1992 was 80% government subsidy. The summary of our butget expenses for 1992 is: (% of total budget)

FILM PRESERVATION:	15%
FILM ACQUISITION:	10%
DOCUMENTATION AND CATALOGUING:	15%
PUBLIC SCREENINGS:	10%
PUBLICATIONS:	10%
EQUIPMENT ACQUISITION AND NEW VAULTS LAND	10%

An additional 10% of the total budget was assigned for promotion and divulgation.

6. INTERNATIONAL RELATIONS

The Dirección de Archivo Fílmico is currently exchanging archival information/activities and the possibility of negotiating Venezuelan nitrate film material with several film archives like UCLA Film and TV Archives, Cinemateca Brasileira, Cinemateca de Cuba and Patrimonio Fílmico Colombiano.

In collaboration with colleague cinemateques and other cultural institutions, during 1992 FCN's Coordinación de Relaciones Internacionales promoted and organized several international Venezuelan film showings:

- Venezuelan film season, in collaboration with Cinemateca de Ecuador. Quito, Ecuador. Aug 92.
- Venezuelan participation in the International Feature Length and Short Films. La Asunción, Paraguay. Sept 92
- Venezuelan participation in the Latin American and Caribbean Film Festival. Nov 92.

Likewise in 1992 this program promoted international film culture/film archiving exchange activities like forums, visitors, conferences, talks, seminar, screenings, etc.

7. ESPECIAL EVENTS

The following especial events were held in our film theater with the collaboration of other national and international institutions:

JAN:

- Awards granted by the Asociación Nacional de Autores Cinematográficos (ANAC) to the 1991 film national production.
- 40th Anniversary of Cahiers du Cinema with the collaboration of the French Embassy.

FEB:

- Inauguration of our newly acquired Dolby System with the screening of three Dolby System awarded pictures.

-Ms. Bibi Andersen was invited by FCN in the occasion of 1992 International Theater Festival held in Caracas.

-Video showings on Iberoamerican theater in the occasion of the 1992 International Theater Festival held in Caracas. In collaboration with the Centro Nacional para la Investigacion Teatral (CELCIT).

MAY:

Coordination of one-week seminar with invited scholar Carlos Monsivais in the occasion of the film season: New Mexico. Contemporary Film and Video.

JULY:

-40 years of commercial films in Venezuela with the collaboration of the Asociacion Latinoamericana de Publicistas (ALAP)

AUG:

-Film showings on war cinema in the occasion of the Museo de Bellas Artes exhibition on the photographic work of Robert Capa.

SEPT:

-Coordination of one-week seminar with invited scholar Joao Luiz Vieira in the occasion of Glauber Rocha's retrospective.

For FCN, an appropriate development of its preservation program is a main priority. This has been in great part conditioned by the acquisition of adequate equipment and the construction of new preservation vaults. In 1992, FCN managed to supply its Film Archive with the necessary equipments/materials in order to start preservation activities, and it already bought the adequate land for the construction of its preservation vaults. However, for insufficient financial resources and a lack of specialized technical advise, FCN could not start building the vaults during 1992.

From 1993, we are fortunately prepared to proceed with this project. FCN would appreciate very much if it could expect from FIAF's Preservation Commission as how to receive the adequate help for developing our preservation vaults with regard to its architectural design and construction project, and also the installation of a climatization equipment.

In 1993 FCN will be able to invite an specialist in this field, with whom we could established the necessary information exchange.

Den Haag



AUDIOVISUAL ARCHIVE OF THE
NETHERLANDS GOVERNMENT INFORMATION SERVICE

Summary of activities in the year 1992

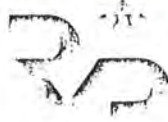
It is always pleasant to report positive developments, in particular in a period of limited budgets, that are not without consequences for output or services of an organisation. In the case of the Audiovisual Archive it should be mentioned that its service to the public, its photographic archive and its management were given the greater part of a newly restored and adapted building immediately adjacent to the Royal palace in The Hague. Apart from the comfort of better and more spacious offices for the Archive in all of its three locations, this change also means that instead of one viewing cabin the Archive now has three fully equipped to consult off line or on line its data bases, and can use 6 further cabins for simple viewing, together with the 'mediathèque' of the Service. In the building a new fully air conditioned storage area has been reserved for the 1.5 million photographs and film stills the Archive has in its holdings.

At the end of the year another building has been started, to concentrate in storage areas under the appropriate climatic conditions all colour and b/w films, video tapes and audio tapes of the Archive, that are at the moment stored at different locations. With the new vaults and technical work areas the Archive hopes to be able to have sufficient room for the coming 15 years. This building is scheduled for completion in early 1994.

In spite of the upheaval caused by moving a major part of the service, and preparing other activities, not to mention the modesty of the available budget for 1992, it has been possible to conserve 25,752 meters of which 12,125 were nitrate base film recently received as donations. All of these films have meanwhile been catalogued and copied onto VHS and UMATIC cassettes for easy consultation. The conservation of the photographic collection has lagged somewhat behind schedule, but it has been possible instead to concentrate on feeding the picture data base with a considerable number of catalogue texts so as to facilitate access to the collection.

The number of users of the film collections has gone up from 302 in 1991 to 328 in 1992; the total number of requests is in excess of this number, but requests for information, requests that have been referred to other national, regional or municipal archives, have not been entered in the administration. There seems to be a tendency for research and private use to become more emphasised.

The Archive has joined the film inventory project sponsored by the LUMIERE project of the European Community, and carried in Holland by the Netherlands Film Museum. This project that runs from 1992 through 1994 has already inventorised about 2,500 titles of nitrate base films in the country. Eventually the project should produce a national inventory, whose data are proposed to be made available on CDROM.



AUDIOVISUAL ARCHIVE OF THE
NETHERLANDS GOVERNMENT INFORMATION SCE.

-2-

A development of potentially major consequence has taken shape in Holland with the initial preparatory stages of setting up a national audiovisual archive, in which the four major national archives will work together, followed at a later stage perhaps by other regional or even private archives, as applicable. The Council of Ministers has approved in October such an archive; a steering committee is in the process of being set up presided by a well known historian the Queen's Commissioner in Groningen dr. Vonhoff.

At the technical level, the Archive, the Film and Science Foundation, the Netherlands Film Museum and a later stage NOB Netherlands Television have joined forces to work out a thesaurus for audiovisual materials that may be used nationwide. This work is based on the Archive's own core thesaurus, elaborated by the various participants.

In the international field the Archive, which is member of FIAF as well as of FIAT (television archives), IASA (recorded sound archives, ICA (general archives) and IAMHIST (users of AV media in historical research and education), has participated in the XIIth International ICA Congress "The profession of the archivist in the information age" in Montréal, where contact has been established with colleagues from Lietuva, Eesti and Lithuania for the first time. Though audiovisual media were not the focus of the congress, sadly so, it was perhaps more important to start on the way to advise and help colleagues in the newly independent European countries, where the situation of audiovisual documents is most worrying indeed. At the 12th Round Table on AV Records held in Turin and chaired by FIAT decisions were taken to strengthen the exchange of information among the international professional organisations, and to speed up coöperation. This has meanwhile led to FIAT and IASA joining forces in merging their bulletins for the membership of both organisations, and to plan their first joint conference in Berlin in 1994. At the annual FIAT conference in Geneva the members unanimously adopted the "minimum cataloguing data list" worked out by the FIAT Documentation Commission. This MCDL is a minimum format for recording essential information, and uses a keyword system. As it is easy to implement and to maintain, and may be used for a variety of audiovisual documents both in industrialised and in developing areas, it has already proven to be a useful tool for the international exchange of information. The Association for History, Image and Sound in Holland has worked out a similar format for nationwide use.

Finally it might be mentioned that the Archive has joined the ACCE Association des cinémathèques de la Communauté européenne. With all different international activities, many of which seek to achieve parallel goals, the Royal Association of Archivists in The Netherlands has set up a Committee for International Organisations, chaired by the Audiovisual Archive.

On the whole 1992 has been a hectic year, in which a number of developments have taken place that are satisfactory and may lead to strengthening the work in audiovisual archiving.

ACTIVITIES REPORT FOR THE YEAR 1982 OF BANGLADESH FILM ARCHIVE

Banladesh Film Archive is a Department of the Ministry of Information, Government of People's Republic of Bangladesh, is providing a growth process for achieving its stated goal. Bangladesh Film Archive as an institution of developing countries has some problems, especially to solve because the shortage of raw film, allied materials and equipments. To solve the problem, activities of the FIAT of any other organizations, as well as some plants and equipments are required for technical reference, which is provided by the Director of Bangladesh Film Archive for the financial assistance of Taka 25,000 equivalent to US \$ 10,000.

Dhaka

The operational cost of Bangladesh Film Archive is very high. Cost of raw film, optical lens and equipment etc., is increasing at a rapid rate. Bangladesh Film Archive is working very hard for developing the national film industry by conducting Film Appreciation Courses, Seminars, Workshops, Animation Film Making Courses, Film Shows and Film Festivals at national and international level with the collaboration of local institutions of film related sectors cultural organizations and foreign missions stationed at Dhaka.

There is a shortage of trained manpower in Bangladesh Film Archive for proper operation of film camera, edit and technically. This Film Archive needs training facilities and advice even though from the member countries of the International Federation of Film Archives (FIAT) as an order matter.

The organizational structure remains unchanged as before. The same high level result and reports to be filed up by departmental production system.

This year management staff member of Mr. M. Ghulam Faruk is Deputy General to the Department of Film and Publications. Mr. M. Gulshad Anwar had assumed the office of the General from June, 1982 and was again transferred as Vice General to the Bangladesh Film Center Board from December, 1982. Mr. A. K. M. Anwar Hossain, a senior member of the Bangladesh Civil Service (Information) had

ACTIVITIES REPORT FOR THE YEAR 1992 OF BANGLADESH FILM ARCHIVE

Bangladesh Film Archive — a Department of the Ministry of Information, Government of People's Republic of Bangladesh is progressing in a smooth manner for achieving its desired goal. Bangladesh Film Archive an organisation of developing countries has some problems, especially foreign exchange for importing classic films, allied materials and equipments from the member Archive of the FIAF or any other organisations. At present some classic films and essential materials and equipments are required for research, reference, consultation and educational purposes. In this financial year Bangladesh Film Archive has the budget allocation of Taka 26,55,000/- equivalent to US \$ 68,077,00.

The operational cost of Bangladesh Film Archive is very high. Cost of raw films, essential items and equipment etc. are enhancing at a galloping rate. Bangladesh Film Archive is working very hard for developing the national film industry by conducting Film Appreciation Courses, Seminar, Workshops, Animation Film Making Courses, Film Shows and Film Festivals at national and international level with the collaboration of local Federation of Film societies, various cultural organisations and Foreign Missions stationed in Dhaka

There is a shortage of trained manpower in Bangladesh Film Archive for proper preservation of films scientifically and technically. This Film Archive needs training facilities and active co-operation from the member Archives of the International Federation of Film Archives (FIAF) or any other sources.

The organisational structure remains unchanged as before, Few posts have fallen vacant and expected to be filled up by departmental promotion very soon.

This year consequent upon transfer of Mr. M. Ghulam Panjatan as Director General to the Department of Films and Publications, Mr. M. Makbul Ahmed had assumed the office of the Curator from June, 1992 and was again transferred as Vice-Chairman to the Bangladesh Film Censor Board from December, 1992. Mr. A. K. M. Amjad Hossain, a senior member of the Bangladesh Civil Service (Information) had

assumed the office of the Curator from December, 1992 . There had been change in the position of Deputy Curator too and Mr. S. Shuzauddin Ahmed, a senior member of the Bangladesh Civil Service (Information) had since taken over as Deputy Curator .

1. (a) ACQUISITION OF FILMS

Till December, 1992 total collection of films is shown below :-

Item	Total as on 31 - 12 - 1992
Feature Film (Negative)	
Short Film (Print)	729
Short Film (Negative)	241
Old Film (Unidentified)	157
	<hr/>
	Total : 1674

b) ACQUISITION OF LIBRARY MATHIERIALS AND OTHERS

The details of library acquisition such as Books, Periodicals on Films, Still Photographs, Posters, Shooting Scripts, Song Books, Synopsis, and Film Festival Materials etc. are given below :-

Item	Total as on 31 - 12 - 1992
1. Books on Film	2332
2. Periodicals on Film	6810
3. Wall Posters	3256
4. Song Books	260
5. Still Photographs	9755
6. Film Festival Materials	695
7. Shooting Scripts	1085
8. Misc on Films	2360
9. Synopiss	1365
10. Paper clipings	11005

LIBRARY FACILITIES :

Bangladesh Film Archive has a good library with valuable books on film . Reading facilities are available for the film art students, Film Industry people, Film societies and interested readers . This kind of film library has been established for the first time in Bangladesh and readers are increasing day by day, but not yet satisfactory .

2. PROGRESS

Bangladesh Film Archive has four separate film vaults for preservation of prints, negatives, dupe-negative etc. All the collected films after necessary check - up and treatment have been preserved in temperature and humidity controlled film vaults with utmost care. The films are routinely checked and cleaned by experts. One 35 m. m. and one 16 m. m steenbeck Editing Machine, checking tables, viewers etc. are being used for this purpose, Printed checking sheets are kept in each can and a register is maintained for each work.

3. CATALOGUING, DOCUMENTATION ND RESEARCH.

All collected materials are inventoried in the permanent register book. A few thousand articles and items have already been classified and catalogued.

4. FILM EXHIBITIONS.

Bangladesh Film Archive arranges film exhibitions for the film industry people, film art students, film societies members and interested persons/ group on film regularly. In addition, the Bangladesh Film Archive arranges national and interantional film festivals in Dhaka from time to time with the prior approval of the government. Due to shifting of the Bangladesh Film Archive to its present site, film showing and exhibitions are interrupted for want of an auditorium. Efforts are underway for construction of a permanent auditorium for the Archive. The Film Archive arranged 48 film shows in others organizations' auditorium and cinema houses on hire basis.

We are trying to get a suitable land for the construction of an Ar^ehive Complex with modern film Vaults, auditorium, administrative block, library and other allied facilities .

5. BUDGETARY MATTERS AND RELATIONS WITH GOVT.

The Bangladesh Film Archive is a government department under the Ministry of Information . It is financed by the Government of Bangladesh Govt. allocation to the Bangladesh Film Archive is not always possible to meet the requirements for expanding its activities by adopting modern technological know - how including introduction of computerised system for cataloguing and documentation, maintainance of accurate film preservation in the tropical country like Banglaadesh . To implement future plans and programmes successfully, Bangladesh Film Archive welcomes and assistance from any bonafied source . Bangladesh Film Archive continue to receive appreciation from all corners for its programmes and activities .

This current financial year the government has allocated Bangladeshi Taka 26,55000/- equivalent to US \$ 68,077 to the Film Archive . After meeting the overhead recurring expenditure in significant sum is available for archival activities .

6. INTERNATIONAL RELATIONS (FIAF & OTHERS)

Bangladesh Film Archive is keeping constant liaison with other FIAF member Archives as well as FIAF headquarter in order to develop exchange programme, information and archival activities. Bangladesh Film Archive is very much eager to send personnel to the FIAF number countries to acquaint themselves with the modern scientific preservation, cataloguing system and other activities especially participation in the FIAF annual congress. In this regard FIAF and other organisational assistance is necessary .

7. SPECIAL EVENTS - MISCELLANEOUS

During the period under report, Hon' ble Minister for Information Barrister Nazmul Huda, Information Secretary Mr. Nuruddin Al - masood, important film personalities and distinguished guests from national and international level visited Bangladesh Film Archive and appreciated its activities . Some of them had given their kind advice and guidance for proper maintainance and development of the Bangladesh Film Archive .

The present accommodation of the Bangladesh Film Archive being inadequate, continued efforts are being made for construction of a permanent complex with auditorium and allied facilities . Although the present site is not professionally : apt and enough for the Archive, but it is suitably located for conservation and security of the archival materials .

A.K.K. Amjad Hossain
A.K. K. AMJAD HOSSAIN
CURATOR
PHONE 814816

117, 118, 119, 120, 121, 122

Frankfurt

Frankfurt

In 1992 the Deutsche Forschungsgemeinschaft (DFG) awarded the Frankfurt Museum a grant of 100,000 DM to support the acquisition of a collection of 1000 DM of 19th-century German art.

The collection was acquired by the Frankfurt Museum in 1992 and is now housed in the collection of the Frankfurt Museum. The collection consists of 1000 DM of 19th-century German art.

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FIAF Activities Report 1992

Acquisitions

In 1992 the Deutsches Filmmuseum acquired 360 prints: 290 long and 70 short films. 25 prints are of archival quality; 220 films are 35 mm release prints.

The library has acquired 2.345 books and is subscribing to 85 periodicals, a private library of a German filmproducer was donated.

The stills department has received about 10.000 stills.

The poster department was enlarged by 495 titles.

The museum could acquire the collections of

- the production-company "Bioskop" and their directors Volker Schlöndorff, Reinhard Hauff and Margarethe von Trotta with scripts, schedules, posters and production stills.
- the photographer Peter Gauhe with about 4.500 stills from early Fassbinder-films.
- the production-company Visual with scripts, prints, posters, costumes and props of the films of Niklaus Schilling.
- Hilmar Hoffmann with about 1.000 scripts.
- Friedrich-Karl Pflughaupt with photos of Ufa-cinemas.
- designer Martin Tuszka with production stills and original designs (e.g. for films by Lubitsch).

The Museum bought "Das Schweigen", a work of art made by Joseph Beuys. The technical collection was enlarged by a rare "Rien & Beckmann"-projector, an "Ernemann Kino I" 17.5-mm-camera/projector, a Messter camera. The Filmarchive completed its collection of films directed by Rudolf Thome, Jean-Marie Straub and Lotte Reiniger and received several other collections, for example Soviet films and films produced in the former German Democratic Republic.

Preservation

In 1992 1.000 meters of nitrate films had been transferred to safety stock, while 8.900 meters of safety stock had been processed.

The preservation programme for stills is now in the eighth year. All pre-1945 stills are in progress to be photographed. Of about 650 stills a negative and a preservation print have been made in the last year. Negatives and photographic prints have been made of 50 posters, 120 of them in large format colour-transparencies.

Cataloguing - Documentation - Research

The cataloguing of films has continued as well as the cataloguing of the library (520 items) and the documentation department: 3.800 posters have been indexed in machine readable form: the subject-index of all pre-1945 stills is ongoing as well as the indexing of the holdings of the music department. We started in last year to work with a computer in cataloguing the technical collection, in 1993 we will begin to computerize all the departments of the museum.

In 1992 2.286 researchers/visitors did use the library and the documentation department. 35 researchers have viewed prints, while 400 visitors used the facilities of the videotheque.

There has been about 4.350 research requests by telephone or by mail (550 library/800 film archive/1.200 programming office/400 museum/1.400 documentation).

About 380 films have been loaned for research, film study purposes and use in non-commercial cinemas.

The following guests and visitors - among others - were welcomed by the Deutsches Filmmuseum: Helma Sanders-Brahms, Ken Jacobs, Roger Corman, Hanna Schygulla, Theo Angelopoulos, Fernando Birri, Michael Snow, Klaus Wyborny, Jerzy Toeplitz, Maria Novaro, Hartmut Bitomsky, Niklaus Schilling.

Film showings

About 700 films have been shown in 1.200 screenings, seen by about 50.000 people. Programmes shown: Retrospectives of the "New German Cinema". Rainer Werner Fassbinder, new films from Israel, Hungarian avantgarde-films, Hartmut Bitomsky and more.

Exhibition

The second part of the permanent exhibition was opened in December. During 1992 the Deutsches Filmmuseum presented the following special exhibitions:

- "Abschied vom Gestern" (an exhibition on the German Cinema of the sixties and seventies).

- "Wenn ich nicht arbeite - ich weiß gar nicht wie das ist. Rainer Werner Fassbinder bei der Arbeit an seinen frühen Filmen" (production stills from early films of German director R.W. Fassbinder).
- "Stummfilmplakate der zehner und zwanziger Jahre" (Posters from the German silent film, organised in cooperation with the Bundesarchiv/Filmarchiv, Berlin), and
- "Sergej Eisenstein im Kontext der russischen Avantgarde 1920-1925".

Posters have been published along with every exhibition. The exhibitions on the German Cinema and Russian director Sergej Eisenstein were accompanied by a catalogue.

The Filmmuseum also participated in the Rainer-Werner-Fassbinder-exhibition in Berlin and loaned items for the exhibitions on the Ufa in Berlin and "Film Stills. Emotions Made in Hollywood" in Zurich.

Budgetary matters

The Deutsches Filmmuseum is still a municipal institution which is completely funded by the city of Frankfurt.

In 1992 the budget of the museum was 25% less than in 1990. The annual budget (including the salaries for 22 members of permanent staff and about 35 temporary/part time employees) amounts to 5.1 Mill DM (3.4 Mill Dollar)

International relations

A member of staff of the Deutsches Filmmuseum attended the FIAF Summer School in London.

Special events

In April: "1. Internationales Unterwasserfilm- und Foto-Festival".
 In summer: Participation in the Frankfurt "Museums-Festival".
 In September: The 18. International Children's Filmfestival.
 In November: Screening of "THE LAST DAYS OF ST. PETERSBURG", restored in cooperation with the ZDF, with a new music score by Alfred and Andrej Schnittke.

ANNUAL REPORT 1992

1. *Acquisitions of the year*

During the year a total of 350 fiction titles were acquired: 120 feature films and 230 shorts, mainly on 16mm format (25 shorts and 6 feature are Italian, the other titles are American, German, French and British productions).

2. *Progress in the field of preservation*

The following films have been restored during the year:

ROMANTICISMO (Gloria, Torino, 1913) (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands); 1 reel

[LA PANTOMIMA DELLA MORTE] (Caserini Film, 1915) (in cooperation with Haghefilm BV, Leiderdorp, The Netherlands), 1 reel

POLIDOR E IL GIAPONESE, 1 reel

GIGETTO SENZA IMPIEGO, 1 reel

ROBINET ATTACCATO ALLA SELLA, 1 reel

ROBINET AVIATORE, 1 reel

ROBINET BOXEUR, 1 reel

ROBINET CICLISTA, 1 reel

POLIDOR TRA I DUE LITIGANTI, 1 reel

L'EREDITA' DI POLIDOR, 1 reel

POLIDOR E I GATTI, 1 reel

POLIDOR CAMBIA SESSO, 2 reels

CHECCO E COCO' SPIRITISTI, 1 reel

HOMELESS HOMER (Universal, 1928), in cooperation with UCLA Film and TV Archive, 1 reel

3. *Cataloguing - Documentation- Research*

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

There have been about about 300 research requests by phone or by mail and films have been loaned for research or cultural purposes: 215 features (35 abroad) and 687 shorts (250 abroad).

Assistance and material was supplied for the following TV networks: RAI Rete 1 and Rete 3, (Rome), Tele + (Milan).

4. *Film showings-Exhibitions-Publications*

FILM SHOWINGS

In the Gemona theatre: Contemporary films from various sources, silent films and cartoons from our archive; 50 screenings seen by about 7000 people.

EXHIBITIONS

Masterpieces of animation, 1833-1908 by David Robinson.

Plus the exhibitions arranged at the 1992 Pordenone Film Festival:

A TRIP TO THE MOVIES: GEORGES MELIES FILMMAKER AND MAGICIAN (1861-1938) by Paolo Cherchi Usai (organized by the International Museum of Photography at George Eastman House;

COMMERCE FOR ART'S SAKE: SELLING THE MOVIES, 1896-1926 by David Robinson.

PUBLICATIONS

GRIFFITHIANA, bilingual quarterly devoted to silent cinema and animation. Issues published in 1992: No. 44/45 (254 pages, ill.) and No. 46 (140 pages, ill.) (Italian/English).

Plus the material published on the occasion of the 11th Pordenone Festival:

WALT IN WONDERLAND: THE SILENT MOVIES OF WALT DISNEY by Russell Merritt and J. B. Kaufman, 235 pp, ill., (Italian/English).

1895, No. 12, special issue on Eclair published in cooperation with the Association Française de Recherche sur l'Histoire du Cinéma, 191 p., ill., in French.

5. *Budgetary matters*

The Cineteca del Friuli is a private, non profit institution with grants (not regular) from Ministero del Turismo e dello Spettacolo, Regione Friuli-Venezia Giulia, Provincia di Udine, Comune di Gemona and Banca Popolare di Gemona. Its annual budget (not including the budget of the Pordenone Festival) is about 300,000 \$.

6. *International relations*

We visited the UCLA Film and TV Archive, the National Film Archive in London, the Service des Archives du Film of Bois d'Arcy, the National Film Center in Tokyo, the Nederlands Filmmuseum, The Cineteca Comunale in Bologna, the Cinémathèque Royale of Bruxelles, the Library of Congress in Washington, the Museum of Modern Art in New York, the Academy Film Archive in Beverly Hills and the Irish Film Institute in Dublin.

The 1992 Pordenone Festival was attended by many representatives of the FIAF and by 500 people (mostly from abroad) including historians, collectors and journalists.

THE SCOTTISH FILM ARCHIVE

REPORT ON ACTIVITIES FOR YEAR 1992

by Janet Melville-Smith

ACQUISITION

In 1992, 316 individual titles were acquired by the Archive, compared to 144 in 1991. This represents a 120% increase on 1991.

During 1992, 126 titles were acquired from the British Film Institute (BFI), 107 titles from the National Film and Television Archive (NFTA), 10 titles from the National Film Library (NFL) and 73 titles from other sources. The total value of titles acquired is £22,500.

The 107 titles acquired from the NFTA include 101 titles from the National Film and Television Archive (NFTA) and 6 titles from the National Film Library (NFL). The 107 titles acquired from the NFTA include 101 titles from the National Film and Television Archive (NFTA) and 6 titles from the National Film Library (NFL).

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MARKETING

In the Spring of 1992, the Archive has a special appeal for funding to purchase the film 'The End of the Road' (1971) by Ken Loach. This is a film which is of great importance to the Archive and is a film which is of great importance to the Archive.

CATALOGUING

In 1992, the Archive has completed the cataloguing of all acquired titles. This includes 316 titles and 1,000 reels of film. The total value of titles acquired is £22,500.

Glasgow

THE SCOTTISH FILM ARCHIVE

REPORT ON ACTIVITIES FOR YEAR 1992

by Janet McBain, Archivist

ACQUISITIONS

It was with sadness that the Archive accepted the offer of the Clansman and Group 5 film collections, occasioned by the untimely demise of Ron Miller. An enthusiastic and inventive amateur cinematographer, his activities spanned both story and actuality film, recording a lifestyle fast disappearing in the north-east of Scotland with documentaries such as *LINEN WEAVING* (1963) and *FAREWELL TO STEAM* (1962). He was perhaps best known for *MOVIEMAN* (1979), his chronicle of Jimmy Nairn's life in the cinema industry, and for *DONALD OF THE COLOURS* (1975), an historical drama set in the aftermath of the Battle of Culloden.

The bulk of our acquisitions in 1992 originated from the non-professional sector. Notable amongst these are the 16mm annual films made by the late Lord Aberdeen of Haddo, recording daily life on one of the great landed family estates in north-east Scotland from 1955-1967. This large working estate is now in the hands of the National Trust for Scotland and the ancestral home and grounds designated as an heritage site and visitor centre.

Also from north-east Scotland, a collection of 16mm topical films (1947-1953) made by local cinema proprietor Bill Davison for screening in his small village cinemas in the fishing communities of Portsoy and Aberchirder.

The late Revd George Fielden MacLeod was renowned internationally in ecumenical circles for his lifetime dedication to the restoration of Iona Abbey, the cradle of Christianity in the West, and to the establishment there of the Iona Community. His personal film collection chronicling stages in the restoration and MacLeod's personal view of Christianity have been deposited in the Scottish Film Archive.

PRESERVATION

In the Spring of 1992, the Archive was allocated capital funding to upgrade the film storage conditions in the face of increasing concern over vinegar syndrome. During 1992 two new vaults were created - a colour store (550 square feet) at 4°C 35% RH and B&W store (250 square feet) at 12°C 35% RH. This new facility will enable the secure storage of preservation and master material to optimum standards. Removal into the new vaults, accompanied by an individual reel inspection, is scheduled to commence early in 1993.

CATALOGUING

1992 saw the completion of the transfer to database of all catalogued titles (title, technical data and synopsis). Work continues to transfer the full shotlist for each title (2,700 titles).

FILM SHOWINGS

Public presentations of the Archive's work have been offered through the network of regional film theatres in Scotland, the film societies and interest groups. Screenings are particularly popular with older members of the community. Awareness of the Archive has been enhanced by the continuing collaboration with a regional television station on the series *THE WAY IT WAS* which has prompted further deposits.

Surely the highlight of our 15th anniversary year was the performance of "Music for the Movies" at Glasgow Film Theatre on 3rd March. The culmination of a project initiated by the Education Officers of the GFT and Scottish Chamber Orchestra, and funded by Strathclyde Regional Council Education Department, twenty-one composers witnessed the performance of music they had written specifically for selected short films from the Scottish Film Archive. Ranging widely in age and experience, the composers' music lent a new dimension to some familiar images, and to some rarely screened material. Such was the universally warm response to the project, both in terms of its presentation and its educational value, that consideration as to future developments is now in hand. The Archive was delighted to be able to contribute the raw material to the project.

BUDGETARY MATTERS

The Scottish Film Archive is funded by central government through the Scottish Office. In 1992 a special ear-marked additional grant was allocated to the Archive for capital development, principally the construction of new vault space. Revenue funding was not increased, however, and increasingly the Archive is seeking external sources of funding for its preservation and access duplicating.

INTERNATIONAL RELATIONS

The Scottish Film Archive is a founder member of the Association Européenne Inédits, and was represented at its first annual conference at Charleroi, Belgium in May 1992. AEI was formed in support of the conservation and usage of amateur film as historical evidence.

Scottish archive material was screened within a film festival segment of the World Scottish Festival in Montreal in August. The Archivist presented several programmes of film during the event.

SPECIAL EVENTS

The exhibition "Reeling Back", marking the 15th anniversary of the Scottish Film Archive in November 1991, has been touring venues throughout Scotland in 1992, including display at Filmhouse during the Edinburgh International Film Festival.

Our educational outreach continues, with increasing use of the Archive's film and written materials by students of further education. The Archive contributes to the teaching of the MA in Film Archiving at the University of Norwich. The course has now entered its third year and its future seems secured.

January 1993

COMMITTEE ON CUBA
ACTIVITY REPORT 1962

INTRODUCTION

Over three years of study and research the Committee has learned much about general international and regional organizational movements which I considered essential to our understanding of Cuba.

At my initial report on international professional institutions with respect to preparing and using of research in social and workers, The Committee solicited and received comments from members of the House of Representatives and the American Chamber of Commerce in Havana. These comments have been taken into account in the final report. The Committee is particularly indebted to the American Chamber of Commerce in Havana for its assistance and suggestions during the preparation of the report. The Committee also wishes to thank the American Chamber of Commerce in Havana for its assistance in the preparation of the report. The Committee also wishes to thank the American Chamber of Commerce in Havana for its assistance in the preparation of the report. The Committee also wishes to thank the American Chamber of Commerce in Havana for its assistance in the preparation of the report.

Habana

In Havana I met with a number of Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country.

On the way to meet the Cuban officials I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country.

The situation in Havana and North American Cuba has been significantly affected by the Cuban revolution and the Cuban government. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country.

On the whole, the situation in Havana and North American Cuba has been significantly affected by the Cuban revolution and the Cuban government. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country.

The Cuban government will have to continue to work with the Cuban people and the Cuban government. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country. I had a number of meetings with Cuban officials and learned much about the situation in the city and the country.

Committee Chairman: Jose Antonio Siles
Committee Secretary: Oscar M. Lopez

CINEMATECA DE CUBA ACTIVITIES REPORT 1992

INTRODUCTION

After three years directing Cinemateca de Cuba I can inform you about **general considerations** and explain **organization movements** which I considered **essential** to obtain effectiveness in our work.

At my arrival I found an internationally prestigious institution with scarcity of resources and signs of weariness in some of its workers. The Cinemateca collection is highly appreciated, not only because of its copies of American and Latin American cinemas, but of being one institution that has in storage more than three decades of domestic production – precisely those years of flourishing industry that reached and everlasting significance. Unfortunately, our Cinemateca faced preservation problems that have worsened due to the present crisis and the frequent electricity cutoffs. Apart from that, the organization prior to my arrival followed a worn out division by political areas instead of a geographical distribution. And, finally, an outstanding obstacle : a distance between departments with an excessive appraisalment of the Documentation area in deprival of Cataloguing and Preservation with an explicit affectation of joint work and of the essence itself of our Cinemateca's organization.

To face such problems and in order to find a solution I have been dedicating a big deal of my time and efforts. I could mutliply the space devoted to books, magazines and document storage. With the close support of my colleagues I reorganized functions and profiles of some specialists, according to their knowledge and skills and in order to prove efficiency.

By that time the main documentation specialist, Teresa Toledo, a researcher of well known reputation in our Cinemateca, asked me to stop taking care of the area because of communication problems with ther subordinates and made sure her decision to center her efforts in Latin American documentation, a line on which she has made considerable contributions. Nevertheless, she continued offering her valuable support and assessment.

The specialist for European and North American Cinema (an area highly consulted by critics and researchers) retired and I replaced her with an audacious and qualified critic and researcher. As the programming specialist had to leave the country at the time of my arrival, I could replace him with a critic and researcher whose efficiency and output have been tested and qualified very quickly.

Our preservation department was a deplorable exception. Its main responsible quit his job definitely and a control we made showed that area as the most needed of organization and efficiency. It was not only a problem of substitutions, but of placing a new team of specialists able to face such crisis and solve all problems. The new responsible began his work on the first days of February 1993, together with a team of new qualified technicians. I have got all these improvements thanks to ICAIC's support. Now the new preservation team plans to study, review and organize climatisation and the most urgent needs of our Collection, according to the Special Period conditions.

FIAF Commissions will have to familiarise with these new colleagues, plus the responsables of our cultural complexes. Chaplin (our recuperated headquarters) and La Rampa. Both of them will be exploited as movie and video theaters, expo halls and boutiques. Changes and replacements have been so may that justify a report of present structures :

Executive Coordinator : **José Antonio Arias**

Preservation Responsible : **Oscar Vázquez**

Cataloguing Responsible : **Humiliana Gorostiaga**
Cuban Cinema : **María Eulalia Douglas and Lourdes Castro**
Latin American Cinema : **Sara Vega ***
European and North American Cinema : **Jesús Vega**
Informatics : **Alicia García**
Film Showings Responsible : **Antonio Mazón Robau**
Attention to cultural complex : **Ivo Sarría and Diana Aguirre**

(* in replacement of Teresa Toledo who will be working all 1993 at the Filmoteca Española in Madrid).

In the present economic crisis we can not foresee any quick or spectacular recovery. Nevertheless, the ICAIC, worried about Patrimony, has encouraged the reinforcement of preservation. The sources of help coming from rich cinematheques and institutions, based mainly on exchanges, are twice difficult because we can not afford a full exchange and the obstinate embargo from the US government has extended and stretched till becoming a claw over Cuba. All activities depending on imports are being emphatically affected. We have obtained donations to replace office and archive materials but we can not say the same in Preservation, and we are imposed a logical austerity referred to dealing with our finances. We assume our condition of cultural institution of long trajectory and international prestige without misinterpretation but always remembering that we are a poor and embargoed country. That is also why our participation at international events and projects can be only effective in realistic and advantageous conditions because we may not waste money that could be invested in necessary equipment.

PRESERVATION

ACQUISITION

We report 255 new 35mm films. Of them 137 Cuban and 118 foreign. The first amount divided in : 56 documentaries, 61 fiction and 20 animated. The second amount divided in : 53 fiction and 65 documentaries. All of them equivalent to 172,800 meters of Cuban films and 28,320 meters of foreign films. We also received 51 documentaries in 16mm (15 reels).

RESTORATION

10,934 35mm reels and 400 16mm processed. (We warn that the above information is not totally accurate due to the abnormal conditions already reported. We will be able to produce reliable data by mid 1993).

CATALOGUING

In an unprecedented effort - 3 months - we could automatise the information referred to the ICAIC film production between 1960 and 1992. It could be done thanks to the joint work of Centre of Film Documentation Saul Yelin and the Computer Department of the ICAIC. It was the main task of such area, which had to be prepared through a detailed filling of filing cards which took all year long. Processed : 1,453 films.

The Film Archive did not let behind reference attention to technicians, researchers, filmmakers and foreign researchers who study our sources (around 40 researchers in doctorate works and thesis). Actually we are involved in automation of international productions of our collection and on revision and cataloguing of ICAIC films and other sources takeouts. Together, we are collaborating in cataloguing the existing collection of the International Film and TV School of San Antonio de los Baños.

DOCUMENTATION

Acquisition

Our library received 247 new books, including Film Festival Catalogues and other leaflets. Our periodicals collection has actually 319 titles, thanks to a rescue labor which produced unregistered material that could be possible with new storage spaces – please see 1991 Report. We also have 70 new posters and 1,600 photographs (around 1,500 are pending because of a lack of envelopes and adequate archives). In reorganizing our existences we could produce a Festival Catalogue ordered by countries and chronologically.

Cuban cinema

Its most important task was the conclusion of informative automation on Cuban Cinema (1959–1992) in collaboration with the Cataloguing Department, without stopping the usual attention to researchers and the maintenance of card filing and record of synopsis and prizes of Cuban production. Specialist Lourdes Castro was responsible for the Posters Contest during the XIV Festival of New Latin American Cinema. Specialist Maria Eulalia Douglas was concentrating on the completion of her research study **La tienda negra (The Black Tent)** – see corresponding annex.

Latin American and Caribbean Cinema

During the absence of that area's Specialist, the new colleague Sara Vega is on her place. She began reorganizing documentation concerning such area. She also inventoried books and periodicals, giving a new order to the archives according to **Personalities** and **General Subjects**. She also updated the photograph archives, which wait for relocation because of lack of proper storage material. Apart from processing 300 press clips she included, for the first time, information on video production not recorded before. She is actually indexing Latin American magazines to organize a **Subject Index**. She also prepared a retrospective on Latin American Cinema to be screened together with the Seminar **Cine, poesia y dramaturgia (Cinema, poetry and drama)** held during the XIV Festival, where the Director of Cinemateca de Cuba and Specialist Jesús Vega participated as ponents and conductors. Finally, she helped Spanish researcher María José Torralbas in a study of Latin American Cinema to be presented as a thesis.

European and North American Cinema

When specialist Susana Riguelme retired, critic and researcher Jesús Vega filled in. He reorganized the existing documentation and rescued, classified and relocated several documents. Thanks to these efforts a lot of periodicals and brochures were properly recycled and used. Together, he contributes to the information needed by several TV programs devoted to cinema. He also organized the seminar **Cine, poesia y dramaturgia** during the XIV Festival where he presented his lecture **Subiela : la poética de lo insólito (Subiela : The poetry of the unusual)**.

Automation

The already existing data bases were kept and two others were created : Collective Catalogue which controls the International Film and TV School and the New Latin American Cinema Foundation – to perform a reference service network – and **PEL.1**, devoted to technical data : synopsis and prizes obtained by Cuban films. ICAIC is working internally in the gathering of bibliographical and periodical library references to have a big information source which includes our Archive and will give a wider information to researchers. We also continue automation of **General Index** of the book **10 Años del Nuevo Cine Latinoamericano** (Teresa Toledo) with Alicia García in charge. We also prepare new databases : **Festival Catalogue** (by country and chronological order), **Cuban Index** (chronologies and indexes to the book **La tienda negra** by María Eulalia Douglas, plus the ones devoted to iconographical collections – photos and posters – in process of organization).

Publications

We print our exhibition programs from time to time, due to paper shortages. Finally, we got printed the volume corresponding to Cuba in the **International Directory of Cinematographers, Set and Costume designers in Film**, in charge of Specialist Lourdes Castro. The book **El cine**

latinoamericano (1896 – 1930) was printed in Venezuela by the New Latin American Cinema Foundation with the general coordination of the late founder of Cinemateca de Cuba, Hector García Mesa and the assistance of Teresa Toledo. The book includes the chapter "El cine mudo en Cuba (1897 – 1933) – Silent Cinema in Cuba (1897 – 1933) written by García Mesa, María Eulalia Douglas and Raúl Rodríguez. **Catálogo General del Cine Cubano (General Catalogue of Cuban Cinema)** by María Eulalia Douglas is still waiting for printings.

Research works in process

In phase of conclusion : **La tienda negra (el cine en Cuba : 1897 – 1990)** by María Eulalia Douglas, one of the most cherished projects of our Cinemateca. **Del Oscar al Oso de Oro (From Oscar to the Golden Bear)** by Jesús Vega, on the main film festivals of the world.

In advanced process : **Bibliografía Cubana Sobre Cine (libros y folletos) (Cuban Bibliography on Cinema – books and pamphlets –)** which will be included in a Latin American project. **Análisis social del cine soviético (Social Analysis of Soviet Cinema)** (a provisional title) in charge of Specialist Zoia Barash. Historical recount on work and destinies of directors, together with theoretical statements which animated that Cinema. The project promises to be of great interest due to the origin and qualification of the researcher and the sources stored in our Cinemateca during decades of relationship with the USSR.

New formulations : **La fotografía en el cine cubano (Cinematography in Cuban Cinema)** by Lourdes Castro and Jesús Vega. **La gráfica en el cine cubano (Posters in Cuban cinema)** by Jesús Vega and Reynaldo González.

FILM SHOWINGS

This area had a remarkable growth since Specialist Antonio Mazón took charge. Actually, 14 cinemas all around Cuba show films from Cinemateca : 3 in Havana (Chaplin and La Rampa with four weekly sessions plus Sunday matinees in Cine 23 y 12). In the provinces : Santiago de Cuba, Santa Clara, San Antonio de los Baños, Matanzas, Colón, Camaguey, Holguin, Bayamo, Las Tunas, Isla de la Juventud, Artemisa and Cienfuegos (recently incorporated). Critical circumstances in our country and energy shortages forced to reduce film showings but could not stop people from showing up. Each session includes a long feature film and a short feature (documentary or animated), Cuban or foreign. Actually we prepare the inclusion of video showings in a specially furnished room in Cine Chaplin. Some examples illustrate the number of assistants to our showings : 80,570 spectators watched Cinemateca films in our two main theaters of Havana in 1992 : 50,896 in La Rampa during 239 days and 29,674 in Chaplin during 96 days.

MATERIAL, RESOURCES, BUDGETARY MATTERS, RELATION WITH GOVERNMENT AUTHORITIES

Financial resources given by ICAIC are obviously submitted to cutoffs. Even so, Patrimonial Preservation has the priority. Nevertheless, we apply to external support sources, as donations, in order to maintain Preservation works, together with documentation and programmes enrichment. Relations with government authorities are good.

INTERNATIONAL RELATIONS

Our Director participated in the General Assembly at Montevideo (along with Teresa Toledo). He also attended **Jornadas de Cine Cubano en Canarias (Cuban Cinema in Canary Islands)** which were organized by Cinemateca de Cuba, in Cuban Cinema showings in Valencia, in Viña del Mar Festival, in visits to Filmoteca Española. Specialist Teresa Toledo made research works in Buenos Aires. Specialist Lourdes Castro attended a workshop on audiovisual archives in Bolivia. Our relations with Instituto de Cooperación Iberoamericana (ICI) are now stronger. Thanks to ICI we held an **Expo-donation of books on cinema published by Spanish editorial houses.**

We have also improved relations with foreign representations in Cuba and we count on donations of Polish and Spanish (from a private collector) Cinemas. We have also begun new collaboration profiles with the International Film and TV School. During the XIV Festival we were visited by

several Latin American colleagues : Venezuela, Mexico, Argentina, El Salvador and Rio de Janeiro. Unfortunately, we couldn't meet formally, nor (even if we wished so) have a meeting of Latin American Coordinator of Moving Images Archives (CLAIM) because of the economical problems existing in our institution, even if we made a big effort in offering hotel and meals.

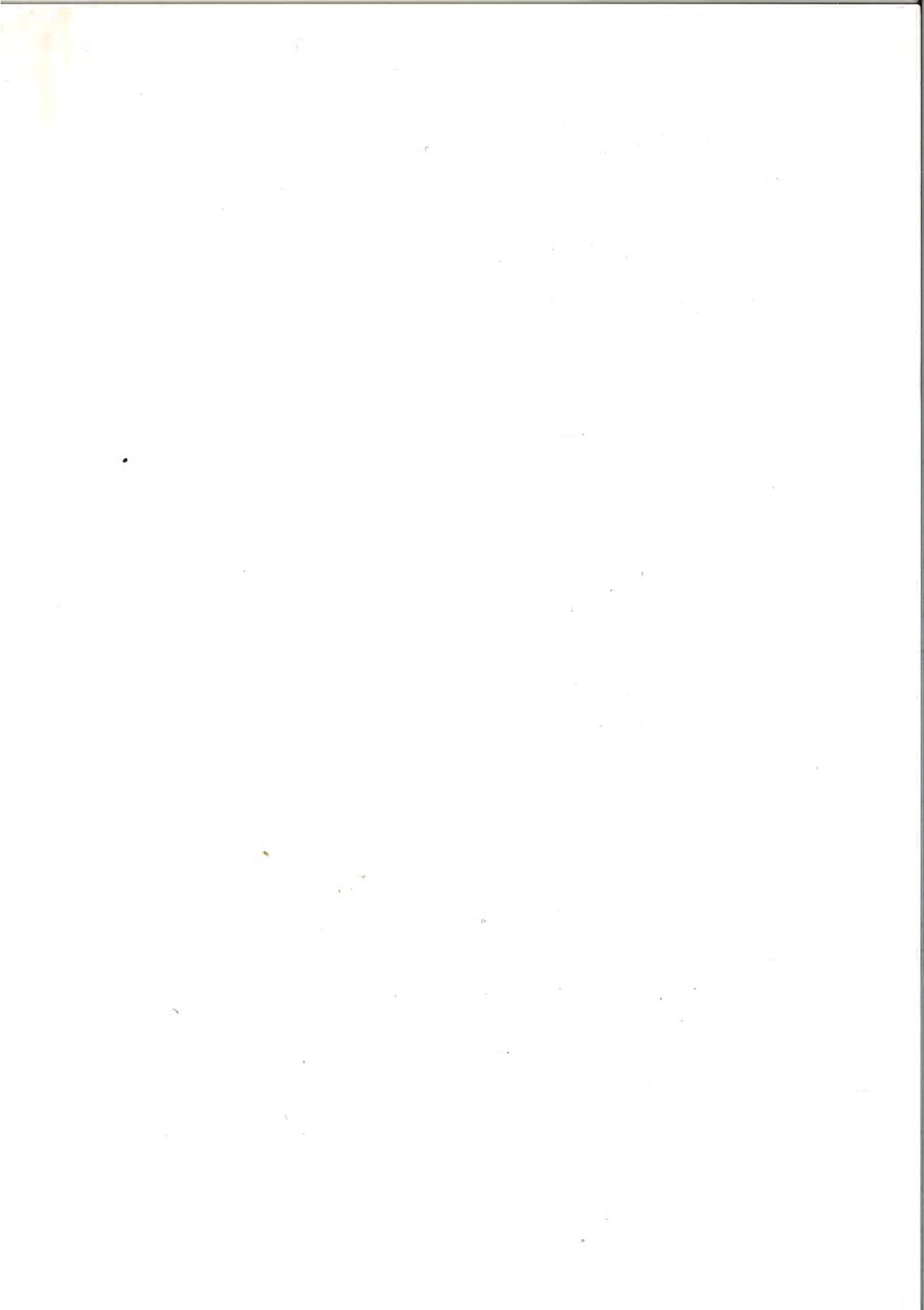
SPECIAL EVENTS

Jornadas de Cine Cubano en Canarias (Cuban Cinema in Canary Islands) organized and presented by Cinemateca de Cuba. Weeks of Spanish, Austrian, French Cinemas in our theaters of Havana, Holguin and Santiago de Cuba. Latin American Cinema Posters Expo, Seminar **Cine, poesia y dramaturgia** and presence of Cuban Cinema at Viña del Mar Festival.

MAIN DIFFICULTIES

Material resources on Preservation, Restoration and Revision equipment, now more than ever when we have begun the improvement of this department. **Cinemateca de Cuba thanks all donations received and as a testimony of solidarity with our efforts still receive from colleagues from all over the world. We make a special remark on this subject** and we are eager to give our potential donors the list of our most urgent needs.

Reynaldo González
Director



SUNNY BLOOM
FINISH FILM ASSOCIATE
HELSINKI, FINLAND

ACTIVITIES REPORT 1997

1. ACQUISITIONS OF THE YEAR

In 1997 the Helsinki Film unit of the Finnish Film Institute acquired 21 feature films, 20 shorts and 16 documentaries. The acquisitions of the year have been chosen on the basis of the following criteria:

The films should be of high artistic quality, and should represent a new and original contribution to the Finnish film scene. The films should also be of interest to the general public, and should be suitable for television broadcasting.

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2. PROGRAMME IN THE FIELD OF EDUCATION

The Helsinki Film unit has organized a series of educational activities during the year. These include film screenings, workshops and seminars for young people and students. The aim of these activities is to promote the understanding and appreciation of film as an art form, and to encourage young people to participate in the film-making process.

The Helsinki Film unit has also organized a series of educational activities during the year. These include film screenings, workshops and seminars for young people and students. The aim of these activities is to promote the understanding and appreciation of film as an art form, and to encourage young people to participate in the film-making process.

Helsinki

ACTIVITIES REPORT 1992

1. ACQUISITIONS OF THE YEAR

In 1992 the domestic film unit of the Finnish Film Archive received 99 depositions, which contained 53 prints of domestic feature films, 230 prints of domestic short films, and the pre-print materials of 4 feature films and 97 short films. Characteristic of the depositions of Finnish films in the recent years has been the great amount of used prints originating from the collections of various distribution and production companies.

Distribution companies and other organizations deposited 973 foreign feature films and 851 foreign short films. The biggest deposition was the last lot of Soviet films from the company Kosmos-Filmi, the representative of Sovexportfilm in Finland. Of great importance was the deposition from United International Pictures, the representative in Finland of major American film companies. The biggest Finnish film importing company, Finnkino, continued its deposition activities in an exemplary manner.

The archive also received 1.250 video cassettes (1.100 titles): 620 foreign features, 110 domestic features, 50 foreign short films and 470 domestic short films. These figures consist of legal free exemplars, films transferred to video for research purposes, and legal deposits of new domestic video programs.

The book library acquired 500 books and subscribed or received as complimentary copies 150 periodical titles. The library has now ca. 17.600 books and pamphlets. Several new files were again added to the library's clipping file collections.

The photography collection grew with 65.000 photos: we received 1.000 domestic stills from 50 films, 60.000 foreign stills from 2.000 films and 4.000 pictures from various subjects.

The document collection received 800 posters: 400 domestic posters from 370 films and 400 foreign posters from 350 films. We also received 260 domestic and 170 foreign film scripts.

2. PROGRESS IN THE FIELD OF PRESERVATION

In 1992, the total amount of nitrate material transferred to safety stock was 24.638 metres. In addition, 2.996 metres of acetate film was processed to make screening copies.

The archive continued its project with tinted silent films by processing a working copy of one Finnish feature. In order to find the most appropriate way of making video copies of films for research purposes, tests were made with different video equipments and standards. The archive started, in co-operation with the Technical University, a research project called

"Picture quality". The purpose of this project is to study the effects on picture quality of different film and video transfer techniques.

The economic situation of the country -- freezing or cutting the level of spending in the public sector -- is leading to difficulties in the field of film preservation as well: with the present rate of nitrate-to-acetate transfers it is not possible to get all nitrate material salvaged. In the immediate future, the archive will try to find ways to invest more in preservation by reallocating its resources.

3. CATALOGUING - DOCUMENTATION

The archive has been using in its cataloguing a Hewlett-Packard HP300 computer and Minisis database programme for six years now. Nearly 30 persons have an on-line access to the system by their terminals or personal computers.

New data of films and other materials checked and numbered by our conservators and archivists is constantly entered into the computer. Information from our old manual catalogues has been entered retroactively. In 1992, the project of entering the basic data of all our numbered domestic films was completed -- ca. 60.000 records in our technical data base. A similar project for our foreign films has already produced ca. 17.000 records.

Our filmographic data base, which contains information of film titles, production companies, and statements of responsibility, of films produced and/or distributed in Finland, has now about 23.000 records. The Finnish Film Censorship Office enters into this data base, by on-line terminals, information on the registration of new films and videos.

The archive also has separate data bases for deposits, film traffic, film showings, photographs, script materials, film content descriptions, library books and periodicals.

4. PROGRAMMING

There were 845 screenings of 465 different films in the Archive's Cinema Orion in Helsinki. The total attendance was 55.506, and the average attendance per screening 67. We also had 158 regional screenings in 8 university cities (Joensuu, Jyväskylä, Lahti, Kuopio, Oulu, Rovaniemi, Tampere, Turku).

Main themes of the screenings in Helsinki were:

SPRING SEASON. Vittorio De Sica. Samuel Fuller. Howard Hawks, Part II. Rainer Werner Fassbinder. Women Make Movies (large selection of feminist cinema). Black and Proud (blaxploitation and beyond). France in the 1920s: the First Avant-Garde. Tauno Palo (Finnish leading man number one). Uuno Turhapuro (king of Finnish low-brow farce). Carte blanche à Erkkä Lehtola (influential film critic and newspaper editor). Modern & post-modern film noir.

SUMMER SEASON. Francis Ford Coppola. Luchino Visconti. Carte blanche à Elina Salo (actress). The Funniest Fellows in Finnish Comedy. Road Movies. Georges Simenon. Sword and Sorcery. Males (male sex objects from Mastroianni to Schwarzenegger).

AUTUMN SEASON. Arthur Penn. Jean-Luc Godard. Jevgeni Bauer. Finland's Road to Independence (75th Anniversary Jubileum Programme). Aho & Soldan (tribute to masters of classic documentary). Andrei Tarkovsky. Pier Paolo Pasolini. FIAF Touring Show II. Music of the Shadows (classics accompanied with live orchestra music). Imitation of Life: Movie Melodrama from Griffith to Sirk. Conspiracy & Paranoia. Latin America: films from Brazil, Mexico and Cuba. Carte blanche à Rosa Liksom (author and artist). David Cronenberg. Comedy Favorites.

The retrospectives were made possible by generous help especially from Svenska Filminstitutet, National Film Archive, Cineteca Nazionale, Cinémathèque Française, and FIAF.

5. PUBLICATIONS - EXHIBITIONS

In 1992, the archive published, in co-operation with the Government Printing Centre, three books: "Suomen kansallisfilmografia 4" (Volume no. 4 of the Finnish National Filmography), edited by Kari Uusitalo et al., covers the years 1948-52 of the Finnish film production. "Tiikerikissan aika" (The Time of the Leopard), by Henry Bacon, surveys the biographic, cultural historic, and social backgrounds of Luchino Visconti's production. "Suurinta elämässä" (The Greatest Thing in Life), by Sakari Toiviainen, is a study on the golden age of American and Finnish film melodrama. In addition was published, as a result of the co-operation of the archive and the publishing company Otava, "Suomalaisen elokuvan kultainen kirja" (The Golden Book of Finnish Films), by Peter von Bagh.

The archive continued its traditional exhibition activity in its own gallery with an exhibition connected with the 75th anniversary jubileum of Finland's independence, "Aurinko paistaa Suomeen" (The Sun Shines on Finland). The exhibition contained a selection of photographs from the 1930s by the brothers Heikki Aho and Björn Soldan, who were also distinguished in film production. Co-operating partners in this exhibition were the University of Industrial Arts and the association Swedish Society for Literature in Finland.

6. BUDGETARY MATTERS

The Finnish Film Archive belongs to the administrative branch of the Ministry of Education. The functions of the archive are stipulated by an act, passed in the parliament in 1984, and a statutory order.

In 1992, the total budget of the archive was 2.300.000 USD. There were 38 persons employed permanently and 5 persons temporarily in the archive.

7. INTERNATIONAL RELATIONS

The archive participates in international events in co-operation with the Finnish Film Foundation. In 1992, major events were: in January, participating in the week of Nordic experimental films in Madrid; in February, a homage to director Antti Peippo at the Clermont-Ferrand short film festival; in March, a homage to

Antti Peippo and a series of six films connected to the 75 years of Finnish independence at the Rouen festival of Nordic films; during the spring, a round of films by director Rauni Mollberg in Germany (München, Stuttgart, Berlin, Bonn); in the autumn, participation with nine films in a big independence anniversary series at UCLA, California; in the autumn, participation with eight films in a big Nordic series at the Barbican Center, London.

The archive arranges regularly film showings in the Finnish Institute (Institut Finlandais) in Paris. During the spring season were shown, among others, cinematizations of the works by author F.E. Sillanpää and a series of films about Finnish-Russian relationships. During the autumn season there were documentary series about the golden age of Finnish culture and the first years of Finnish independence, and a small silent film festival.

The archive's prints of Finnish films were screened in the following countries: the Netherlands, England, Germany, France, Spain, Switzerland, U.S.A., Russia, Austria, Canada, etc.

Film historian Gian Piero Brunetta introduced the Vittorio De Sica season. Samuel Fuller opened the retrospective of his films. Bernard Eisenschitz paid a visit to present the France in the 1920s season. Juri Tsivian introduced the Jevgeni Bauer cycle. Stefano Agosti was specialist guest of Pasolini retro. Paola Volkova visited as guest lecturer on Tarkovsky.

The FIAF Congress in Montevideo was attended by Mr. Kaarle Stewen, director of the archive, and Mr. Juhani Saarivuo, chairman of the board. Mr. Olavi Similä participated in the FIAF summer school in England. Mr. Antti Alanen visited the Berlin film festival in February, and Ms. Satu Laaksonen the Cannes film festival in May.



ŞİRKETLERİNE BAĞLI OLARAK İNŞAAT VE YATIRIM

ŞİRKETLERİNE BAĞLI OLARAK İNŞAAT VE YATIRIM ŞİRKETLERİNE BAĞLI OLARAK İNŞAAT VE YATIRIM

ANNUAL REPORT

ACQUISITIONS OF THE YEAR

As in the past years, the acquired rights in 1997 were deposited under the supervision of the Ministry of National Education during the last year. The copies which were obtained

are under archive which were added to the archive of the Institute. The archive, the design productions and the original drawings, research working researchers, students, teachers and drawings.

RESEARCH ACTIVITIES

RESTORATION OF HISTORICAL HERITAGE

A considerable amount of archive based from the beginning of the independence and early Republic. The selection along with early productions of the Turkish Cinema, was collected and transferred to the archive of the Institute. The original and historical drawings and copies were also prepared.

PROTECTION OF TECHNICAL QUALITY

Our laboratories and technical equipment are being expanded for the purpose of technical quality and implementing of standardization, as well as serving our students during their education at the Institute and the health training within the scope of this objective in accordance with the agreement with a private T.C. Company, our Institute has signed with the agreement technical control print and related operations of the health line to be known by the approval. In this connection the health line work prepared and technical quality copies were prepared.

In addition to these operations all legal and foreign relations and business relations were handled.



SİNEMA-TV ENSTİTÜSÜ - Turkish Film and TV Institute

Kışlaözü, Beşiktaş, İstanbul, Turkey

Tel. : 2661096, 2749870-71

Fax: 2676599

ANNUAL REPORT 1992

ACQUISITIONS OF THE YEAR

As in the past years, the original negatives of locally produced films in 1992 were donated to our archives. 311 original negatives of features produced during the last years, were placed in the vaults after being controlled.

Our video archives which were enriched with addition of 68 Turkish film features, 163 foreign productions and 45 short films, continued servicing researchers, students, lecturers and cinema lovers.

ARCHIVAL ACTIVITIES

RESTORATION OF HISTORICAL HERITAGE

A considerable footage of nitrate based films from our Atatürk, War of Independence, and early Republican era collection along with early productions of the Turkish Cinema were restored and transferred to safety stock. Of these historical productions, 1 inch and Betacam SP video copies were also produced.

PROMOTION OF TECHNICAL QUALITY

Our laboratories and technical department are mainly established for promotion of technical quality and implementing of standardization, as well as serving our students during their education at the Institute and on the bench training. Within the scope of this objective, in accordance with our agreement with a private TV Company, our Institute has undertaken the repairment, technical control, print and telecine operations of the Turkish films to be shown by this channel. In this connection, 166 Turkish films were processed and broadcast quality video copies were produced.

In addition to these operations, 68 local and foreign features and documentaries were telecined.



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LOCAL AND FOREIGN RELATIONS AND PUBLIC SERVICES

Quite a number of Institutions (Eg.Schools, Official Institutions, Universities,TV Production Companies, Film Maker Companies) and interested people benefited from the acetate copies of films originally shot on nitrate base films.

Aside from that,private performances were organized for students and researchers.160 shows were actualized only for the students.

HOMAGE TO MUHSIN ERTUĞRUL

The Institute has taken part in the celebration activities of the centennial of the birth of Muhsin Ertuğrul, the famous artist of the Turkish theater and cinema. Organization of activities which started in 1991, to be performed on the centennial of the artist's birth date was concluded in March,1992.

Three films directed by Muhsin Ertuğrul and originally shot on nitrate stock were transferred to safety film and presented during the celebrations.

An other important contribution of the Institute,in connection with the homage activities,was making of a "Muhsin Ertuğrul Documentary" and preparation of a photograph exhibition,consisting of stills of Muhsin Ertuğrul films and other representative Turkish films of the era.

The Institute has also contributed to the book on the life and art of the artist, by supplying photographs from the archives.

INTERNATIONAL RELATIONS

Researchers coming from The International Turkish Video and Film Center based in New Orleans,U.S.A. has applied for assistance regarding the Turkish films to be shown in the U.S.A. and cooperation was established.

A group of Russian cineastes visited the Institute and inquired about the Turkish Cinema.



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Cooperating with a group of Japanese film makers and Consulate members, organization of a retrospective of Japanese films was decided upon which was later actualized in November, 1992.

The Polish Council Mr. Mirostaw Stawski, visited the Institute for presentation of examples from the Polish Cinema.

FILM SHOWS

During December 7-18, 1992, "Japanese Film Days" has taken place at the Institute. The program opened with a speech (Impressions on the Japanese Films), by Halit Refiğ, a noted Turkish film director.

In the first section of the weekly program four films from Akira Kurosawa were shown ; "Ikiru", "Dersu Uzala", "Kagemusha" and "Sanjuro".

The second section consisted of ; "Sadako's Story" by Seijiro Kohyama, "Final Take" by Toji Yamada, "Fall Guy" by Kinji Fukasaku, "Higanbana" and "Late Autumn" by Yasujiro Ozu, "Ogin Her Love and Hate" by Kei Kumai.

First screenings of some Turkish films, such as "Kurt Kanunu", a screen adaptation of a novel by a noted Turkish novelist, were made at the Institute.

SPECIAL EVENTS

During the year of 1992, television broadcasting started within the scope of promotion of public training which is one of the main objectives of our Institute.

This joint venture with cooperation of the Municipality of Istanbul is actualized at the Institute studios and with utilization of technical equipment belonging to our Institution.

Films made by the students of our Institute, art and cultural events and productions of the Institute such as the History of the Turkish Cinema are presented in this channel.



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FESTIVALS

ISTANBUL FILM FESTIVAL

The Institute contributed to the Istanbul Film Festival with acetate copies of two films of director Muhsin Ertuğrul, transferred from nitrate.

ANTALYA FILM FESTIVAL

The director of the Institute, Prof. Sami Şekeroğlu, attended the Antalya Film Festival as a jury member, representing the Ministry of Cultural Affairs.

Mr. Uğur İçbak, a student of the Institute won the "Best Director of Photography" prize in this festival.

ADANA FILM FESTIVAL

The students of the Institute won four prizes at the "Films by Students" section of the Festival. They were the winners of the second best film, the special prize and two promotion prizes.

EDUCATIONAL STAFF

One of the assistant professors of the Institute who is the Chief Responsible for preservation and restoration for the present completed his doctors degree in England.



SINEMATEK - INDONESIA

ANNUAL REPORT FOR 1982

I. INTRODUCTION

Jakarta

When I first started to compile an annual report on "Sinematek Indonesia", I am overwhelmed by a feeling of reluctance. The reason of which, that the problem I will be touching upon, is always the same, the mounting development and always full of obstacles.

And finally I have to write it down as it is, necessarily, in order to retain the membership of SIAC, and the commitment to it, despite the obligation to pay the annual subscription. These responsibilities have to be carried out, no matter how heavy they are.

1. THE YEAR 1982

Here, the other members will not see the change in form of annual reports, as it is almost the same year by year, right from the beginning of our membership in 1975. No significant changes occurred during the 10 years and the situation has been almost stagnant.



· SINEMATEK · INDONESIA ·

ANNUAL REPORT FOR 1992.

1. INTRODUCTION

Every time I intend to compile an annual report on "Sinematek Indonesia", I am overwhelmed by a feeling of reluctance, the reason of which is that the problem I will be touching upon, is always the same. No meaning development and always full of complaints.

But finally I have to write it down as it a necessity in order to retain the membership of FIAF. Another commitment is of course the obligation to pay the annual subscription. Both responsibilities have to be carried out, no matter how heavy they are.

I hope that other members will not get the change to read my annual report, as it is almost the same year by year, right from the beginning of our membership in 1977. No noticeable change has occurred during the 15 years and the situation has been almost stagnant.



No progress, despite the promulgation of the 1990 Law No. 4, that makes it compulsory for everyone to surrender to the Government copies of printed works and recordings, including film and video.

The implementation regulation for its realization has not been issued. The same fate befall the Law on Film Affairs that has been signed by our President on March 30 1992. No further guidance for its implementation has so far been forthcoming, so that both Laws are not effective yet.

2. FINANCIAL SITUATION

The annual allocation by the National Film Council to cover the operational expenditure of Sinematek Indonesia was raised from US \$ 20.000 to US \$ 30.000 as of October 1990. The raise however has no significance at all, as the increase of the annual subscription was more than 400 % as of 1992, hitting a hard blow to our finances.



3. COLLECTION

I T E M S	Collection as in Dec. 1991	Additions during 1992
Feature Films	422	1
Non Feature Films	1.369	0
V i d e o ' s	231	183
B o o k s	5.089	273
S c e n a r i o ' s	7.448	255
Sound recordings	488	5
Photographs / slides	51.144	6.601
P o s t e r s	4.703	429
Periodicals	6.586	416

We are not able yet to procure other requests to the National film Council as the body is now in a state of demission since December 1992. The Government in to relinquish the present National Film Council and to set up another institution under another name with a somewhat different set of duties and functions. The new institution has not been established yet at the time of writing this report.



I am therefore not in the position to do much for the increase of the number of film collection, except those what have been made available by the National Film Council, in particular films that were nominated during the Indonesian Film Festival since 1984.

The films are screening copies, frequently used by the National Film Council on the occasion of film festival weeks in the country as well as for international festivals abroad.

4. SERVICES

4.1. Sinematek Indonesia makes available films for :

16 April - 1 May 1992 : Singapore International Film Festival.

29 April - 3 May 1992 : Tribute to the late director Nya' Abbas Acup (1932 - 1991) in Jakarta.

1 - 4 September 1992 : Asia-Pacific Film Festival in Seoul.



- 6 - 13 September 1992 : Non-Aligned Film Festival in Pyongyang.
- 23 - 27 November 1992 : Tribute to the late actor Soekarno M. Noor (1931-1986) in Jakarta.
- 13 - 18 December 1992 : French Film Festival in Jakarta.
- 24 - 28 January 1992 : Tribute to the late director D. Djajakusuma (1918 - 1987) in Jakarta.

Sinematek Indonesia support study activities at film school and film clubs in the capital city and in various regions of Indonesia.

- 4.2. Our library renders services to visitors free of charge. Most of them are journalists, pupils and students and those who prepare their script for their final examination, including those from abroad.



The Photo-section provides old as well new photographs on request to journalists and book publishers.

5. DEVELOPMENT

As I already explained in my previous report the old Sinematek Indonesia building (since 1975) will be demolished as soon as the new building is finished and ready for use at the end of 1993.

The first stone laying ceremony was performed by the former Governor of Jakarta in 1992, but the construction work for the new building has not started yet.

A new policy is perhaps in the offing in relation to the appointment of the new Jakarta Governor in October 1992.



6. RELATION

6.1. Smooth relations exist between the film world (private), the Department of Information (Government) and the Sinematek Indonesia, although the Director of Sinematek Indonesia was no more a member of the National Film Council since the beginning of 1992.

However the Sinematek Indonesia has participated in the preparatory works of the setting up of an Information Museum by the Department of Information, built within the complex of Taman Mini Indonesia Indah (Beautiful Indonesia in Miniature) in Jakarta.

The Museum contains display of the history, activities and development of radio, television and film in the framework of the National Development.

6.2. Sinematek Indonesia took part in the Conference cum Workshop on Film Archive in Manila on 11 - 16 January 1993 together with other members of ASEAN countries.



7. EXPECTATION

The Japanese Government is to provide working equipment which the Sinematek Indonesia urgently needs. The matter is still in the process of negotiation.

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Jakarta, Pebruary 1993
SINEMATEK INDONESIA

H. MISBACH YUSA BIRAN
Director.

14

מכון תולדות ארץ ישראל
מכון תולדות ארץ ישראל

The preliminary Jewish Folk Archive, established by the Hebrew University of Jerusalem, has been growing and developing as the work of the archive continues on this subject.

Jerusalem

The past year, the archive, with the help of the Hebrew University of Jerusalem, has planned to publish a series of books. The first volume includes the work of the pioneers of Jewish history, Ben-Zion Hershkovitz, and others. The second volume, which is now being prepared, is a second edition of the publisher, Bar-Ilan Publications, Tel-Aviv.

In connection with a major exhibition held at the Hebrew University of Jerusalem, the archive has planned to publish a series of books. The first volume, which is now being prepared, is a second edition of the publisher, Bar-Ilan Publications, Tel-Aviv.

The director of the archive, Professor Yehoshua Porath, has planned to publish a series of books. The first volume, which is now being prepared, is a second edition of the publisher, Bar-Ilan Publications, Tel-Aviv.

One of the main activities of the archive during this year has been the preparation of a series of books. The first volume, which is now being prepared, is a second edition of the publisher, Bar-Ilan Publications, Tel-Aviv.

מכון תולדות ארץ ישראל
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מכון תולדות ארץ ישראל
מכון תולדות ארץ ישראל



ארכיון הסרטים היהודיים ע"ש סטיבן שפילברג
Steven Spielberg Jewish Film Archive

The Spielberg Jewish Film Archive, established by the Hebrew University to preserve Jewish and Israeli films, continues to grow and develop as the major resource of archival film material on this subject.

The past year, the Archive published volume I of the ISRAEL NEWSREEL CATALOGUE, a planned three part series describing in detail the newsreels made in the country between 1932 and 1971. The first volume includes the work of the pioneers of cinema: Yaacov Ben Dov; Baruch Agadati; and, Natan Axelrod. Also, the catalogue incorporates a computer diskette which functions as an index to the data. Hillel Tryster and Wendy Luterman, the editors, are currently working on volume II and publication is planned within the year. FILMS OF THE HOLOCAUST: AN ANNOTATED FILMOGRAPHY OF COLLECTIONS IN ISRAEL, which was published by the Archive in 1990 is now being released in a second edition by the publisher, Garland Publications, Inc. New York.

In conjunction with a major exhibition held at the Israel Museum, the Spielberg Archive was invited to sponsor a three part lecture and film screening series. These were held at the Museum's auditorium. The focus of these events were films made in the country during the decade 1935-45, also the subject of the exhibition.

The director of the Spielberg Archive, Marilyn Koolik, was invited to deliver a lecture at an international conference at Harvard University in Cambridge, Mass. called "Documenting Israel." Mrs. Koolik's talk, "A Look to the Future: The Preservation of Israel's Moving Image Documents," focused on the sources of moving image material being produced in the country and the legal aspects of their preservation.

One of the main activities at the Spielberg Archive during this year has been the preparations for moving to new premises. The Hebrew University has allocated a large area within the Humanities Complex for the new purpose built film archive. It will include vaults with temperature/humidity controls, a viewing theatre, individual viewing rooms, cataloger's room and laboratory. Plans are to move in 1994.

Jerusalem

ISRAEL FILM ARCHIVE
ANNUAL REPORT 1992

All statistics refer to the year 1.1.92 - 1.12.92

1. ACQUISITIONS OF THE YEAR

The Israel Film Archive acquired:

709 safety prints	1 nitrate print
44 negatives	439 video cassettes

INTERNATIONAL COLLECTION

The Archive received on deposit, in accordance with established agreements with local distributors, prints of recently produced films which have completed their commercial release in Israel. Two major Israeli film distributors deposited entire collections of quality international feature films: Seven Star Film (90 titles) and Gilad-Nachshon Film (60 titles).

New titles of feature films added to the collection include:
ANOTHER WOMAN * ATAME * THE BALLAD OF A SAD CAFE * BEING THERE *
BELLY OF AN ARCHITECT * BLIND CHANCE * BOSTONIANS * BREAKER
MORANT * THE BROTHERS KARAMAZOV * THE BURMESE HARP * CHRONICLE OF
A DEATH * COMFORT OF STRANGERS * THE COMMITMENTS * COMO SER MUJER
* THE COOK, THE THIEF, HIS WIFE AND HER LOVER * DANCING THRU THE
DARK * DANGEROUS MOVES * THE DEAD * DELICATESSEN * L'ETRANGE
MADAME X * THE FABULOUS BAKER BOYS * THE GODS MUST BE CRAZY *
GREAT ROCK -N- ROLL SWINDLE * HALFAOUINE * HEAT & DUST * THE
HOUSE OF BERNADA ALBA * INTERROGATION * JU-DOU * LOCAL HERO *
MADAME BOVARY * MAN OF MARBLE * MANNER * THE MARRIAGE OF MARIA
BRAUN * MARRIED TO THE MOB * MONTENEGRO * LE MUR * MY LEFT FOOT *
NARAYAMA * THE NIGHT PORTER * LA NOTTE DI SAN LORENZO * NUOVO
CINEMA PARADISO * OBLOMOV * ON GOLDEN POND * PARIS TROUT * PELLE
THE CONQUEROR * PLATOON * PRINCESS BRIDE * PROVA D'ORCHESTRA *
THE RETURN OF MARTIN GUERRE * REVERSAL OF FORTUNE * ROBOCOP *
RUNNING ON EMPTY * SEPTEMBER * SHE DEVIL * SLEEP MY LOVE * STANNO
TUTTI BENE * SURU/THE HERD * THREE AMIGOS, WHAT HAPPENED TO
SANTIAGO * YOL * 9 1/2 WEEKS

ISRAELI CINEMA

The Archive continued its efforts to complete its collection of Israeli feature films. Several important new titles were added. 55 prints were received, a major part from the Gilad Film Collection (24 titles) including MASA ALUNKOT (THE PARATROOPERS) * HAMEYU'AD (THE INTENDED) * HACHOLMIM (THE DREAMERS) * NOAH BAT 17 (NOAH AT 17) * BLUES LECHOFESH HAGADOL (LATE SUMMER BLUES) * CHIUCH HAG'DI (SMILE OF THE LAMB) * CHETZI CHETZI (HALF AND HALF) * LOOL * GESHER TZAR ME'OD (ON A VERY NARROW BRIDGE) * HAMSIN * ECHAD MISHELANU (ONE OF US) * NISUIM FICTIVI'IM (MARRIAGE OF CONVENIENCE) * NADIA * RESISIM (BURNING MEMORY).

86 titles were received of Israeli short fiction and documentary films, including The Third Ear collection of the most outstanding Israeli shorts (38 titles).

THE JEWISH COLLECTION

Films of Jewish interest deposited in the Archive during the year include DIE KLATSCHKE * JOSHUA THEN & NOW * GET THEE HENCE * THE COMMISSAR * RADIO DAYS * CRIMES AND MISDEMEANORS and the documentaries TEREZIN DIARY * JEWS OF MOROCCO.

2. PROGRESS IN THE FIELD OF PRESERVATION

THE NATHAN AXELROD COLLECTION OF CARMEL NEWSREELS

The Archive wishes to remind FIAF members that the Israel Film Archive is the sole representative of the Nathan Axelrod Collection of Carmel Newsreels for the State of Israel. All requests concerning this major collection (1934-1958) should be processed through our institution.

The final transfer of nitrate materials from this collection is underway at the Cinema d'Archives & Professionnel Laboratory in Paris. In addition, the staff of the Archive has been preparing the nitrate sound films of the early newsreels for preservation.

NEGATIVES

20 negatives of Israeli films were added to the collection including the following features: ANGELS ON THE WIND, TEL AVIV STORIES, THE OWL, LENA, ON MY OWN. The following negatives of Israeli shorts were added: THE PLUMBER RINGS TWICE, ETHICS V, TIMEOUT, LOOKOUT and the Nehora Collection of 15 documentary films. In addition, Israel Instructional Television deposited 200 reels of film negative of television programs in the Archive.

MISSING TITLES

*A print of the film RACHEL (Nuri Habib, 1958), which had been considered missing, was located overseas and the Archive will preserve it.

*The search continues for the film EVERY MILE A STONE (Aryeh Lahola, 1955).

*An agreement has been reached with the National Center for Jewish Film, Boston, for the preservation of Yaakov Ben Dov's materials ROMANCE OF A NEW PALESTINE/REBIRTH OF A NATION. Ben Dov was the first Hebrew filmmaker in Palestine, making films from 1917 to the end of the 1920's. His film SHIVAT ZION was recently found in the Czechoslovak Film Archive and brought to our Archive.

3. CATALOGUING - DOCUMENTATION - RESEARCH

* Work continues on the computerized cataloguing of the Archive collection, using the Aleph computer network. Simultaneously, basic data is kept up-to-date for the Archive's screening prints using a database system.

* Considerable progress has been made in the complete cataloguing and shot-listing of Carmel Newsreel Collection, Series II (from 1948-1957). This should be completed by the end of 1993.

* Original antique equipment for the photographing of film intertitles and moviehouse announcements was donated by Shimon Sutker.

* After a two-year budget freeze, the Library has begun to purchase and update its collection of cinema/television books and periodicals. Stills and posters are continuously acquired through the donations of film distribution companies in Israel.

4. PUBLICATIONS - FILM SHOWINGS - FILM EDUCATION - EXHIBITIONS

PUBLICATIONS

A complete filmography of Israeli cinema has been commissioned and completed by the Archive. This reference book will be published during 1993.

An updated version of the Archive's 1992 publication of THE NATHAN AXELROD COLLECTION has been prepared for publication in cooperation with Flicks Books, England.

The staff of the Archive's Center for Jewish and Israeli Film lent their expertise and knowledge to the research and preparation of material on Israeli films for the Jewish Film Directory, a reference book published by Flicks Books, 1992.

FILM SHOWINGS

The Archive's public screening programme operated three to five screenings per day, seven days a week. Highlights of the special programs and events included:

- *CAHIERS DU CINEMA - 40 YEARS 40 FILMS - presented by Serge Toubiana, editor of Cahiers du Cinema. Organized in cooperation with the French Institute, Tel Aviv and the Dept. of Film of the French Ministry of Foreign Affairs.
- *ANIMATION FOR ADULTS - a series of lectures and screenings by the head of the Animation Dept. at the Bezalel Art Academy, Mr. Y. Yoresh.
- *CINEMA EN FRANCAIS and HOMMAGE AUX FILMS DU LOSANGE - a series of recent French films and a homage to the independent French film company. Presented by Michel Piccoli and Nicolas Papatakis. Organized in cooperation with the French Institute, Tel Aviv, the Tel Aviv Cinematheque, the Belgian, Canadian and Swiss Embassies.
- *VIENNA AT THE TURN OF THE CENTURY - a series devoted to Austrian films dealing with a period of tremendous creative energy and artistic genius. Organized in cooperation with the Austrian Embassy.
- *TRIBUTE TO ENNIO MORRICONE - a series of films, presented by the great Italian composer.
- *BREAKFAST-FILM-JAZZ-ANIMATION-PUPPET THEATER - an ongoing series of Saturday morning events.
- *MARIN KARMITZ - a tribute to the French producer, president of MK2, Paris, in his presence.
- *CLAUDE CHABROL - a tribute in the presence of the French film director.
- *ESCAPE TO THE CINEMATHEQUE - monthly all-night marathon screenings of popular films for youth, on themes such as HORROR FILMS, STEVEN SPIELBERG, DAVID LYNCH, ROBERT DE NIRO, and others.
- *LINA WERTMULLER - a complete retrospective of the feature films by the Italian filmmaker. The opening event took place in the director's presence. In cooperation with the Italian Cultural Institute.
- *THE CINEMA CLUB - monthly triple headers on subjects such as NEW YORK, NEW YORK, LOUIS MALLE, WOODY ALLEN, JAMES BOND, PINK PANTHER.
- *FILM AS A PHILOSOPHICAL TEXT - a series of screenings and academic lectures using cinema as a basis for philosophical discourse. In cooperation with Bergman Institute.
- *ROMANIAN FILM CLUB - a series of screenings and lectures presented in cooperation with the Romanian New Immigrants Society.

*HEIMAT - marathon screening of the two parts of Edgar Reisz's epic film, in the presence of Producer Joachim von Mengershausen and members of the cast, Hannelore Hoger and Henry Arnold.

*SERGUEI PARADJANOV 1924-1990 - a complete retrospective of the filmmaker's cinema tapestries of Armenian, Georgian and Ukrainian folklore.

*PETER BACSO - in his presence. In cooperation with the Hungarian Embassy.

*JARRING THE EMOTIONS TO MAKE PEOPLE THINK - a complete retrospective of the films of Reinhard Hauff, in his presence. In cooperation with the Goethe Institute, Israel.

*A TRIBUTE TO THE PERSPEKTIVA STUDIO - presented by Polish director Janusz Morgenstern, in cooperation with the Israel-Polish Cultural Foundation and the Polish Embassy.

FILM SHOWINGS: CENTRE FOR JEWISH AND ISRAELI FILM

*ISRAELI SOCIETY THROUGH FILM - a mini-course for graduate students, in cooperation with the Melton Center for Jewish Education at Hebrew University.

*BORIS LEHMAN - a film retrospective of the Belgian Jewish filmmaker, in his presence, offering a full overview of his avant-garde films. In cooperation with the Belgian Consulate in Jerusalem.

*WILLY LINDWER - a marathon of films on the Holocaust by the Dutch documentary filmmaker.

*THE JEWS OF TUNISIA - a full day festival of documentaries and dramas, offering insight into the rich culture of this community.

*MORDECHAI RICHLER - an evening with the Canadian author and scriptwriter, presented together with his film classic THE APPRENTICESHIP OF DUDDY KRAVITZ.

*TELEVISION AT ITS BEST - homage to Israeli film and television director and winner of the Israel Prize, Ram Levy, well-known for his controversial films BREAD and HIZBETH HIZE'E.

FILM EDUCATION PROGRAM

The Education and Media department continued its regular programming for school children aged 6-18 in cooperation with the Jerusalem Foundation and Jerusalem Municipality. The workshops were presented on three different basic themes:

1. Introduction to Cinema - with subjects such as: Animation, The Screenplay, What is Cinema?, Comedy, The Magic Lantern, Charlie Chaplin
2. Cinema and contemporary society - with such subjects as - Children's Gangs, Film and Facism, Mass Communication and its Influence, Propaganda, Racism, Growing-Up, A Country at War.
3. Meetings with filmmakers - Israeli directors and scriptwriters discussed their work with the students.

Newly offered workshops for high school students included:

*MEETING A NEW SOCIETY - a mini-course for new immigrants from Russia about issues of Israeli life as seen through cinema. All the lectures were in Russian.

*VIDEO WORKSHOP - a hands-on workshop on methods of self-expression through cinema.

The Education Department expanded its Adult Education course offerings to include:

COMMUNITY WORKERS - a national on-going seminar presenting a general overview of cinema history, while focusing on the role of media in society.

TEACHERS - a year-long course which introduced teachers to the art of cinema, including film analysis and meetings with Israeli filmmakers.

HISTORY OF CINEMA - year-long courses at beginner, intermediate and advanced levels. The first two levels survey the history of cinema and analyze its artistic language. The advanced level delves deeper into the specific style and historical context of outstanding filmmakers.

SCRIPTWRITING WORKSHOP - a workshop on writing a feature-length script.

EXHIBITIONS

VIDEOTRANSFORMATION - video art photographs of film stars, by Dov Ben David.

FILM TITLING - original antique artwork for moviehouse announcements, by Shimon Sutker.

HUMAN RIGHTS - exhibition by Amnesty International in conjunction with screenings

ANIMATION CELLS - in conjunction with the Children's Film Festival, by Yochanan Lackichewitz.

SAVE THE PLANET - tours, lectures, films, exhibitions and activities, in cooperation with the Israel Nature Preservation Society.

CHINESE PAINTINGS - in conjunction with Chinese Film program.

AN HOUR ON TOP OF THE WORLD - An evening in honor of Doron Harel, the first Israeli to climb Mt. Everest, with slides, footage and accompanying exhibition.

5. BUDGETARY MATTERS, RELATIONS WITH GOVERNMENT AUTHORITIES

The year 1992 was marked by extensive lobbying on the part of the Archive with government ministries and foundations in order to halt a growing deficit accumulated over five years. The Archive's screening program had suffered from a declining attendance over the past years, due to a variety of factors - the growth of video and cable, the construction and renovation of new cinema venues, the creation of alternative entertainment centers (discos and pubs), as well as the Intifada. The loss of income created as a result of these factors, seriously compounded by forced closure during the Gulf War, and the growing needs for new equipment, left the Archive in serious financial difficulty.

However, an aggressive marketing campaign has been launched combining fresh programming ideas with a new yearly membership that allows free entrance to an unlimited number of screenings throughout the year. Since the beginning of this campaign in June 1992, one thousand new members have joined the Cinematheque, representing roughly an additional income of \$60,000 and an important increase in audience.

Towards the end of the year, our political lobbying proved successful and resulted in a one-time grant jointly sponsored by the Jerusalem Foundation, the Cultural Division of the Jerusalem Municipality and the Ministry of Education & Culture. Additionally the Ministry of Education & Culture has given a one-time grant towards educational and preservation efforts and for the first time has included the Israel Film Archive in its yearly allocation. These grants reflect a long-sought after recognition by the government ministries of the national, cultural and historical importance of film archiving.

Government agencies, such as the Ministry of Tourism, Ministry of Foreign Affairs, Ministry of Industry and Trade in addition to the Jerusalem Municipality and the Jerusalem Foundation have continued their yearly support of the Jerusalem Film Festival, as well as occasional programs of special interest.

6. INTERNATIONAL RELATIONS

The Archive actively supported the screening of Israeli films at archives and film festivals throughout the world. The Archive cooperated on an Israeli Film Retrospective at the Jeu de Paume, Paris, as well as a program of Sephardic Film at the Film Society of Lincoln Center, New York.

Lia van Leer, Director, attended the Berlin, Cannes, Toronto, Locarno, New York and London film festivals.

Eyal Sher, newly appointed Deputy Director, attended the Montpellier Jewish and Israeli Film Festival.

Avinoam Harpak, Programme Editor, attended London and Berlin film festivals.

Gili Mendel, Head of Education Department, attended the Berlin Film Festival and participated in a month long conference tour FILM IN THE USA sponsored by the United States Information Services during which she attended the Telluride and New York Film Festivals and visited the American Film Institute and the Library of Congress.

Amy Kronish, Curator of Jewish and Israeli Film, visited FIAF headquarters in Brussel.

David Reshef, Technical Manager, attended the PHOTOKINA International Exhibition, Cologne.

Gad Astar, Cataloguer, attended the FIAF Summer School hosted by the National Film Archive, London.

Tzur Vahab, Archive Manager, attended the Berlin Film Festival and visited the Archives at Bois d'Arcy and the Stiftung Deutsche Kinemathek, Berlin.

7. SPECIAL EVENTS

- * SALUTE TO THE ISRAEL FILM ARCHIVE - a gala evening in honor of the 30th anniversary of the Israel Film Archive and the 10th anniversary of our Jerusalem Cinematheque building.
- * FROM THE OTHER SIDE: PALESTINIAN CINEMA - a three day mini-festival courtesy of the East Jerusalem Film and Television Institute, curated by George Khleifi.
- * INPUT 91, 92 - two weekends dedicated to the international organization for quality television, INPUT, offered to professional television personnel. The first weekend was presented by Mr. Gavin Pritchard, then a Channel 4 TV senior producer and chairman of INPUT. The second was presented by Alan Fountain, Senior Commissioning Editor, Channel 4 TV and Mike Fentiman, BBC. Organized in cooperation with the Israeli Producers Association and the Jerusalem Film and Television School.
- * CHILDREN'S FILM FESTIVAL - the first of an annual festival presenting a selection of the best of children's films from around the world.
- * EVENING IN MEMORY OF GEORGE (REHOR) OSTROVSKY - In the presence of Mr. Teddy Kollek, Mayor of Jerusalem - Screening of LOYALTIES (U.K., Basil Dean, 1934).
- * ALIZA SHAGRIR MEMORIAL FILM COMPETITION - The annual memorial fund presented awards to student filmmakers for best documentary films-in-progress. Thirty-five filmmakers participated in this competition. The winning film, MERCHANT OF EMOTIONS by Ran Tal, is a film dealing with the Israeli director George Ovadia.
- * SHIVAT ZION - a gala screening of the Ben Dov 1920-21 film, in honor of the publication of the Natan and Yackov Gross book, The Hebrew Film.
- * 75 YEARS OF THE HEBREW FILM - an event celebrating this anniversary of Israeli film, including screenings of Ben Dov films from the Archive, in the presence of the Ben Dov family. The Israel Postal Authority issued a series of stamps marking this anniversary.
- * FIRST PRINT - A week-end festival of student films by the first graduating class of the Jerusalem Film and Television School; a tribute to the Lodz Film School, Poland; The Way We Were - a selection of student films by great filmmakers; and an honorary fellowship to playwright-director Nissim Aloni, including screenings of the student film projects.

JERUSALEM FILM FESTIVAL

The 9th Jerusalem Film Festival, July 9-18, 1992, offered 140 international films including a variety of independently produced features and documentaries, experimental shorts, animation, films of Jewish interest, restorations, and 25 first features by outstanding young directors. Special sections were a retrospective of American Independent filmmaker, Hal Hartley, and a Mae West retrospective.

The Festival was dedicated to the memory of Wim van Leer, co-founder of the Festival's organising institution, the Israel Film Archive. Van Leer produced in 1962 Chris Marker's superb documentary DESCRIPTION OF A STRUGGLE, screened at the Festival to an audience greatly moved by the film's excellence and amazing foresight.

The Festival presented ten world premiere screenings of Israeli films and fourteen new Israeli short films which competed for the fourth annual Wolgin Awards for Israeli filmmakers. The international jury, headed by New York Film Festival director Richard Pena, selected Amos Gutman's AMAZING GRACE for best feature, Amit Goren's 66 WAS A GOOD YEAR FOR TOURISM for best documentary and Danna Nayblat's NEIGHBOURS for best short film. David Bencheitrit's documentary THROUGH THE VEIL OF EXILE received honorable mention. Assi Dayan's feature film LIFE ACCORDING TO AGFA, a late addition to the festival programme, was awarded the first Wim van Leer Award for Israeli cinema. In addition, the first Wim van Leer Award for Young Artists was offered to the most gifted highschool student filmmakers.

International guests included director Lina Wertmuller [SATURDAY, SUNDAY, MONDAY]; actor Armin Mueller-Stahl [UTZ]; documentarist Chris Marker [DESCRIPTION OF A STRUGGLE]; director Alain Corneau and producer Alain Vannier [TOUS LES MATINS DU MONDE]; director Isaac Julien [YOUNG SOUL REBELS]; documentarist Gail Singer [WISECRACKS]; director Dmitry Astrakhan [GET THEE HENCE]; director Ulrike Ottinger [TAIGA]; actress Adrienne Shelley [UNBELIEVABLE TRUTH and TRUST]; director Dana Rotberg [ANGEL OF FIRE]; director Amos Gitai [WADI and GOLEM]; director Baz Luhrmann [STRICTLY BALLROOM]; and Hollywood producer Sandy Lieberson.

Det danske Folketing blev indkaldt den 27. januar 1848, og den 15. februar 1848 blev det første danske grundlov vedtaget. Den 15. februar 1848 blev det første danske grundlov vedtaget. Den 15. februar 1848 blev det første danske grundlov vedtaget.

København

København er hovedstaden i Danmark og ligger på den nordlige del af Sjælland. Den er den største by i landet og har en befolkning på over 1,5 millioner mennesker. Københavnsområdet er kendt for sin kystlinje, især for de mange små øer og kanaler, som giver byen et unikt udseende. Københavnsområdet er kendt for sin kystlinje, især for de mange små øer og kanaler, som giver byen et unikt udseende.

Den 11. april 1848 blev kongen af Danmark afviklet, og den 15. februar 1848 blev det første danske grundlov vedtaget. Den 15. februar 1848 blev det første danske grundlov vedtaget.

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Det Danske Filmmuseum celebrated its 50th anniversary in November 1991. It was founded in 1941 and started on a small scale as part of the official short film producing institution "Dansk Kulturfilm". In 1947 separate statutes were drawn and the name Det Danske Filmmuseum was adopted. Shortly afterwards the museum became a member of "La Fédération Internationale des Archives du Film". Administratively the museum was placed under "Dansk Kulturfilm" until 1950, when it was established as an independent institution with financial support from the government. After a reorganisation in 1958 of the government-subsidied film institutions the museum was placed under "Statens Filmcentral", which is an organisation producing and distributing short films on a non-theatrical basis. Finally the Danish Film Museum in 1964 acquired its now existing status as an autonomous governmental institution, directly under the Ministry of Culture, and with its own place in the law on film.

Until 1960 the founder of the museum, Ove Brusendorff, was the director. He was succeeded by Ib Monty, who came to the museum in 1957, and who is still the director.

In January 1949 the museum started regular film showings, and in 1954 it began publishing the film periodical "Kosmorama", now a quarterly.

In 1962 the museum moved its film collection to an old fortress in Bagsværd, 12 kilometers from the centre of Copenhagen. Vaults with an air-conditioning plant, securing the appropriate temperature and humidity for the storing of films, were installed. There has been several expansions of the vaults since 1962 and new equipment is continuously being acquired.

In 1966 the museum moved to the film house in Store Søndervoldstræde in the old quarter of Christianshavn in Copenhagen. This building also houses The Danish Film Institute and The Danish Film School.

The Museum's film collection comprises about 14.000 prints and negatives with about 8500 different titles from the Lumière-films to "Dick Tracy". The film collection is an international one and covers both feature films and documentaries and experimental films. It is of course specialised in Danish films. The museum has about 250 Danish silent films (out of a production of about 1400 films) and about 600 Danish sound feature films (out of a production of about 850 films). The museum recently took over the National Museum's collection of films on Danish cultural, political and social life.

In the 1950's and 1960's the surviving Danish silent films were saved on special grants. Master prints and projection prints were made from the original negatives. In the 1980's a similar action was taken concerning the Danish feature films from the nitrate period (1930-52). This work is soon to be finished and the museum continues with the national production of short films from the same period.

From 1964, when Denmark got a new law on film, a legal deposit concerning Danish produced films was established, which means that Det Danske Filmmuseum receives prints of all Danish films, which have been shown publicly. Foreign films are acquired from Danish distributors according to individual agreements.

Among the precious films in the collections are all the films by Carl Th. Dreyer, all the existing films by Benjamin Christensen, about 30 of Asta Nielsen's films and the highlights of the Danish silent film-era.

After having transferred almost all of the Danish films from nitrate to acetate stock, the next step in the museum's preservation and restauration programme is to establish definitive and integral versions of the most interesting films in the history of the Danish film. The new versions of "De fire Djævle" and "Den hvide Slavehandels sidste Offer" are examples of this activity.

Besides the film collections Det Danske Filmmuseum has extensive collections of documentation material, e.g. 1,8 millions stills, over 42.000 files with press cuttings, programmes, etc. on films and film personalities, 17.000 Danish film posters, and one of the largest libraries on film- and TV literature in the world, with 46.000 volumes and subscriptions to 350 periodicals.

The museum's library and documentation departments are open to the public and in the museum's own 150-seat cinema there are three daily showings of films from Monday through Thursday nine months a year.

The museum employs 19 persons and lack of personnel, due to the government's constant reduction of the number of civil servants, is the museum's gravest problem.

February 1993

Ib Monty

Report for 1992

Acquisitions of the year

1251 prints and negatives were received at the museum. A part of the acquired prints were finegrain-prints (masterprints) of Danish sound films from the original nitrate negatives. The other films were acquired from Danish producers and distributors of foreign films and on an exchange basis.

The library has acquired 922 books and is subscribing to 361 periodicals. It has been visited by 5805 and 16.580 books have been lent out.

The stills department has received 55.448 stills from Danish distributors. 18.464 of these stills have been catalogued and included in the collections.

The poster collection now holds 17.444 catalogued posters (of which 1074 are for Danish produced films).

Progress in the field of preservation

The museum is still concentrating on the transfer of Danish sound films from nitrate stock (the original negatives, which are in the museum's possession) to acetate stock (dupe positives/master prints). So far the museum has transferred feature films, but the museum has begun the transfer of Danish documentary and short films. Great work is however involved in finding the original material and preparing it for printing.

73.734 meters of nitrate stock were transferred to safety stock. 20.581 meters of safety film were processed.

Cataloguing- Documentation- Research

The cataloguing of the film acquisitions has continued as well as the cataloguing work of the library and the documentation department.

Film showings

235 feature films and 55 short films have been shown at 441 showings in the museum's 150-seat cinema. The films were shown at closed performances to members of the museum. The museum had 1948 members in 1992 and the showings were attended by 13.567 spectators. There has been 12 weekly performances from January to May and from September to December.

The films were presented in series of Silent films, "Two versions", Opera and Cinema, Antonioni, Robert Altman, Yves Montand, Alexandre Trauner, Jodie Foster, Hal Roach, David Mamet and many others.

At the museum's branch in Århus 65 films were shown at 65 performances for 3954 spectators.

Publications

Four issues of the museum's periodical "Kosmorama" were published. Four programme leaflets were published concerning the projections in Copenhagen and in cooperation with "Århusstudenternes Filmklub" two programme leaflets concerning the museum's branch in Århus were published.

In collaboration with Dansk BiblioteksCenter were published "Filmsæsonen 90-91" and "Filmsæsonen 91-92", two volumes of filmographic facts concerning the feature films released in Denmark from mid-1990 to mid-1992. The yearbooks have explanations in English and might also be useful to foreign readers. An index on titles and directors covering the period 1979-1992 was also published in 1992.

International relations (FIAF and others)

For Carl Th. Dreyer-series at Nederlands Filmmuseum in Amsterdam in January, at the 4th Film Forum Arsenal in Riga in October and at Tainiothiki Tis Ellados in Athens in December the museum sent prints. The museum also participated with the major parts of the films in an Asta Nielsen-retrospective at Musée d'Orsay in Paris in October.

Restored films from the museum were shown at festivals in Pesaro in June, Pordenone in October, Lübeck and Bologna in November.

Among the foreign guests at the museum were Mme Aïcha Kherroubi from Musée d'Orsay, Paris, Assistant professor Mark Sandberg from the university of Chicago and a group of employes from the library and the documentation department of Svenska Filminstitutet in Stockholm.

Dan Nissen participated in the FIAF-congress in Montevideo in April.

Ib Monty attended 28. Mostra Internazionale del Cinema Nuove in Pesaro in June, in "Il giornate del cinema muto" in Pordenone in October, in "Nordische Filmtage" in Lübeck and in "Il Cinema Ritrovato" in Bologna in November. Ib Monty attended a meeting on the 9th of November in Paris, organised by "Premier Siècle du Cinéma".

Uffe Lomholt Madsen attended "Photokino" in Köln in October.

February 1993



LA PAZ (1950-1959)

1. AÑO CINCUENTA (1950)

El Nuevo Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

2. AÑO CINCUENTA Y UNO (1951)

El Suramericano

El Suramericano

El Suramericano

El Suramericano

3. CATALOGO DE LOS DIARIOS DE LA PAZ

1950-1959

1950-1959

1950-1959

1950-1959

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

El Suramericano

La Paz



FIAF 1992 ACTIVITIES REPORT

1.- ACQUISITIONS OF THE YEAR

- Bolivian Feature Film 1
- Foreign Features Films 26
- Bolivian Short Films 21
- Foreign Short Films 25

This totalized 225 new reels added to our film collection

- Video Cassettes 146

Including all above mentioned acquisitions our archive actually counts with:

5.570 Film titles

8.097 Reels

2.- PROGRESS IN THE FIELD OF PRESERVATION

204 reels were inspected and cleaned, and urgent restoration, mainly of damaged film perforation was done.

Still our main concern is the transfer to acetate of very old nitrate Bolivian films rescued in 1989 and also last year.

3.- CATALOGUING-DOCUMENTATION-RESEARCH

- 73 book titles
- 671 periodical titles
- 70 posters
- 127 stills

The data storage in our computing system has been constantly continued.

201 researchers, mainly students requested our services

4.- FILM SHOWINGS

130 films were shown at 730 screenings in our 260 seat cinema

Most of these these films were grouped in the following series:

- Tribute to Jeanne Moreau (5 films)
- The Aesthetics of "Fin du Siècle" (13 films)
- Cinema from the Popular Republic of China (7 films)
- Venezuelan Cinema Today (9 films)
- Travelling filmmakers (5 films)
- The Best of Last Year (10 films)
- The New Wave 25 Years Later (5 films)



CINEMATECA BOLIVIANA

Calle Pichincha Esq. Indaburo s/n.

- Those muds, these clays (11 films)
- Dreams and Nightmares (5 films)
- Between Hearth and Computer (9 films)
- Germany: Young People Look for their Destiny (6 films)
- Seven Great Filmmakers (7 films)
- Spanish Cinema 1909-1980 a Retrospective (31 films)
- Feelings (6 films)

54.427 spectators assisted to these screenings

We also had 31 special screenings for students

5.- EXHIBITIONS-PUBLICATIONS

For the 12th time a complete statistic about film exhibition in Bolivia during the previous year has been published.

We published 17 documentary file cards, distributed free of cost among the public.

6.- BUDGETARY MATTERS-RELATIONS WITH GOVERNMENTAL AUTHORITIES

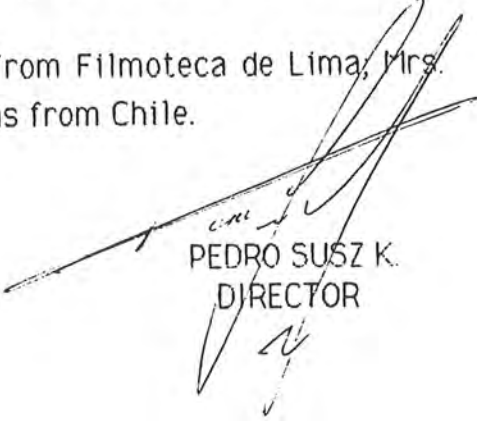
Although 1992 was again a rather normal year, as we were able to maintain the relatively stable situation as in previous years, there arose serious problems, due the decision of the proprietors of our rented premises, to apply for our retirement from these.

A great campaign has been launched, fortunately with very positive responses among public opinion, the press and the authorities. We hope to start the construction of our own premises within the next months, which will allow better working conditions and a more effective service to our community.

7.- INTERNATIONAL RELATIONS

We maintained good epistolar relations and coordination with our colleagues of neighbor countries, especially concerning the exhibition of some film series.

We had important visitors: Mrs.. Norma Rivera from Filmoteca de Lima, Mrs. Sra. Geraldine Chaplin, and Mr.. Patricio Contreras from Chile.



PEDRO SUSZ K.
DIRECTOR

Lausanne

Rapport d'activité pour 1992

Activité régulière normale: trois projections par jour sept jours par semaine, cours de Freddy Buache (avec l'Ecole cantonale d'art), collaboration avec l'Université de Lausanne et les Universités et grandes écoles de Suisse, rapports avec les Festivals internationaux (notamment Cannes, Berlin, Locarno), avec les théâtres (en particulier Vidy), avec le Ballet Béjart, les écoles, les télévisions, les visiteurs, etc. Projections régulières hebdomadaires des "Plans fixes".

Janvier: suite de l'intégrale Godard et Anne-Marie Miéville - Hommage à Yves Montand (18 films).

Février: une semaine de tournage de la TV Zurich (reportage de 50 min. sur la Cinémathèque réalisé par Magdalena Kauz. Diffusé en décembre 1992). - Voyage à Moscou de J.-L. Godard et F. Buache. - Trois films de Fritz Lang, inconnus. - Hommage aux Cahiers du cinéma (18 films et visite d'Antoine de Baecque). - Salutation de Boris Lehman (15 films). - Regard sur la Hongrie (8 films). - Projection d'une partie du Festival du Tiers Monde de Fribourg (15 films). - Le Tibet (collab. avec Comité suisse de soutien au peuple tibétain (10 films). - Vie juive en Suisse (avec le Musée historique de Lausanne). - Publication du livre de Bertil Galland: Jacqueline Veuve, 25 ans de cinéma.

Mars: Hommage à Théo Angelopoulos (10 films). - Salutation de Claude Goretta (13 films). - Rétrospective Jacqueline Veuve (18 films, à l'occasion de la sortie du livre).

Avril: 20ème anniversaire de la Film Cooperative de Zurich (14 films). - Hommage à Istvan Szöts (7 films). - Hommage à Joseph L. Mankiewicz (21 films). - Centenaire d'Arthur Honegger (17 films) et participation à la manifestation du Centre culturel suisse à Paris.

Mai: Les productions de Cythère Films (Paris) en présence de Nelly Kaplan, Claude Makovsky et Jean Chapot (20 films). - Films suisses récents (46 titres). Première suisse de L'aventure du non, la parole de Catherine Scheuchzer.

Juin: Le cinéma brésilien (32 films). - Michel et François Simon (4 films) et participation à la quinzaine "les Simon" au Centre culturel suisse à Paris. - Participation à la Nuit de la Photo au Musée de l'Elysée (présentation de films d'Ella Maillart). - Accueil du Colloque "Domitor" en collaboration avec la Chaire de cinéma de l'Université de Lausanne.

Juillet-Août: 75 films pour l'été.

Septembre: Hommage à Delphine Seyrig (22 films). Salutation d'Arletty (10 films). - Participation à Cinémémoire (Paris).

Octobre: Les 40 ans de la revue Positif (20 films). - Peinture et cinéma, en collaboration avec l'Ambassade de France à Berne et le Ministère des Affaires étrangères, Paris (45 titres). - Deux soirées exceptionnelles: Les nouveaux messieurs (1928) de Jacques Feyder et Tramp, Tramp, Tramp (1926) de Edwards et Capra,

avec Harry Langdon: accompagnement d'orchestre du quintet de Roberto Tricari. - L'annonce faite à Marie d'Alain Cuny, présenté par l'auteur. - Organisation rétrospective Louis Jovet au Festival de Genève. - Accueil du Festival international du Film sur l'Art (FIFAL). - Inauguration officielle des locaux d'archivage de Penthaz. - Deux journées "Portes ouvertes" à Penthaz.

Novembre: Intégrale Agnès Varda (25 films, en sa présence). - Le cinéma polonais (28 films en présence de Piotr Szulkin). Accueil du Festival international du Film sur l'Energie (FIFEL).

Décembre: Un film d'Ozu offert par David Streiff. - Soirée de cinéma d'animation de Zagreb en présence de Nicole Salomon, Borivoj Dovnikovic et Josko Marusic, en collaboration avec le Groupement suisse d'animation. - Un film de Kira Muratova, acheté pour la Cinémathèque suisse (avec une quarantaine d'oeuvres soviétiques) par Philip Morris. - Projections de courts métrages suisses à chaque représentation du Ballet Bèjart à Lausanne.

Au cours de l'année 1992, la Cinémathèque a reçu de grandes quantités de négatifs suisses à la suite de la décision d'un laboratoire qui, demandant tout à coup une taxe de location pour entreposage, a vu se vider ses dépôts, (il s'agit, en majorité de courts métrages, parfois récents, ou de spots) ce qui nous obligea d'inventorier en douze mois une masse d'environ 14'500 bobines. Nous avons donc reçu, pour l'enrichissement de nos collections, plus de 2'000 titres de courts métrages et plus de 650 titres de longs métrages, ce qui porte, au 31 décembre 1992, nos collections à 17'500 titres de longs métrages et 16'250 titres de courts métrages (+ actualités suisses anciennes, Ciné-Journal suisse, etc.).

La photothèque s'est enrichie de 50'000 photographies, de 1'000 affiches. Nous avons acquis, par achat, la collection d'anciennes photos du Dr Fritz Güttinger de Zurich, ce qui porte nos collections, au 31 décembre 1992, à 852'000 photos classées et à 32'700 affiches classées. L'inventaire informatisé de ces documents (avec reproduction sur disque) est en cours. Une exposition Idoles, stars et nostalgie fut organisée par nos soins au Salon des Antiquaires en novembre à Lausanne.

Nous avons enrichi la bibliothèque de 330 livres, une centaine de numéros de revues nouvelles, 70 scénarios, ce qui porte l'ensemble à env. 15'150 volumes (+ scénarios, catalogues, collections de périodiques).

Nous avons reçu 3 appareils anciens. La collection en compte plus de 300.

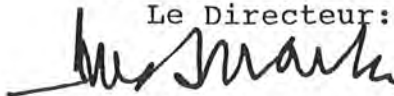
Les subventions pour 1992 furent: Ville de Lausanne (loyers: Fr. 145'000.-) et Fr. 280'000.-, Canton de Vaud: Fr. 386'000.-, Confédération: Fr. 1'300'000.- (+ Fr. 150'000.- pour tirages de films primés).

Salle de projections: 39'863 spectateurs.

Lausanne, le 6 janvier 1993

CINEMATHEQUE SUISSE

Le Directeur:



Freddy Buache

Lisboa

Em Lisboa, a grande capital de Portugal, vivem actualmente cerca de 1.000.000 de habitantes, sendo a maior cidade do país. A cidade é situada no estuário do rio Tejo, a 150 km de Lisboa, e é considerada uma das mais belas e pitorescas do mundo. A cidade é conhecida por ser uma das mais antigas do mundo, tendo sido fundada há mais de 2.000 anos.

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CINEMATECA PORTUGUESA

RAPPORT DE L'ANNÉE 1992

I - INTRODUCTION

L'évènement le plus important de l'année 1992 a été l'approbation de la nouvelle Loi de la Cinémathèque. Cette Loi - Loi n° 106-D/92 du 1er Juin qui remplace la Loi n° 59/80 du 3 Avril 1980 - consacre une nouvelle structure pour la Cinémathèque Portugaise, dorénavant appelée **CINÉMATHÈQUE PORTUGAISE - MUSEÉ DU CINEMA**. On a donc pu transformer la Cinémathèque dans un vrai Musée du Cinema, selon l'esprit qui a été toujours subjacent à sa conception mais que la loi contemple pour la première fois, de forme explicite et doctrinaire.

Avec la forme légale d'un Institut Publique, douée de **personnalité juridique** et d'**autonomie administrative et financière**, la Cinémathèque est définie (Article 4ème) comme "un musée de cinéma qui, à l'intérieur du champ d'action des obligations de la compétence de l'État sur les domaines de la défense du patrimoine et du droit des citoyens à l'usufruit de la culture, a comme attributions:

- a) Préserver tout le patrimoine ayant rapport avec les images en mouvement;
- b) Promouvoir la connaissance de l'histoire du cinéma, contribuant au développement de la culture cinématographique et assurant la sauvegarde des valeurs culturelles spécifiques associées au cinéma".

Préserver et montrer, les deux buts fondamentaux de l'activité de la Cinémathèque, sont les tâches spécifiques des deux grands "départements opératifs" de la Cinémathèque: le Département de l'Archive National des Images en Mouvement (ANIM) et le Département d'Exposition Permanente.

L'Archive a comme compétences spécifiques, entre autres, recevoir en régime de dépôt, **y inclus le dépôt légal obligatoire**, toutes les images en mouvement, quel que soit leur support ou leur époque, format, genre, régime de production ou provenance et les préserver "d'accord avec les règles et les procédures techniques plus adéquates, notamment celles qui sont conseillées par la FIAF".

Il a aussi pour buts: accueillir toutes images em mouvement; faire tirer d'éléments intermédiaires et de nouvelles générations de copies; accueillir et conserver tout le patrimoine iconographique en rapport avec la circulation des images en mouvement (notamment des photos, des posters et des maquettes); accueillir et conserver le patrimoine muséographique en rapport avec l'histoire des images en mouvement (notamment des appareils, scénarios ou décors); faire l'inventariat, la classification, le catalogage et l'indexation de tout son patrimoine; promouvoir l'accès aux collections de la Cinémathèque; collaborer avec des centres de conservation des images en mouvement, nationaux ou internationaux, etc.

Il s'organise intérieurement dans les secteurs suivants:

- a) Conservation/film
- b) Laboratoire/film
- c) Nouveaux supports
- d) Catalogage
- e) Photographie, posters, maquettes

- f) Appareils, décors, accessoires
- g) Dépôt et acquisition
- h) Filmographie
- i) Prospection et visionnement

Le Département d'Exposition Permanente a comme compétences spécifiques, entre autres, promouvoir l'exposition et l'exhibition d'oeuvres de cinéma, selon des critères de muséographie de l'oeuvre filmique en ordre à permettre et à stimuler la vision comparative des diverses époques, genres et écoles de l'histoire du cinéma. Cette activité fait partie d'un **projet global**, où s'insère le politique de programmation et une politique autonome d'exposition en rapport avec la programmation.

Il doit organiser un **musée de cinéma**, faire des échanges, avoir une politique d'éditions, essayer la décentralisation et la distribution culturelle et collaborer avec d'autres musées et des écoles d'art et de cinéma.

Il s'organise intérieurement dans des secteurs suivants:

- a) Exposition et Exhibition
- b) Programmation
- c) Divulgateion
- d) Éditions
- e) Échanges

La Cinémathèque-Musée est douée aussi d'un Cabinet de Rapports Publiques, d'un Centre de Documentation et d'Information (avec une bibliothèque spécialisée) et d'un Service Administratif et Financier.

Le budget de la Cinémathèque est basiquement équivalent à la pourcentage de 20% de toutes les taxes en provenance des taxes de distribution et de publicité pour les chaînes de télévision.

Très détaillée, et formant un corps théorique et doctrinaire assez innovateur, cette loi couronne les aspirations de la Cinémathèque et lui permet un statut à notre avis le plus conforme aux buts d'une Cinémathèque et d'un Musée de Cinéma.

Pour le moment, il y manque seulement la partie réglementatrice de cette loi (régime du personnel, cadre, réglementation budgétaire, réglementation du dépôt légal) qui seront objet d'un Décret-Loi à paraître en 1993 et qui complétera l'édifice légal.

La Cinémathèque aura comme corps dirigeants la Direction (composée par trois membres, un Président et deux Vices-Présidents) et un Conseil de Surveillance (un Président et deux membres, dont l'un est un réviseur officiel de comptes, nommé par le Ministre des Finances).

La Direction de la Cinémathèque dépend du Ministre de la Culture.

Le siège de la Cinémathèque se maintient à Rua Barata Salgueiro à Lisbonne et le siège de l'Archive National des Images en Mouvement continue en construction, aux environs de Lisbonne, à Freixial. Malheureusement, l'oeuvre a eu de grands retards en 1992 et l'inauguration de la première partie (Dépôt de Nitrates) n'aura lieu qu'en 1993. Mais le projet final pour le reste du bâtiment (Dépôt d'Acétats et Nouveaux Supports, Centre Technique, Laboratoire, Centre d'Accueil aux Chercheurs, Dépôt de patrimoine iconographique et muséographique) a été approuvé et l'oeuvre commencera aussi en 1993. On prévoit la conclusion de l'ensemble (qui sera un des plus modernes Archives de l'Europe) à la fin de 1994 ou au début de 1995.

II - ACQUISITIONS DE L'ANNÉE

Comme toujours, la politique d'acquisition de la Cinémathèque Portugaise a privilégié surtout le renouvellement de la collection des films portugais et l'élargissement de la collection de films classiques de la cinématographie mondiale.

On a accompli ces objectifs surtout en stimulant le dépôt volontaire de la part des producteurs et réalisateurs pour le premier cas et des distributeurs du circuit commercial pour le deuxième.

C'est ainsi qu'on a assuré le dépôt des films portugais suivants:

- "Jogo de Mão" de Monique Rutler, 1983
- "O Jardim dos Esquecidos" de Mário Cabrita Gil, 1977
- "Bestiaire" de Luis Galvão Telles, 1972
- "Entrez Famoso Sobre a Pesca no Rio Minho" de Luis Galvão Telles, 1974
- "Solo de Violino" de Monique Rutler, 1991

Un bon exemple du second cas c'est le distributeur Filmes Castello Lopes qui a déposé à la Cinémathèque près de trois centaines de films classiques. Dans le total, la Cinémathèque a accueilli 278 longs métrages et 99 courts métrages, pendant l'année 1992.

Parallèlement, on a continué aussi la récupération des films de nitrate (15.280 mètres) sur acétate. Dans ce domaine on a copié (et quelques fois même restauré) toute la collection des films de Raul de Caldevilla (un des pionniers de la cinématographie nationale) et une grande partie de la collection de films d'actualités et documentaires au sujet des anciennes colonies portugaises en Afrique.

On a recopié aussi 45.420 mètres de films acétate y compris une partie importante de l'oeuvre du réalisateur António Reis ("Jaime", "Trás-os-Montes" et "Rosa de Areia") et d'autres films portugais dont on n'avait que la copie de préservation, parmi lequel un film de 1970 qui avait déjà des problèmes de conservation ("Nojo aos Cães", de António Macedo).

Dans le total, on a copié sur acétate 15.280 mètres de films nitrate et on a recopié 45.420 mètres de films acétate.

III - CATALOGAGE

A) On a continué l'inventaire des films de la collection de la Cinémathèque Portugaise et aussi des matériaux non-filmiques (photos, posters, etc). A ce sujet il est important de mentionner des stages de formation que la Cinémathèque a offert à 3 étudiants universitaires du cours de Communication Sociale dans le domaine de l'identification et catalogage des matériaux filmiques.

b) On a changé radicalement les systèmes de numération des films, les nouveaux numéros permettant par eux mêmes une identification complète et immédiate des principales caractéristiques des matériaux (acétate/nitrate, négatif/positif, noir et blanc/couleur, format, métrage, etc). Ce changement permettra une meilleure utilisation et compréhension de toute la collection.

c) On a installé deux ordinateurs dans les services (on en a huit, maintenant) pour faciliter la communication entre tous les départements de l'Archive.

IV - FORMATION PROFESSIONNELLE

Deux de nos plus jeunes fonctionnaires (Maria Manuel Sousa et Vitor Martins) ont participé à la FIAF Summer School 92 qui a été réalisée au National Film Archive.

V - ACCÈS

a) Pendant l'année, on a reçu et satisfait 200 demandes de recherche et on a prêté pour des raisons de recherche ou d'étude 100 films de notre collection.

b) Nous avons reçu 40 chercheurs et nous avons maintenu notre collaboration avec les chaînes de télévision, notamment en faisant des accords avec les chaînes privées que cette année ont commencé leur activité au Portugal.

c) On a collaboré avec les festivals internationaux de cinéma suivants:

- Festival de la Rochelle (France)
- Festival des Premiers Films
- Semaine Internationale du Cinéma de Valladolid (Espagne)

VI - DOCUMENTATION

a) La Bibliothèque a accueilli, par achat, donation ou interchange, 722 livres, 171 titres de publications périodiques, 28 scénarios de films portugais, et, bien aussi, "press-sheets" et programmes des Cinémathèques et d'autres organismes étrangers liés au cinéma; des programmes des Cycles et Festivals au Portugal et à l'étranger: des programmes des cinémas du Portugal; les microfiches publiées par l'International Index of Film Periodicals concernant l'année 1992.

b) On a enregistré, catalogué, indexé, coté et fiché 722 monographies et 976 revues de cinéma, dans un total de 4.150 nouvelles fiches bibliographiques.

c) Dans le but d'avoir à la disposition des chercheurs l'information la plus complète et actualisée possible, on a continué l'indexation et fichage des publications périodiques. Les revues travaillées pendant l'année 1992 ont été:

- American Film (actualisation)
- Avant-Scène (actualisation)
- Cahiers de la Cinémathèque (actualisation)
- Cahiers du Cinéma (actualisation)
- Cahiers Hors-Série (actualisation)
- Ciak (complète)
- Cinegraph (actualisation)
- Cinemaction (complète)
- Cinema e Cinema (actualisation)

- Cinema Grazzini (actualisation)
- Cinema Journal (complète)
- Cinemin (actualisation)
- Cinephage (complète)
- Cine Y Mas (actualisation)
- Dirigido Por (actualisation)
- East-West (complète)
- Film Comment (actualisation)
- Film Dope (actualisation)
- Film Quarterly (complète)
- Films in Review (actualisation)
- Griffithiana (actualisation)
- Imagenes de Actualidad (actualisation)
- Iris (complète)
- Jeune Cinéma (actualisation)
- Literature/Film Quarterly (complète)
- Movie (complète)
- Picture Show Annual (complète)
- Positif (actualisation)
- Première U.S.A. (actualisation)
- Présence du Cinéma Français (actualisation)
- Revue Belge du Cinéma (actualisation)
- Revue du Cinéma (actualisation)
- Screen (actualisation)
- Segno Cinema (actualisation)
- Séquences (actualisation)
- Sight & Sound (actualisation)
- Studio (actualisation)
- Textos da Cinemateca Portuguesa (actualisation)
- Théorème (actualisation)
- Trafic (complète)
- Variety (actualisation)
- Wide Angle (actualisation)

d) On a continué les activités habituelles suivantes:

- Indexation, par titre original, des films étrangers sortis en salles de cinéma au Portugal - Registre Kardex pour le contrôle des manques de toutes les publications périodiques existantes à la Bibliothèque. On a réussi à combler beaucoup de lacunes sur les collections existantes à la Cinémathèque, grâce à une méthodique et persistante investigation de toutes les sources où les exemplaires manquants pourraient être retrouvés.
- Classification des coupures de presse concernant 1992
- Actualisation du fichier des films présentés en salle au Portugal en collaboration avec un centre de documentation cinématographique (CINEDOC) qui possède une **data base** pour la production mondiale.
- Actualisation des archives de programmes des Cinémathèques étrangères et des Festivals Internationaux réalisés au Portugal ou à l'étranger.
- Catalogation, indexation et fichage de tous des documents rares ou insolites, groupés dans une collection nommé "Boite à Surprises".

e) La lecture publique à enregistré un total de 2.235 lecteurs qui consultèrent 11.042 oeuvres et ont demandé 25.104 photocopies.

La lecture interne a eu un total de 502 réquisitions.

f) On a continué à publier la "Liste des Nouvelles Acquisitions" et le "Bulletin de Photocopies de Sommaires des Publications Périodiques".

On a continué à élaborer le 1^{er} volume du catalogue des monographies existantes au Centre de Documentation

VII - PROJECTIONS

La Cinémathèque Portugaise a organisé, dans la Salle Dr. Félix Ribeiro, 530 scéances pendant l'année 1992. 11 scéances ont eu lieu à la Fundação Calouste Gulbenkian et 1 au Cinéma Condes. Total de scéances: 542. 534 films ont été projetés et vus par 33.291 spectateurs.

Grandes rétrospectives intégrales d'auteur ont été organisées: **Cecil B. De Mille** (commençée en Décembre 1991) pendant les mois de Janvier et Février: **Alain Resnais** (Avril); **Bernardo Bertolucci** (Avril et Mai); **Manuel Mur Oti** (Mai et Juin); **Werner Schroeter** (Juillet); **Ernst Lubitsch** (Octobre et Novembre); **Joseph L. Mankiewicz** (Novembre et Décembre).

Les monumentales rétrospectives **DeMille** et **Lubitsch** (toute l'oeuvre conservée) ont été organisées en collaboration avec la FILMOTECA ESPAÑOLA. La Rétrospective **DeMille** est, à notre connaissance, la plus complète jamais effectuée. Pour la Rétrospective **LUBITSCH** nous avons aussi compté avec la participation de la FUNDAÇÃO CALOUSTE GULBENKIAN.

Dans le calendrier annuel, voici les autres principaux Cycles de films:

Janvier: "Semaine du Cinéma Indien contemporain"; "Cycle Derek Jarman"; 60 ans de Harriet Andersson";
Février: "Le Cinéma et L'Enfant"; "Centenaire d'Oliver Hardy"; **Mars:** "Franz Waxman: 25 ans après";
"Révisitation de Sternberg"; "Hommage à Sara Montiel"; "Le Cinéma et la Nouvelle Génération Italienne";
Avril: "Hommage à Vieira da Silva"; "Centenaire d'Walt Whitman"; "Hommage à Imperio Argentina"; **Mai:**
"Hommage à Paul Henreid"; "Hommage à Richard Brooks"; "Salut Angela Molina"; "Salut Jerzy Radziwilowicz";
"Lisbonne Capitale de l'Europe" (Les Films Européens de l'Année 1957); "Hommage à Hiroshi Teshigahara";
Juin: "Heaven Can Wait" (Cycle de films sur l'Au-Delà); "Hommage à Mickey Rooney"; "Luis de Pina: Une
année après"; "Hommage à Jennifer Jones"; "Cinéma et Taureaux"; **Juillet:** "La Mort de Marlène"; "Hommage
à Arlétty"; "Cinéma Brésilien"; **Septembre:** "Hommage à Serge Daney"; "Semaine du Cinéma Mexicain"; "Cycle
Jean-Claude Biette"; "Cinéma Iranien: Abbas Kiarostami"; **Novembre:** "Cinéma et La Marginalité des Mineurs";
"Cycle Daniel Schmid"; "Présence de Stephan Jarl"; "Centenaire d'Elvira Velez"; **Décembre:** "Cinéma et
Médecine"; "Ernesto de Sousa"; "50 ans d'ANIKI-BÓBÓ".

Pendant l'année, ont visité la Cinémathèque d'importantes personnalités du monde du cinéma comme Sara Montiel, Daniel Lucchetti, Imperio Argentina, Angela Molina, Jerzy Radziwilowicz, Hiroshi Teshigahara, Manuel Mur Oti, Mickey Rooney, Alberto Isaac, Jean-Claude Biette et Daniel Schmid

VIII - ÉDITIONS

On a édité les livres suivants:

- MICHAEL POWELL (156 pages)
- SARA MONTIEL (8 pages)
- ALAIN RESNAIS (189 pages)
- LA NOUVELLE GÉNÉRATION ITALIENNE (69 pages)
- IMPERIO ARGENTINA (15 pages)
- BERNARDO BERTOLUCCI (105 pages)
- MANUEL MUR OTI (283 pages)
- DANIEL SCHMID (44 pages)
- ELVIRA VELEZ (48 pages)

A signaler particulièrement, l'oeuvre dédiée à MANUEL MUR OTI, édition conjointe et bilingue de la FILMOTECA ESPAÑOLA et de la CINEMATECA PORTUGUESA, avec une importante étude monographique de l'ancien Directeur de la FILMOTECA ESPAÑOLA, Miguel Marias. Ce livre est le premier ouvrage consacré à MUR OTI, grand cinéaste espagnol à peu près oublié, et dont la rétrospective à Lisbonne et ce livre ont souligné la **redécouverte**.

IX - ADMINISTRATION ET BUDGET

BUDGET 1992

Personnel	90 491 320\$00
Acquisition de publications	3 338 990\$00
Archive Photographique	3 040 931\$50
Programmation et retrospectives	35 409 544\$50
Récupération de films de nitrate	9 526 384\$00
Tirage de copies de films portugais	23 202 510\$00
Acquisition de films étrangers	4 181 133\$00
Construction nouveaux dépôts	96 761 933\$00
Administration et manutention	93 250 387\$00

TOTAL..... 359 203 133\$50

359 203 133\$50 = US DOLLARS 2.846.075
(USD/126.21)

X - RAPPORTS INTERNATIONAUX

La Cinémathèque Portugaise a maintenu sa présence au sein des associations qui rassemblent les archives cinématographiques FIAF de l'Europe Communautaire: l'ACCE (Association des Cinémathèques de la Communauté Européenne) et l'Association LUMIÈRE, co-financé par le Programme MEDIA de la Communauté Européenne. Comme on l'a rapporté l'année dernière, les deux Associations ont siège à Lisbonne et leur Président est M. JOSÉ MANUEL COSTA, responsable par le Département Archive de la Cinémathèque Portugaise.

Pendant l'année 1992, ces deux Associations ont connu un grand développement et ont mis en oeuvre de très importants projets. Pour notre Cinémathèque, on doit souligner l'appui des fonds de l'Association LUMIÈRE à la restauration du film AMOR DE PERDIÇÃO de George Pallu, réalisé au Portugal en 1921. Cette restauration est l'oeuvre commune de la Cinémathèque Portugaise et du National Film Archive (Londres). Elle a commencé en Juillet 1992 et sa conclusion est prévue pour la fin de 1993.

La magnifique collaboration avec le NATIONAL FILM ARCHIVE (qui nous a prêté maintes copies pour nos manifestations) a permis, d'autre part, de restaurer le premier film de MANOEL DE OLIVEIRA, le légendaire **Douro, Faína Fluvial** (1931). Toutes les copies existantes de ce film - à l'origine, un film muet - étaient des copies sonorisées, avec la bande musicale ajoutée en 1934 et qui détruisait la proportion de l'image originale. À partir du négatif nitrate original de 1931, que la Cinémathèque conservait, on a pu récupérer la proportion originale du muet. Cette copie restaurée a eu la première mondiale à Bologne, au Festival du Cinéma Ritrovato.

La Cinémathèque Portugaise a poursuivi sa collaboration privilégiée avec la FILMOTECA ESPAÑOLA. Au-delà de nombreux échanges de copies entre les deux Archives, on a organisé ensemble les grands Cycles DeMille et Lubitsch et bien aussi les Cycles Sara Montiel, Imperio Argentina et Manuel Mur Oti au Portugal, et une Semaine du Cinéma Portugais à Madrid. José Maria Prado et Catherine Gautier ont été accueillis à la Cinémathèque Portugaise et João Bénard da Costa a été reçu à Madrid. Miguel Marias, ancien Directeur de la FILMOTECA ESPAÑOLA et auteur du livre sur MUR OTI, a été aussi reçu au Portugal, à l'occasion du Cycle MUR OTI.

Au courant de l'année, la Cinémathèque a reçu Clyde Jeavons, Gabrielle Claes, Hoos Blotkamp, Michèle Aubert, Vittorio Boarini et Juan Valencia pour une réunion de l'ACCE-Lumière qui s'est tenue à MADEIRA. On a aussi reçu, pour le Cycle DeMille, Chris Horak, de la George Eastman House, et, pour le Cycle Lubitsch, Enno Patalas du Filmmuseum de Munich.

La Cinémathèque Portugaise a reçu des films, pour ces Cycles, de la George Eastman House, de la Library of Congress, de l'UCLA, de l'American Film Institute (Washington), de l'Wisconsin Center For Film and Theater Research (Madison), du National Film Archive (Londres) et de la Filmoteca Española, Cinémathèque Française, Cinémathèque Royale de Belgique, Cinémathèque du Luxembourg, Cinémathèque de Lausanne, Filmmuseum de Munich, Danske Film Archive, Cinémathèque de Prague, Stiftung Deutsche Kinemathek (Berlin), Deutsche Institut für Filmkunde (Wiesbaden), Bundesarchiv - Filmarchiv (Koblenz), Svenska Filminstitutet (Stockholm), Cinémathèque de Toulouse, Oesterreichisches Filmarchiv (Vienne).

Des copies de la Cinémathèque Portugaise ont été prêtées pour des manifestations à Madrid et au Luxembourg. La Cinémathèque de Luxembourg a invité le Directeur de la Cinémathèque Portugaise à se rendre à ce pays à l'occasion d'une Semaine du Cinéma Portugais.

La Cinémathèque Portugaise a aussi reçu la visite de Dominique Paini, Directeur de la Cinémathèque Française.

XI - DIVERS

Pendant cette année, ont continué d'importants travaux d'amélioration et de restauration au siège de la Cinémathèque.

Des nouveaux espaces ont été aménagés pour le musée. En 1992, le Secrétaire d'Etat de la Culture a commémoré le deuxième anniversaire de sa nomination à la Cinémathèque, en la considérant "organisme modèle" de son département gouvernemental. Ce jour même, il a annoncé publiquement la création d'un futur Musée du cinéma, dans les espaces aménagés d'une ancienne grande salle de cinéma de Lisbonne.

La Cinémathèque a continué d'accueillir les réalisateurs portugais pour des séances d'avant-première de ces films.

La Cinémathèque a aussi été présente aux Festivals Internationaux de Cinéma qui ont lieu au Portugal, et a été représentée aux Festivals de Rotterdam, Pordenone et Bologne.

DEPARTMENT OF PUBLIC HEALTH AND MEDICAL SERVICES

ANNUAL REPORT 1952

Introduction

The year in which the United Nations has spent more than any other in the field of international health has passed without the publication of a single issue of British official information and propaganda. It has been a year in which the world has read of and heard records of events, events which have not only affected the world but have shaped the world.

Available in the United Kingdom has been a complete edition of the *World Health Bulletin* for 1952, the 11th year of its issue. On the 15th June 1952, the Committee on the 15th and 16th 1950-51, the National Health Service Act 1946, was passed.

London

During the year a number of important events have taken place in the field of public health in the United Kingdom. The most important of these are the introduction of the *Public Health Act 1947*, the *Public Health Act 1948*, and the *Public Health Act 1949*, and the passing of the *Public Health Act 1950*. The *Public Health Act 1947* was passed on the 15th June 1947, and the *Public Health Act 1948* on the 15th June 1948. The *Public Health Act 1949* was passed on the 15th June 1949, and the *Public Health Act 1950* on the 15th June 1950.

This year has also seen the introduction of a number of new and improved methods of dealing with infectious diseases and other public health problems, and the introduction of a number of new and improved methods of dealing with the problem of public health administration, including the introduction of the *Public Health Act 1947*.

The Ministry of Health has also been active in the field of international health, and has been successful in securing the passage of the *World Health Act 1948*, which has been signed by the United Kingdom and a number of other countries. The Ministry has also been active in the field of international health, and has been successful in securing the passage of the *World Health Act 1948*, which has been signed by the United Kingdom and a number of other countries. The Ministry has also been active in the field of international health, and has been successful in securing the passage of the *World Health Act 1948*, which has been signed by the United Kingdom and a number of other countries.

Administration

The Ministry has been successful in securing the passage of the *Public Health Act 1947*, which has been signed by the United Kingdom and a number of other countries. The Ministry has also been successful in securing the passage of the *Public Health Act 1948*, which has been signed by the United Kingdom and a number of other countries.

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DEPARTMENT OF FILM - IMPERIAL WAR MUSEUM

ANNUAL REPORT 1992

Acquisitions

In a year in which acquisition activity has been relatively light, many of the more interesting 'finds' have been of material to supplement the Museum's holding of British official information and propaganda films from the Second World War and of amateur records of events covered poorly, or not at all, in official or newsreel film.

Acquisitions in the first category have included a complete 35mm nitrate print of the 1942 film *It All Depends On You* (previously held incomplete) and a 16mm print of the 1940 title *Wartime Factory*, previously considered "lost".

Examples in the second category include film taken by an officer serving on board *HMS Ajax* at the time of the 'Battle of the River Plate', a participant's informal view of the Nazi Party Rally at Nuremberg in 1936, film of training and exercises in East Africa between 1943 and 1945, and coverage of the salvaging of the ships of the German High Seas Fleet scuttled in the anchorage of Scapa Flow after the end of the First World War.

These have been in addition to a somewhat smaller than anticipated number of transfers of contemporary films and videos from Government agencies, and the acquisition of material (interviews etc) generated in the course of the production of various television programmes exploring topics within the Museum's terms of reference.

The Museum's Department of Exhibits and Firearms has this year acquired a piece of equipment dating from the 1930s described as 'Cinema Target Apparatus'. Used for small arms training, the 'Apparatus' offers facilities for projecting film onto a paper screen in front of the backstop of a rifle range, so that trainees could shoot at targets in simulated combat. The Department of Film simultaneously acquired from the same source 7 reels of 16mm training film produced for use with the apparatus - an interesting "old technology" precursor of today's computer-driven simulators and virtual reality.

Preservation

Preservation work has been carried out on some 750 reels of nitrate film, or approximately 175,000 metres. Almost 200 reels, or 45,000 metres, of safety film have also been processed.

The Museum was fortunate to receive for expenditure during financial year 1992/93 a grant of £ 200,000 specifically for nitrate film preservation from the Office of Arts and Libraries (reconstituted after the General Election as the Department of National Heritage). During 1992, a start was also made on the preservation of the film of the Second World War work of the London Fire Brigade - a project which, as was reported last year, the National Heritage Memorial Fund has generously agreed to support.

Work has begun on the conversion of a fourth building at the Museum's Duxford, Cambridgeshire site for use as a store for acetate film.

Cataloguing

As will be known to those who have read the various FIAF *Studies on the Usage of Computers for Film Cataloguing*, the Museum has used three different computer cataloguing systems since the mid-1970s, two of them running 'off-line' on outside computers. These have left a legacy of data in a variety of formats. During 1992, the Department completed an important exercise in collating into a standard structure all catalogue data so far entered into any computer system: as a result, we now have for the first time an internally consistent database covering some 8,000 titles (6,000 full records and 2,000 incomplete or preliminary records). This exercise is in preparation for a planned switch to a fourth computer system during 1993.

In a related experiment, the Department has loaded some 5,000 records into files accessed by a text-retrieval package called EXTRACT. Text-retrieval allows staff to find films by searching for words used in film titles, synopses etc. Though providing less precise retrieval than searching on specifically-entered index terms, it is still a useful way of allowing subject access to un-indexed material.

Work continues on the development of an in-house system (based on dBASE IV software) for the processing of data relating to the technical and preservation records of the archive.

The database of film stills, frame blow-ups and related photographic material referred to in the 1991 report has grown to more than 2,500 entries.

Research

Two articles by members of the Department were published in the 1992 edition of the *Imperial War Museum Review* (Number 7). These were "'Keep smiling, keep those chins up and God Bless": filmed messages home from service personnel in the Far East during the Second World War' by Paul Sargent and 'Post-war construction as depicted in official British films of the Second World War' by Toby Haggith. Toby Haggith is continuing his research in this topic as work towards a Doctorate under the University of Warwick.

In November, a third member of the Department, David Walsh, gave a paper to a BKSTS seminar at Berkhamsted on the history of film preservation at the Museum. This was largely concerned with the programmes and procedures set up by the Museum during the 1920s - a time when some historians would have us believe that the ideal of film archivism had hardly any currency at all!

Film Showings

The Museum has continued to programme public film showings on Saturdays and Sundays throughout the year and on every day during school holidays. During 1992 the Museum showed 51 film titles in 679 screenings to a total audience of 17,655 people. We have continued the policy reported last year of offering more frequent performances of, on average, shorter programmes: the equivalent figures for 1991 were 70 titles in 548 screenings to a total audience of 17,525. The total number of people

attending film screenings is holding up well, although the average attendance per screening shows some decline.

The major elements reflected in public film shows during 1992 were contemporary documentaries relating to a succession of key events during the Second World War, programmed as the fiftieth anniversary of each was reached. These were generally designated as 'Turning Points'. Thus, the anniversary of the Battle of Midway was marked by screening Ford's *Battle of Midway* (1942) together with *The Fighting Lady* (1944) and Huston's *Report from the Aleutians* (1943). A screening of Humphrey Jennings' *The Silent Village* (1943) recalled the anniversary of the assassination of Heydrich and the massacre at Lidice. *Desert Victory* (1943), contextualised by showings of *Wavell's 30,000* (1942), *Tunisian Victory* (1943) and *Africa Freed* (1943) similarly marked the Battle of Alamein.

Other feature-length films shown included Thorold Dickinson's *Next of Kin* (1942) and, in a special screening arranged to mark the centenary of the birth of Haile Selassie, Lutz Becker's *The Lion of Judah* (1981) with an introduction by the director. Topics covered in programmes of short films included 'Filming at the Front', 'Women and Industry', 'Australians at War', and 'Indian News Parade'.

Thanks to a generous gift by the organisation of Friends of the Imperial War Museum, the Department has been able to install video projection equipment both in the Museum's main cinema and in its smaller preview theatre, strengthening the Museum's ability to function as an archive of television as well as of film. Concerned FIAF colleagues are assured that the Department has no plans to replace film with video: we remain firmly committed to the projection of film. The new equipment is there only for material which can be projected in no other form.

Public Services

Material from the archive was in demand for television programmes both interpreting the history of past events and providing a historical context to current affairs. Material was supplied to 307 productions world-wide.

In addition to researchers working on behalf of television productions, the Department is also consulted by historians (whether they are concerned with some detail of their own family history, the rise and fall of great powers, or illustrations of some social trend) and other students. In total, the Department was visited by 1,520 researchers during 1992, 1,205 of whom viewed film. An estimated 2,500 telephone calls were received.

Film screenings form a prominent part of the Museum's education programme for school-age children, with the Cinema in use every day during school terms. Film shows are occasionally complemented by lectures, either by outside speakers or by members of Museum staff.

The Department continues its "Loan Scheme" which makes available 16mm prints of a range of films (with some titles also available on video) to educational establishments, local history or film study groups, etc. In addition, the Department makes a number of loans each year to service organisations. Members of the Department's staff sometimes present programmes in person. During 1992, we loaned a total of 156 titles on film and 72 titles on video, 93 loans being 'educational' and 67 'service'.

In April 1992 the Museum published a Study Pack to accompany the video compilation *War Women of Britain: Women at War 1914-1918* which was itself published in 1991. The Study Pack offers notes for teachers, worksheets, additional background material and advice to facilitate use of the video in classroom teaching. A second edition of the Viewing Guide for the film *The Battle of the Somme* (originally issued as a video in 1987) was published in September, correcting some errors identified by further research since the original publication.

The Department participated in a series of seminars organised by the British Universities Film and Video Council and the National Film Archive on behalf of the Film Archives Forum during May 1992 with the title *Developing Film and Video Collections in the Regions*.

International Relations

The Department was represented at the FIAF Congress in Montevideo in April by the Keeper, Roger Smither, who also attended the meeting of the Cataloguing Commission hosted by the Cinemateca Brasileira in Sao Paulo immediately after the Congress.

A talk on the history and collection of the Imperial War Museum film archive was provided for students attending the FIAF Summer School at NFA, Berkhamsted in July.

Kay Gladstone, Acquisitions and Cataloguing Officer in the Department, attended a conference with the title *War, Film and Society* in Barcelona in February. He also attended the annual congress of Inédits, the European amateur film association at Charleroi, Belgium in May.

The Department made loans of films to the Festival dei Popoli in Florence, and to the exhibition *75 Jahre Ufa* at the Deutsches Historisches Museum in Berlin.

1. ACQUISITIONS OF THE YEAR

In common with the majority of other film societies, the BFAA has been unable to purchase any of the material which makes the award programme available to it. In the case of independent production, the findings by the ITV companies, which are not responsible for this year, are that work has been done on the film, and that the programme has been made available to the public. The programme has been made available to the public in a number of ways, including the sale of copies of the programme to the public, and the sale of copies of the programme to the public. The programme has been made available to the public in a number of ways, including the sale of copies of the programme to the public, and the sale of copies of the programme to the public.

London

2. Feature and Fiction Film

A total of 2,174 titles are being submitted for consideration for the award, including 1,100 titles which were submitted for the award last year. However, a total of 1,100 titles were submitted for the award last year, and a total of 1,100 titles were submitted for the award last year.

Industry bodies during 1972 were not fully active in their efforts to promote the award, and the award was not fully active in their efforts to promote the award. However, the award was not fully active in their efforts to promote the award.

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FIAF ACTIVITIES REPORT 1992
NATIONAL FILM AND TELEVISION ARCHIVE - London

1. ACQUISITIONS OF THE YEAR

In common with the majority of FIAF countries, there is still no law of statutory deposit for moving images in the United Kingdom, and most of the material which enters the NFTVA continues to be acquired by donation or, in the case of independent television, through direct funding by the ITV companies. Three Acquisitions sections are responsible for this task, and their work for 1992 is described below. Despite the high level of dependence on donations, the collection is growing at a rate of more than 16,000 items a year, just over 4,000 consisting of film titles and the remainder television. Willingness to deposit materials with the Archive is, of course, based on trust and goodwill, and the continuing high rate of acquisition testifies to the finely-tuned relationship the National Film and Television Archive has with the industry, and the mutual confidence that exists between us.

1.1 Feature and Fiction Films

A total of 2,018 titles were acquired during the year, a considerable increase over the previous year. However, a major collection of one-reel animated cartoons accounts for several hundred of these titles, so that the actual volume of conventionally acquired material has remained reasonably constant.

Noteworthy donors during 1992 were BBC TV, The Chinese Embassy, Film Four International, Les Films de l'Atalante, Hendersons Laboratories, L'Institut Français, Orion Pictures, Rank Film Distributors, RFD Film Archive, Rank Film Laboratories, The Sales Company, Turner Entertainment and Warner Bros Distributors.

Special acquisitions of high-quality projection prints continued to be made for screening as part of our "Treasures from the NFTVA" series at the Museum of the Moving Image, many of them coming from colleagues in FIAF.

In October, the NFTVA launched the first public film search in Britain with the publication of the book "MISSING BELIEVED LOST - The Great British Film Search", which lists the one hundred British features the Archive would most like to find. These represent only a fraction of the titles which have gone missing since their first release, but the publication has already proved successful. At least seven of the British films previously thought lost forever have been located (two in FIAF archives - Czechoslovakia and Switzerland) and it is hoped that they will all find a permanent home in the NFTVA vaults in the coming months.

1.2 Documentaries and Non-Fiction Films

The year saw a total acquisition count of 2,325 titles by this section. Of these, 2,159 were new items and 136 were additional material. Notable among them were: further additions to the Movietone Newsreels collection which is gradually being copied from the original nitrate by special arrangement with Movietone; all the videotape material shot for the BBC four-part documentary A YEAR IN SOLIDARITY, which looked at the developing political situation in Poland; augmentation of an important collection of prints from British Petroleum deposited in the autumn by the addition of the original negative material a little later; further negative material from Rank Film Laboratories; an important collection of early Guinness cinema and television commercials from Ogilvy and Mather; and a number of important collections of home movies. A trend which became apparent during the year was the number of 16mm distribution documentary collections (both ex-distribution prints and pre-print material) which are beginning to be offered to the Archive. This is a result of the 16mm distribution libraries gradually switching to using the more convenient video formats and is likely to continue.

1.3. Television

A total of 12,617 television programmes were acquired for preservation during 1992, 5,897 by direct recording off-air to broadcast standard (representing 25% of the total output of ITV and Channel Four), 6,025 by donation, and the remainder by purchase or by borrowing and dubbing from master tapes from the BBC Library. (Relatively little BBC material is recorded off-air at present, since the BBC has its own archiving policy, but since August 1990 the NFTVA has, by special agreement, been recording the entire output of both BBC channels on Super VHS cassette for access purposes.)

A major part of the donated material came from the Independent Television companies in the UK and consisted of programmes on the obsolete 2" videotape formats. The increase in the deposit of such obsolete material is a trend that is likely to continue in 1993, as the companies continue the process of selectively transferring material considered to be commercially viable to digital formats.

Obsolete video formats are, of course, a central problem in the archiving of television, since their preservation entails the maintenance of appropriate equipment on which they can be replayed in order to transfer them to a viable contemporary format suitable for long-term preservation. An outstanding example of this was the restoration work carried out by the Archive on a number of "lost" episodes from the classic British comedy series STEPTOE AND SON, which had survived only on an early semi-domestic Sony half-inch reel-to-reel system, but which the NFTVA succeeded in transferring to a usable modern format. These were subsequently shown to full houses in the cinema of the Museum of the Moving Image.

Among the other outstanding television acquisitions of the year were all the concluding programmes connected with the changeover of the ITV franchises; coverage of the British General Election; and another full day's recording of Channel Four and ITV on 30th October as part of the ongoing "One Day in the Life of Television" project.

2. PRESERVATION

The J Paul Getty Jnr Conservation Centre in Berkhamsted, Hertfordshire, named after its generous sponsor, is the location for the Archive's preservation work and for the storage in optimum conditions of the safety film and video collections. This is also the location for the off-air television recording operation.

Approximately 140 million feet of flammable nitrate film is kept in remote storage at Gaydon, Warwickshire. Nitrate material is brought to the specially constructed block of nitrate vaults at the Conservation Centre in relatively small quantities, so that the active work of preservation and copying can be carried out there. The concentration of labour is on material which is physically at greatest risk, ie either visibly sticky or unstable on test, although preservation is also carried out in order to provide access to culturally important films in the history of British Cinema. The Archive is also increasingly concerned with the preservation of deteriorating acetate film, magnetic soundtracks and videotape, and the problem of colour fading. The activity report for 1992 follows below.

2.1 Administration

In April 1992, Dr Henning Schou, formerly in charge of preservation at the National Film and Sound Archive, Canberra, joined the NFTVA as Head of Conservation at the J Paul Getty Conservation Centre. The Acting Head, Tony Cook, resumed his role as Preservation Officer, receiving much-deserved praise for the manner in which he had administered the Centre in the previous months.

Throughout the year, work continued on Phase III of the building development at the Conservation Centre, courtesy of the continuing generosity of J Paul Getty Jnr. It had been hoped that the new buildings, comprising a third large vault area for safety film and videotape, and a two-storey paper store to house special collections belonging to the BFI Library and materials from the Stills Posters and Designs Collection, would be completed in December, but delays in construction have meant that the handover is now due in March 1993.

Preparations for the FIAF Summer School, which was held at the Conservation Centre in Berkhamsted from 14 June to 5 July, occupied a great deal of time in the first half of the year, but, judging by the enthusiastic response from all the participants, it was time well

spent. Archive staff from both the London and Berkhamsted sites contributed to the course of lectures and found the contact with colleagues from all over the world stimulating and rewarding. Thirty-two places were eventually made available, 27 of which went to participants from 20 different FIAF archives and a further five to applicants from non-FIAF organizations. (In fact, a number of enquiries were received after the closing date from FIAF colleagues who, regrettably, had not been informed about the Summer School by their archives.) Four of the participants, selected from the NFTVA, acted as drivers, guides and hosts, and, in all, 22 countries and all the continents were represented.

In addition to the course of formal lectures and guest presentations (by David Puttnam and Kevin Brownlow, among others), there were practical hands-on sessions in the different areas of the Conservation Centre and participants also had the opportunity to visit other relevant organizations such as the BBC, Kodak, the East Anglian Film Archive (one of a network of regional film archives within the United Kingdom), and the Archive's printing facility at Rank Film Laboratories, where Paul De Burgh works on the NFTVA's Technicolor restorations. A training video on the work of the Archive was produced for the Summer School by Orly Yadin of Flashback Television with funding assistance from UNESCO, copies of which were presented to all the participants before their departure. A de-briefing session discussed the future of FIAF Summer Schools, and this question has been taken up by the FIAF Executive.

In October the Conservation Centre also provided training in the principles of film preservation, followed by periods of specialisation in areas of their choice, to seven members of staff from the newly created Norwegian National Library's Film, Video and Photographic Department in Mo i Rana.

2.2 Film Preservation

Restoration of a number of British Technicolor titles was completed this year, all the final work being carried out by the Archive's colour consultant Paul De Burgh. They included Charles Frennd's SCOTT OF THE ANTARCTIC (1948), Castleton Knight's THE XIVTH OLYMPIAD, THE GLORY OF SPORT (1948) and the Gainsborough production JASSY (1947), starring Margaret Lockwood and Patricia Roc. Of these the most difficult in preservation terms was THE XIVTH OLYMPIAD. The London Games of 1948 were the first Olympics to be filmed in colour and the original material consisted of a mixture of three-strip Technicolor, bi-pack and monopack materials, which made the restoration particularly challenging. The resulting print was gala-screened at the National Film Theatre on the eve of the Barcelona Games to an audience which included many Olympic athletes from 1948, including quadruple gold-medallist Fanny Blankers-Koen of the Netherlands. Colour preservation was

carried out additionally on a number of David Hand cartoons from the GINGER NUTT series, including BEE BOTHER, FOREST DRAGON and CHRISTMAS CIRCUS, working from successive-frame material. The Archive also began in-house colour printing using its new Neilson and Hordell optical printer to copy a range of stencil colour items, and good results have been achieved.

In addition to the normal range of black-and-white nitrate preservation printing, re-recording of a considerable number of acetic magnetic soundtracks took place, these being extremely vulnerable to the process of acetate degradation.

During the year the second of the NFTVA's Sigma printers was commissioned and is now fully operational. Improvements were also made to the old Matipo 4 printers. They have now been converted to accept a punched tape light system, thus eliminating the tedious, time-consuming and extremely error-prone metal cue patch system.

Preservation film copying statistics for the year are as follows:

Nitrate (black-and-white) duplication:	2,400,000 feet
Acetate (black-and-white) duplication:	1,800,000 feet
Colour duplication:	50,000 feet
<u>Total</u>	<u>4,250,000 feet</u>

2.3 Video

There have been a number of significant changes in the video department. Following an agreement that all the nation's parliamentary proceedings, video-recorded daily by the Parliamentary Recording Unit on Betacam SP tapes, be transferred to the NFTVA for permanent preservation, a BETACAM SP operation bay was installed in the Video Unit, providing broadcast-standard recording and dubbing facilities. The unit was designed and built in-house.

With the appointment of a Telecine Engineer, work has also begun on rendering the Archive's telecine equipment fully operational and running to professional standards. It is hoped that this facility will be operational by Spring of 1993.

3. CATALOGUING

The Cataloguing Section compiles and provides detailed filmographic information about the NFTVA's film and television collection. A computerised database (SIFT) gives rapid access to holdings by search criteria such as title, country or director. Sadly, no subject-index information (essential for accessing much of the non-fiction

collection) is yet available via SIFT, but this information, including a personality index, is held on a comprehensive manual system. In addition, there are detailed shotlists for about 10% of the film collection. The section is open to the public during office hours and cataloguing staff also deal with enquiries about the collection by letter and telephone.

3.1 Cataloguing

In 1992, detailed shotlists were compiled for 231 titles, the priority being the Archive's pre-1920 collection in preparation for the centenary of cinema and also to document fully the unique Josef Joye early cinema collection. In addition, an estimated 10,000 titles were input to SIFT and a further 5,000 records already on SIFT enhanced in the light of new information. Special collections catalogued included films from the Chinese Embassy, the French Institute and British Petroleum. Laurence Olivier's home movie material was also catalogued.

Over the year, 575 researchers visited the section in person and 1,618 enquiries were dealt with by letter and telephone.

3.2 Publications

This year saw the publication of the first Archive monograph, 'Topical Budget - The Great British News Film', written by Luke McKernan. It was accompanied by a compilation videotape released on VHS. Throughout the year, the cataloguers worked extensively on researching, inputting and editing data for three forthcoming publications, including two commemorative catalogues which will both be published in the Autumn of 1993 to mark the BFI's 60th Anniversary. The first of these is 'A for Andromeda to Zoo Time: The Television Holdings of the National Film and Television Archive 1936-1979', while the second (on which Elaine Burrows has been specially seconded to work) is a comprehensive listing of the BFI's accessible British holdings, including Archive viewing copies, scripts, related materials, posters and stills. The third is 'Walking Shadows': Shakespeare in the National Film and Television Archive', which is constructed as an annotated catalogue, with accompanying essays, on the Archive's film and television holdings related to Shakespeare in performance. It is to be published in 1994 as the second in the Archive monograph series. Work also continued on shotlisting the Josef Joye collection in preparation for a catalogue to be published in 1995-6.

4. ACCESS AND PROGRAMMING

4.1 Access

Three sections of the Archive handle access to the collection: the Viewing Service, the Production Library and Donor Access. In every case access is provided only if preservation rules are observed and any necessary copyright clearance is obtained beforehand. The Viewing Service arranges viewings of accessible material for students and researchers in the Archive's screening areas at the BFI's Stephen St premises, usually on Steenbeck table viewers or TV monitors, although group screenings can also be arranged in any of the three available preview theatres. This section also supplies prints for screenings at the National Film Theatre and Museum of the Moving Image (MOMI), at BFI regional film theatres, the Museum of London, some film festivals and, as many will know from experience, to FIAF archives abroad. This is almost wholly a non-commercial, cultural service, but an extensively used one, and in 1992, 2,158 features and 1,825 shorts were booked for screenings or private research.

By contrast, the Production Library supplies extracts from the collection for use in film and TV productions, and this is the closest the NFTVA comes to a commercial operation, since users of the service are naturally charged for the material they copy. Needless to say, here above all, nothing is supplied without the permission of any extant copyright holder. The Production Library is constantly busy, and over three hundred different productions used the Archive in 1992. The Donor Access section handles requests from depositors, copyright holders and authorised third parties for new copies of films preserved in the Archive. The Archive's deposit agreement guarantees access to donors, as long as preservation master material is not put at risk. There is growing demand from rights holders for access to the collection, usually for commercial re-exploitation and often with tight deadlines attached, and this is reflected by the fact that 756 titles were supplied in 1992, among them a number of FIAF exchange prints for which this section is also responsible. Assistance was also provided to Kevin Brownlow and David Gill in providing elements for their restoration of Rex Ingram's *FOUR HORSEMEN OF THE APOCALYPSE* (1921), which was successfully screened in London with live orchestra accompaniment at the end of the year.

4.2 Programming

In addition to the many films supplied to the National Film Theatre via the Viewing Service during the year, the Archive continued to programme two British feature films from its collection every month in its own regular NFT slot, 'The Archive Presents', alongside its monthly documentary programme, 'In Fact'. Titles continued to be added to the Archive's enormously successful repertory programme of mint-condition

prints of classic features screened exclusively at MOMI, and these programmes ran throughout the year, as did the Archive's repertory programme of British cinema, 'Made in London', at the Museum of London.

In April, Peter Hopkinson delivered the annual Ernest Lindgren Memorial Lecture on the theme "Split Focus - The Uses and Abuses of Archive Film", using film extracts drawn from his long and varied career as a cameraman and documentary film-maker.

In addition, there were a number of special screenings of Archive Technicolor restorations. THE XIVTH OLYMPIAD - THE GLORY OF SPORT (1948) was, as described above, shown at the NFT in July immediately preceding the Barcelona Olympics, and the Gainsborough costume melodrama, JASSY (1947), was presented during the London Film Festival. During the LFF, the Archive also screened its new print of Anatole Litvak's long unseen SLEEPING CAR (1933); a small selection of restorations from the 1991 Paris CinéMémoire ('MiniMémoire'), a triumphant highlight of which was Chiaureli's THE FALL OF BERLIN (1949); and, as a salute to the British director J Lee Thompson (who attended in person, together with Hayley Mills and Eric Cross), a startlingly good, brand-new print of TIGER BAY (1959).

5. BUDGETARY MATTERS

Like most organizations in this period of recession, the NFTVA has faced difficult times in its financial year 1992/93. In real terms, there was a cut in funding, and the coming year (1993/94) will see no alleviation. In order to avoid the risk of losing valuable highly-trained staff, a number of expenditure budgets (with the singular exception of Preservation) have had to be severely cut. There is, however, a glimmer of light on the horizon in 1994/95, in that the BFI's funding body, the Department of National Heritage, seems prepared to honour the promise of a protected increase in the NFTVA's film preservation funding for that year.

6. INTERNATIONAL RELATIONS

6.1 FIAF

In April, Clyde Jeavons, Anne Fleming and Henning Schou participated in the FIAF Congress in Montevideo, and Henning Schou flew on from there to São Paulo to chair a meeting of the FIAF Preservation Commission. In November, Clyde Jeavons and Henning Schou attended the FIAF Executive meeting at the Museum of Modern Art in New York.

6.2 FIAT

Later in the year, CJ represented FIAF in Geneva at the Annual Symposium of FIAT (International Federation of Television Archives),

together with Steve Bryant, the NFTVA's Keeper of Television. CJ took the opportunity to make a plea for closer and more constructive communication between FIAF and FIAT, and an encouraging sign was the election of Steve Bryant to FIAT's executive committee, the first 'non-business' television archivist to be recognised in this way.

6.3 Europe

In March, Tony Cook attended the first of a number of meetings of FORCE in Bologna, the European initiative which aims to set up a training programme involving both European archives and the commercial film laboratories they use, in order to improve communications and standardise certain preservation procedures. The Archive was also active in other European initiatives, most notably the MEDIA 95-funded project, LUMIERE, of which the NFTVA is a founder-member, and whose programme includes the creation of a European filmography, a missing films search for Europe, and the granting of funds towards special film restorations proposed by European archives. In its first full funding year, LUMIERE has given approximately 500,000 ecus (say, \$500,000) to 35 different restoration projects, ranging from single films such as L'ATLANTIDE and MACISTE ALL' INFERNO, to important collections of early silent cinema (eg CNC's Will Day Collection), the oeuvre of neglected directors (such as Alfred Machin), and priceless documentary material like the polar exploration films of Herbert Ponting.

Clyde Jeavons was also active in the Council of Europe's Archives Group, which aims to launch a Europe-wide initiative to achieve cultural rights for archives in relation to the art of cinema; and in November, Anne Fleming represented the Archive at an international meeting hosted by the Premier Siècle du Cinéma, the committee organising the celebration of the Centenary of Cinema in France, at which information was exchanged on projects planned worldwide.

7. Name Change

As already announced to FIAF Members, subsequent to the period of this report the National Film Archive changed its title to the National Film and Television Archive, partly to reflect the scale of the Archive's television activities and also to recognise its designated status as the official preservation archive for British television production.

Anne Fleming (Deputy Curator), with Clyde Jeavons (Curator)

March 1993

Los Angeles

UCLA FILM AND TELEVISION ARCHIVE
302 East Melnitz
405 Hilgard Avenue
Los Angeles, CA 90024
U.S.A.

Annual Activities Report to FIAF, 1992

ACQUISITIONS

Motion Pictures: The Archive's motion picture collection received numerous contributions in 35mm and 16mm formats during 1992, along with video format copies of many films acquired for use in the Archive Research and Study Center. As in previous years, the most important film format contributions for both research and preservation came directly from U.S. production and distribution companies and prominent persons in the U.S. entertainment industry.

Significant Film Format Acquisitions for Research and Study:

Universal Pictures contributed 35mm prints of a number of that studio's releases of the last few years, including BACK TO THE FUTURE (Robert Zemeckis, 1985), OUT OF AFRICA (Sydney Pollack, 1985), BORN ON THE FOURTH OF JULY (Robert Stone, 1989), FIELD OF DREAMS (Phil Alden Robinson, 1989), the controversial HENRY AND JUNE ((Philip Kaufman, 1990) and MO' BETTER BLUES (Spike Lee, 1990). An interesting older film deposited by Universal was THE CONQUERER (Dick Powell, 1956), starring John Wayne and Susan Hayward. This was received in an original CinemaScope and Technicolor print with four-channel stereo sound.

Recent films contributed by Twentieth Century Fox included 35mm prints of GRAND CANYON (Lawrence Kasdan, 1991), BARTON FINK (Joel Coen, 1991) and WHITE MEN CAN'T JUMP (Ron Shelton, 1992).

Orion Pictures deposited some 35mm prints of the last films released by that company before it temporarily suspended distribution, including LITTLE MAN TATE (Jodie Foster, 1991) and SHADOWS AND FOG (Woody Allen, 1992).

Avenue Pictures, a distributor for many prominent independent filmmakers, donated 35mm prints of nine films, including DISTANT VOICES, STILL LIVES (Terrence Davies, 1988), SWEETIE (Jane Campion, 1989), TAPEHEADS (Bill Fishman, 1988) and DRUGSTORE COWBOY (Gus Van Sant, 1989).

Toward the end of the year, an interesting collection of 16mm "featurettes" containing behind-the-scenes footage of many Universal features released between 1970 and 1978 was donated by retired filmmaker Robert Faber. Among the films whose production was documented by Mr. Faber were AIRPORT (1970) and AIRPORT '77, THE ANDROMEDA STRAIN (1971), MARY, QUEEN OF SCOTS (1972), THE

HINDENBURG (1975), THE GREAT WALDO PEPPER (1975) and THE SEVEN PERCENT SOLUTION (1976).

Significant Acquisitions for Preservation

Dorothy Hampton deposited 35mm nitrate prints of a number of silent trailers and theater announcements collected by her husband, the late John Hampton, during the years he operated a Los Angeles-area revival theater specializing in silent cinema.

The National Archives of Canada deposited a nitrate print of Ulmer's first American film, DAMAGED LIVES (1932), which was used in a joint restoration project undertaken by the National Archives of Canada and UCLA.

The American Film Institute arranged for UCLA to receive nitrate prints of a group of silent U.S. films from the Netherlands Film Museum. These have Dutch titles and intertitles, but are the only copies known to have survived for most of these films. The collection included BARRIERS OF THE LAW (J.P. McGowan, 1925), THE FAST WORKER (William Seiter, 1924), THE MUTINY OF ELSINORE (Edward Sloman, 1920) and two-color Technicolor prints of THE LADY OF VICTORIES (William R. Neil, 1928) and THE MYSTERIOUS ISLAND (Maurice Tourneur, 1929).

Television: The television collection continued to expand with contributions from previous and new donors:

The Academy of Television Arts and Sciences, in continuation of its partnership with UCLA contributed the 44th Annual Prime-Time Emmy nominees and winners (177 programs, 3/4"); the 44th Los Angeles Area Emmy nominees and winners (140 programs, 3/4") and the 19th Annual Daytime Emmy nominees and winners (170 programs, 3/4").

The Hallmark Hall of Fame collection was complemented by the addition of 1" videotapes of OH PIONEERS (1991); ONE AGAINST THE WIND (1992) and MISS ROSE WHITE (1992).

From the Hollywood Radio and Television Society, the Archive received 3/4" videotapes, 35mm and 16mm film copies of nominees and winners of the International Broadcasting Awards for television advertising from 1960 through 1991.

Director George Schaefer continued his association with UCLA with donations of two mini-series, THE BUNKER (1981) and BLIND AMBITION (1979), both on 1" videotape.

Director Lamont Johnson contributed four 16mm kinescopes of the NBC MATINEE THEATER (1956-57) and a 16mm print of the TV-movie THE EXECUTION OF PRIVATE SLOVIK (1974).

Documentarian Marlon Riggs gave 3/4" videotapes of five programs, including TONGUES UNTIED (1989) and COLOR ADJUSTMENT (1992).

Producer-director Bud Yorkin donated 3/4" copies of two series: CARTER COUNTRY (1977) and WHAT'S HAPPENING! (1976-77).

The AFI/Mary Chung collection: 16mm prints of 79 programs, including ALFRED HITCHCOCK PRESENTS (11 programs); THE DANNY THOMAS SHOW (13 programs); PHILCO TELEVISION PLAYHOUSE (1 program); THE RED SKELTON SHOW (4 programs); WANTED: DEAD OR ALIVE (3 programs); BACHELOR FATHER (3 programs).

The AFI/Gregson Bautzer collection: 5 programs from the 1952 syndicated series LIFE WITH BUSTER KEATON (4 16mm prints; 1 35mm print).

WGBH-TV, Boston contributed 3/4" videotapes of THE MACHINE THAT CHANGED THE WORLD, a five-part series on the history of the computer; and VHS videotapes of 9 programs from THE AMERICAN EXPERIENCE series.

KSCI-TV, Los Angeles donated 26 3/4" videotapes of the Soviet news program VREMYA, broadcast during the aborted August 1991 coup and its aftermath.

Other programs received include 11 16mm kinescopes of the KRAFT TELEVISION THEATRE (1954-57) from Robert Smith; 16mm kinescopes of PLAYHOUSE 90: "The Days of Wine and Roses" (1958) and DUPONT SHOW OF THE MONTH: "Billy Budd" (1959) from Dan Einstein; and 30 16mm kinescopes and prints of programs featuring comedian Allen Sherman, among them episodes of the TONIGHT SHOW and I'VE GOT A SECRET.

Frank Buxton donated 16mm kinescopes and prints of 97 programs, among them THE ADVENTURES OF OZZIE AND HARRIET (3 programs); THE PHIL SILVERS SHOW (9 programs) and MR. PEEPERS 9 (6 programs).

PRESERVATION

Short subjects and feature films copied by the Archive from nitrate onto safety stock during 1992 included:

THE BROWN DERBY (First National, 1926) d. Charles Hines; with Johnny Hines, Diana Kane, Flora Finch; preserved from

the original domestic and foreign camera negatives; main title sequence preserved from the original two-color Technicolor camera negative; color tints restored; 7 reels.

BUD'S RECRUIT (Essanay, 1918) d. King Vidor; with Wallis Brennan, Ruth Hampton; preserved from a complete tinted nitrate print; two reels.

CONFIDENCE (Universal, 1933) A Walter Lantz cartoon, with Oswald the Lucky Rabbit; preserved from the original picture and soundtrack negatives; 1 reel.

DAMAGED LIVES (Weldon Pictures, 1933) d. Edgar G. Ulmer; with Diane Sinclair, Lyman Williams, Jason Robards, Marceline Day; restored from three nitrate positive prints, in collaboration with The National Archives of Canada; 8 reels.

EMPTY HEARTS (Banner Productions, 1924) d. Al Santell; with John Bowers, Charles Murray, John Miljan, Clara Bow; preserved from a nitrate positive print; color tints restored; 7 reels.

GOLDIE (Fox, 1931) d. Benjamin Stoloff; with Spencer Tracy, Jean Harlow, Warren Hymer, Lina Basquette; preserved from a nitrate print; 6 reels.

HIS GIRL FRIDAY (Columbia Pictures, 1940) d. Howard Hawks; with Rosalind Russell, Cary Grant, Ralph Bellamy; preserved from the original picture and soundtrack negatives; 10 reels.

LEGONG, DANCE OF THE VIRGINS (Bennett Pictures, 1935) d. Henri de la Falaise; a silent film in two-color Technicolor, with intertitles and a musical score; all-native cast; restored from three original two color-Technicolor prints; 6 reels.

LIFE WITH FATHER (Warner Bros., 1947) d. Michael Curtiz; with William Powell, Irene Dunne, Elizabeth Taylor; preserved from the original three-strip Technicolor camera negatives; 11 reels.

THE LITTLE DUTCH MILL (Paramount, 1934) A Max Fleischer cartoon, directed by Dave Fleischer; preserved from the original two-color Technicolor camera negative and the original soundtrack negative; 1 reel.

THE MAN I KILLED (Paramount, 1932) d. Ernst Lubitsch; with Phillips Holmes, Nancy Carroll, Lionel Barrymore; preserved from a nitrate print and an acetate fine grain master positive; 8 reels.

MUSICAL MEMORIES (Paramount, 1935) A Max Fleischer cartoon, directed by Dave Fleischer; preserved from the original two-color Technicolor camera negative and the original soundtrack negative; 1 reel.

ROOM RUNNERS (M-G-M, 1932) A Flip the Frog cartoon, directed by Ub Iwerks; preserved from a nitrate lavender master positive; 1 reel.

SALLY Color Sequence (First National, 1930) d. John Francis Dillon; with Marilyn Miller, Joe E. Brown; color sequence preserved from an original two-color Technicolor nitrate Vitaphone print; 1 reel.

SHE WANTED A MILLIONAIRE (Fox, 1932) d. John G. Blystone; with Joan Bennett, Spencer Tracy, Una Merkel; preserved from a nitrate positive print; 8 reels.

SPOONEY MELODIES (The Vitaphone Corporation, 1930) d. Leon Schlesinger; with Milton Charles, "the singing organist"; preserved from a nitrate Vitaphone print and disk; color tint restored; 1 reel.

TECHNIQUES OF SOUND RE-RECORDING (Warner Bros. studios, c. 1942) A demonstration of music, sound effects and dialogue re-recording by the Warner Bros. studio sound department with sequences from several films including SERGEANT YORK (1941) and THE MALE ANIMAL (1941); preserved from a nitrate positive print; 2 reels.

TESS OF THE STORM COUNTRY (Famous Players Film Co., 1914) d. Edwin S. Porter; with Mary Pickford, Harold Lockwood; preserved from a nitrate print; color tints restored; 6 reels.

TO EACH HIS OWN (Paramount, 1946) d. Mitchell Leisen; with Olivia deHavilland, John Lund, Roland Culver; restored from a nitrate print, an acetate print and an acetate fine grain master positive; 12 reels.

Several of the silent films preserved were originally printed on tinted stock. The Archive has preserved these in black-and-white but has produced prints for exhibition by exposing color light on low-fade Eastmancolor stock in order to simulate the original

tints. During 1992, the Archive continued its color preservation program by restoring several two-color and three-color Technicolor short films and full-length features.

Preservation of nitrate newsreel film continued during 1992, most notably footage of the 1920 Democratic convention and coverage of Charles Lindbergh's transatlantic solo flight in 1927. A number of complete newsreels were restored, including a special issue devoted to President Franklin Roosevelt's trip to Africa resulting in the Casablanca conference with Winston Churchill in 1942.

Television preservation projects included the production of 1", 3/4" and D2 video masters of two examples of early color videotape: THE DEVIL AND DANIEL WEBSTER (1960, starring Edward G. Robinson); and the AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW (1959). Preservation work on another early color videotape, REMEMBER HOW GREAT (1961, starring Jack Benny and Andy Williams) was enhanced and improved, as was the case with ROD SERLING'S WONDERFUL WORLD OF... "PROPOGANDA" (1970). Other 2" tapes preserved during 1992 were two programs from THE ROBERT K. DORNAN SHOW (a 1970 interview with Vice President Spiro T. Agnew and a 1971 interview with Attorney General John Mitchell); two BISHOP SHEEN programs (1959); THE POLITICS AND COMEDY OF WOODY ALLEN (1972); and THE BORROWERS, a HALLMARK HALL OF FAME program from 1973.

CATALOGING

The Archive has all of its film and television holdings in ORION, the UCLA Libraries' on-line information system. As of January 1993, the Archive had 71,672 MARC format records for titles, including 38,063 motion picture titles and 33,609 television titles, in its private file on ORION. Many of these entries are full cataloging records, but most are "minimal level" inventory records. However, most inventory records for feature films have been enhanced to add full credits, and to make the director searchable. In addition, ORION includes around 90,000 MARC format authority records for names. 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 Authority File. In this way, the fruits of our cataloging work are shared with other archive and library systems around the country. ORION itself is available on-line to anyone who wishes to open an account with the Office of Academic Computing at UCLA. It can also be searched from terminals all over the UCLA campus.

RESEARCH AND STUDY

The Archive Research and Study Center (ARSC) is open to faculty, students and staff of UCLA as well as non-university clients conducting a variety of film and television research. ARSC provides viewing to 16mm and 35mm film formats, 1/2" 3/4" videotape and laserdisc video formats. In every year since it opened, ARSC has increased access to the collections. Before the Center was developed, approximately 800 viewing appointments were handled each year. In 1992, 4326 individual viewing appointments were held for clients viewing 9,926 titles -- a 13% increase over the previous year.

ARSC serves an international constituency of researchers in academic and production fields. In 1992, international researchers traveled from Australia, Finland, Germany, Spain, France, Norway and Russia. The Center also serves faculty and students from a wide range of American universities including Yale University, University of Wisconsin, Emerson College and the campus in the University of California system.

ARSC published a series of "Study Guides" and "Collection Profiles" which highlight aspects of the Archive's holdings including national cinemas, genres and special collections. Three symposia were presented by the Center: two in conjunction with the Archive's retrospective, TURNING POINTS: COLUMBIA PICTURES AND THE SOCIAL FILM, and one focusing on the historical film. These well-attended events featured scholars from film studies and other disciplines, critics and members of the creative community.

INDUSTRY ACCESS

The Archive's Commercial Services division provided research and materials access for over 500 productions in various media in 1992, including theatrical films, network and syndicated television series and specials, local and nationwide news and public affairs programs, and home videos and non-broadcast presentations. All revenues generated by Commercial Services are used to support preservation and other Archive activities.

PUBLIC PROGRAMMING

During 1992, the Archive continued to present public screenings of film and television in the three principal areas of classical/archival, independent/community-related and international.

The Archive continued its multi-year MEXICAN CINEMA PROJECT with the presentation of "Contemporary Mexican Film." The annual Los Angeles Asian Pacific Film and Video Festival focused on both Asian-American and Asian filmmakers for ten days in the spring. Other programming included the ongoing monthly "Archive Treasures" series; retrospectives on two early African-American filmmakers, Oscar Micheaux and Spencer Williams; a Vittorio De Sica retrospective; the Human Rights Watch Film Festival; and "TURNING POINTS: Columbia Pictures and the Social Film," among many other series.

INTERNATIONAL RELATIONS

The Archive collaborated with The National Archives of Canada on the project of restoring Edgar G. Ulmer's DAMAGED LIVES (1933). In April, Archive Director Robert Rosen and Head of Research and Study Steven Ricci attended the annual FIAF conference in Montevideo, Uruguay. Ricci organized a workshop on the relation of film archives and film schools, and Rosen presented a paper there. In the fall, Ricci attended a meeting of the FIAF Commission on Education and Access in New York. In October, Rosen attended CILECT (the international conference of film educators) in Munich, where he gave a presentation on interactive technologies. In September, Robert Gitt visited the Filmoteca de la UNAM at Mexico City's National University, introducing Vitaphone sound shorts in MoMA's touring "Dawn of Sound" series. He also accompanied several Archive-preserved prints to the International Young Cinema Festival in Turin, Italy in October.

VILLE DE LUXEMBOURG



GRAND-DUCHÉ DE
LUXEMBOURG



Luxembourg



R A P P O R T D ' A C T I V I T E S 1 9 9 2

1. Acquisitions de l'année

nombre de longs métrages 35 et 16 mm
déposés pendant l'année: 500
nombre de courts métrages 35 et 16 mm
déposés pendant l'année: 100 / 500 bandes-annonce

2. Progrès dans le domaine de la conservation

Au bout de 15 ans, nous sommes finalement (presque) arrivés au bout de nos peines. Avant l'été, la Cinémathèque va emménager dans des locaux flambant neufs dans une zone d'activités aux portes de la ville. La municipalité a en effet acheté un immeuble qui est en train d'être aménagé pour les besoins de la Cinémathèque. Pour la première fois, tous les services seront réunis au même endroit sur une surface de 1000 mètres carrés dont 500 pour des archives modernes avec une température constante de 6 degrés, une hygrométrie contrôlée de 50% et des rayonnages mobiles permettant de stocker jusqu'à 20.000 copies.
En plus des bureaux, une salle de projection 16/35 mm et une bibliothèque ouverte aux chercheurs sont prévues.

3. Catalogage, documentation, recherche

Après l'élaboration d'un programme informatique ad hoc, nous avons commencé la saisie sur ordinateur de notre collection de livres, revues, affiches et photos.

4. Projections

Pendant l'année 1992 nous avons assuré environ 400 séances publiques avec projection de quelques 300 films différents provenant presque essentiellement de nos propres collections.

Rétrospectives: FRANK CAPPA / JOSEF VON STERNBERG /
MARLENE DIETRICH / YVES MONTAND /
ERNST LUBITSCH / JULES DASSIN /
RICHARD BROOKS / MAE WEST

Divers: HOMMAGE-CARTE BLANCHE à SERGE DANEY / FESTIVAL DU
FILM FLAMMAND / POSITIF à 40 ANS / SEMAINE du
CINEMA PORTUGAIS / AMERIQUES: 500 ANS ET APRES.../
CARTE BLANCHE A L'AMBASSADEUR DE FRANCE /
VIVRE AVEC UNE DIFFERENCE - HANDICAPES MENTAUX /
CINEMA ROUMAIN /
ainsi que du CINEMA EN PLEIN AIR (l'été)

5. Administration et budget

Le budget global voté pour l'année 1993 s'élève à 50 mio. de LUF et prévoit la dépense de 25 mio. pour l'aménagement de nos nouveaux locaux comportant un blockhaus conforme aux critères ad hoc et pouvant accueillir notre collection actuelle ainsi que toutes acquisitions futures.

Comme déjà annoncé dans notre rapport de l'année dernière, notre équipe s'est vu adjoindre les services d'une documentaliste.

6. Relations FIAF

Parallèlement aux relations suivies avec les Cinémathèques de l'A.C.C.E., nous avons intensifié nos échanges avec le GOSFILMOFOND.

7. Divers

Toutes nos manifestations au cours de l'année étaient placées sous le signe de la célébration de notre 15e anniversaire (1977-1992), avec comme point culminant un spectacle de LIVE CINEMA qui prévoyait la projection du film "Safety last" accompagné par l'orchestre de RTL sous la direction de Carl Davis.

Madrid

F I L M O T E C A E S P A Ñ O L A
M A D R I D

RAPPORT D'ACTIVITÉS POUR 1992

1. ACQUISITIONS

1.1. Films:

222 longs métrages espagnols , positifs et négatifs, 194 en 35mm ,28 en 16 mm
dont:

32 provenant du Dépôt Obligatoire pour les nouveaux films subventionnés
115 positifs et contretypes (3) déposés par une dizaine de sociétés.
58 positifs et 17 matrices de base acquis par voie de tirage .

429 courts métrages espagnols, pos./neg. , 286 en 35mm, 143 en 16mm
dont:

95 copies neuves 35mm du Dépôt Obligatoire pour les films subventionnés .
130 reportages en 16mm déposés par les Chantiers navals.
27 copies cédées avec les droits par les héritiers Gimenez Caballero.
67 positifs par voie de tirage dont 56 pratiques de l'E.O.C.
110 matrices de base correspondant majoritairement aux actualités NO-DO.

381 longs métrages étrangers dont:

375 copies positives 35mm provenant de 12 dépôts (FOX, WARNER, EXPO 92
et autres distributeurs espagnols.
6 positifs 35mm par voie de tirage .

132 courts métrages étrangers, dont:

95 copies 16mm déposées par une ambassade.
5 tirages destinés à des échanges FIAF.
20 positifs neufs et 10 matrices de base dont GENTE EN LA PLAYA de
Nestor Almendros pour lequel nous avons tiré un internégatif.

Autres éléments significatifs acquis en 1992:

300 heures d'interviews réalisées pour l'émission TV "La Noche del Cine
Español" que nous avons transférées sur 150 cassettes DIGITAL 2.

1500 NO-DO (Actualités Franquistes) transférés sur 305 BETACAM et 1525 VHS.

77 pratiques de l'École E.O.C. ont été copiées sur vidéo BETACAM.

290 copies 9,5mm de films étrangers et espagnols (dont 20 reportages des années 20 et 30) ont été achetées.

21 films inédits en 8 et super 8mm des années 60-70 de la Fondation Dolores Ibarruri.

Acquisitions de vidéos:

150 cassettes DIGITAL 2

417 cassettes BETACAM

83 cassettes U-MATIC

1800 cassettes VHS

Le Département vidéo, réorganisé en Juillet 1992, a été modernisé et équipé de deux magnetoscopes BETACAM SP (Sony BVW-75P et Sony PVW 2650P), d'un VTR digital D-2 (Sony DVR-28P), reliés à un éditeur Sony BVE 910; pour le mixage audio, un Sony MXP-290 et un Sony DFS pour le mixage video, d'une table CTM 35/16mm et d'un rack composé de magnetoscopes VHS, S-VHS, U-Matic, Betamax et Betacam. Nous avons également acheté une table KEM KSM 2 16/35TV avec reprise vidéo et permettant la reproduction du cinemascope.

Importants longs métrages espagnols retrouvés en France et au Mexique:

Grace au Plan Nitrate mis en marche par le C.N.C. en France, au progrès dans l'inventaire et le catalogage, et à la diligente coopération de nos collègues des Archives du Film de Bois d'Arcy ainsi que de la Cinémathèque Française, nous avons reçu en prêt, pour les sauvegarder, des éléments nitrates de films précieux:

CANCION DE AIXA (Florian Rey, 1939) considéré perdu

BRIGADA CRIMINAL (Ignacio F. Iquino, 1950) négatif disparu

CÁRMEN DE LA TRIANA (Florian Rey, 1938) mauvais contretype à Madrid

DOÑA FRANCISQUITA (Hans Behrendt, 1934) considéré perdu

ainsi que plusieurs films de Benito Perojo, dont nous retrouvâmes la trace à l'occasion des recherches entreprises pour une publication et un cycle de projections : MAS ALLA DE LA MUERTE(1924); COPLA DE LA DOLORES(1947), LA CASTA SUSANA (1949), EL NEGRO QUE TENIA EL ALMA BLANCA(1927), LA BODEGA (1929) et LA SIN VENTURA(Donatien-Perojo, 1924), les 3 derniers faisant partie d'un projet Lumière conjoint avec Bois d'Arcy.

De même, pour Manuel Mur Oti dont nous avons récupéré les 2 premiers films à l'occasion de la préparation d'un cycle et d'un livre en Mai 1992 : UN HOMBRE VA POR EL CAMINO fut retrouvé à Bois d'Arcy et CIELO NEGRO au Mexique.

1.2. Musée:

Les contacts avec collectionneurs et sociétés diverses n'ont pas cessé de progresser. Nous avons acquis 922 pièces différentes par voie d'achat ou de donation dont deux importantes collections de maquettes et dessins de décors de Burman (239 pièces) et de De la Guerra (294 pièces), 10 sérigraphies de Gabriel Figueroa ainsi que divers appareils cinéma et pré-cinéma parmi lesquels nous pouvons signaler le don de 2 caméras CINEFOTOCOLOR.

1.3. Bibliothèque:

667 livres (dont 511 provenant de dons).

372 périodiques correspondants à 47 abonnements et titres.

541 périodiques par voie de donation correspondants à 89 titres.

1265 revues anciennes achetées à des particuliers, soit 66 titres.

49 titres de cine-romans.

1800 brochures aprox.

4000 coupures de presse aprox.

2000 pressbooks (600 titres)

59 disques 78 tours achetés à un particulier.

1.4. Photothèque:

3310 photographies (638 titres) dont 2500 par voie de donation.

4000 diapositives (200 titres).

2000 négatifs aprox. (250 titres)

2500 photochromes (350 titres)

1500 affiches (300 titres) aprox.

Nous avons restauré 16 affiches des années 30 et 40.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Le rythme rapide de nos acquisitions met de plus en plus en évidence le manque d'espace dans les dépôts et nous attendons avec impatience la construction des nouveaux locaux prévus à la Cité de l'Image selon le Protocole de collaboration signé le 10 Octobre 1989 entre le Ministère de la Culture et la Communauté de Madrid. Au cours de 1992, quelques pas ont été faits dans cette direction : un accord de collaboration a été signé entre l'I.C.A.A. (Institut auquel nous appartenons) et la société de Promotion ARPEGIO S.A.

pour la construction d'un dépôt nitrate, l'entreprise Arpegio s'engageant à céder la propriété des terrains à l'I.C.A.A. non seulement pour édifier ce dépôt (prévu pour 1993) mais aussi pour un nouveau siège pour tous les services de notre archive, dont nous espérons démarrer les travaux en 1994. D'autre part, étant donné le manque de techniciens spécialisés parmi notre personnel et les mesures restrictives générales qui frappent la Fonction Publique dans ce domaine, nous avons, hélas, dû ralentir la cadence des travaux de restauration. Cependant, nous avons pu renouveler les contrats d'experts pour la recherche sur la conservation des supports tri-acétates avec le C.S.I.C. et la reconstruction des films muets avec Luciano Berriatúa. Environ 19.000 mètres de pellicule nitrate ont été transférés sur acétate, 300.000 mètres de pellicule acétate recopiés dans différents laboratoires, et 350.000 mètres nettoyés à notre propre site.

Principales restaurations:

EL ALCALDE DE ZALAMEA (A. Gual et E. Jiménez, 1914) 500m

CURRITO DE LA CRUZ (Alejandro Pérez Lugín, 1921) 3400m. Une des restaurations les plus complexes et laborieuses entreprises par l'équipe de Filmoteca Española, sous la direction de Juan Mariné, qui, après 6 mois d'efforts, réussit à mettre au point un dispositif spécial (intégrant la vidéo et l'informatique) destiné à corriger les multiples défauts du contretypage safety tiré en 1960 à partir d'une mauvaise copie nitrate aujourd'hui disparue. Ce film fut présenté avec l'accompagnement musical de Flamenco composé spécialement par Enrique Morente pour l'EXPO 92 de Sevilla qui finança le tout.

PILAR GUERRA (José Buchs, 1926) 2200m. Reconstituit par Luciano Berriatúa avec la participation économique de l'Association Madrid Capitale Européenne de la Culture.

EL ABUELO (José Buchs, 1926) 2800m.

LA FARÁNDULA (Antonio Momplet, 1935) 2700m. (nitrate de Filmoteca Catalana)

DOS VIDAS (Emilio Poveda, 1951) 2400m.

EL MARQUÉS DE SALAMANCA (Edgar Neville, 1948) 2600m.

LA VIDA DE CRISTOBAL COLÓN, 150m; RUTA GLORIOSA (1925), ALFONSO XIII EN LA SEMANA SANTA DE SEVILLA (1921); REPORTAJE DEL MOVIMIENTO REVOLUCIONARIO EN BARCELONA (1936), parmi les documentaires restaurés.

Par ailleurs, nous avons collaboré à l'identification et à la sauvegarde de l'importante collection nitraté récemment acquise par la FILMOTECA MUNICIPAL DE ZARAGOZA: BALET PRIMADONNAN (Mauritz Stiller, 1916), EL RAYO

(José Buchs, 1936); GULDHORNENE (Van der Aa Kühle, 1914) et DEN FRELSENDE FILM (Holger Madsen, 1915) films danois disparus, de même que le film suédois et le film espagnol signalés ci-dessus.

Nous avons accueilli, à la fin Août, les membres du projet FORCE européen, à l'occasion de la réunion qui se déroula au cinéma Doré, et qui regroupa une douzaine de techniciens de laboratoires spécialisés dans la restauration, sous la coordination de Gian Luca Farinelli, en présence de Juan Mariné et Cécilio Vega qui participa au cours de formation du laboratoire de Cineteca de Bologna en Juillet 92.

3. CATALOGAGE; DOCUMENTATION; RECHERCHE

3.1. Catalogage:

L'informatisation des collections films a beaucoup progressé au cours de l'année et nous avons pu engager une équipe de 5 personnes qui ont introduit 15.000 différents éléments pour 9.000 titres de films. A la fin de 1992, presque toutes les données du fonds acétate ont été introduites, soit approx. 20.000 éléments pour 12.000 titres, ce qui représente près des 3/4 de la collection actuelle, exceptant le fonds NO-DO (10.000 actualités, 35.000 éléments) qui a été déjà informatisé par le personnel de la Télévision publique dont il dépendait auparavant. Etant donné que nous serons bientôt les seuls responsables de la conservation de ce fonds historique dont nous détenons par ailleurs la propriété depuis près de 10 ans, nous avons développé un projet pour la création d'un système de BASE INTEGEE D'IMAGES ET DE SONS qui permettrait l'accès direct aux actualités et documentaires selon des critères de catalogage thématique. Dans cet esprit, nous avons organisé un séminaire sur le catalogage thématique et iconographique des documents cinématographiques avec 49 participants dont des collègues des cinémathèques régionales, des documentalistes d'archives TV et des professeurs universitaires.

Par ailleurs, nous avons entrepris le catalogage et l'identification des coupures de censure rescatées de l'époque Franquiste, soit approx. 2.000 titres de films et 80.000 mètres qui seront montés sur une centaine de bobines 35mm en 1993.

3.2. Documentation:

Près des 2/3 des fonds bibliographiques furent informatisés au cours de l'année grâce à une équipe de 3 personnes embauchées spécialement pour cette tâche. On a aussi procédé parallèlement à une reclassification des fonds et actualisé le catalogue.

La salle de lecture a accueilli 936 visiteurs qui ont consulté 7.800 documents

Nous avons commencé le transfert des coupures de presse sur microfilms. Le laboratoire photo a reproduit, à titre gratuit, 4.000 copies pour des publications auxquelles nous avons collaboré et 319 pour des particuliers et autres demandes.

Filmographie du Cinéma Espagnol: Longs métrages 1919-1964

L'équipe de Filmoteca Española, chargée des années 50, a avancé dans ses travaux de recherche malgré quelques retards dans les visions des films à résumer. Par ailleurs, nous avons souscrit un contrat avec les deux historiens responsables des années 20 en vue de la prochaine publication de ce volume par notre organisme.

Dolores Devesa, notre bibliothécaire, assista à la réunion de Pordenone, organisée par le Projet Lumière pour la Filmographie Européenne.

3.3. Recherche et accès aux collections films

87 chercheurs ont pu visionner près de 800 films à notre site.

Les nouvelles installations techniques et récents aménagement du centre de recherche nous ont permis d'améliorer considérablement ce service qui intègre 2 cabines avec tables 35/16mm, 5 cabines avec moniteurs video tous formats, une salle de contrôle et une salle de projection contiguë de 50 fauteuils.

Prêts et sorties temporaires de films:

Environ 400 copies de films, pour la plupart espagnols, ont été prêtées pour des projections extérieures dont:

- aprox. 150 à la demande des ayants-droit pour usage TV et vidéo.
- 55 films aux Cinémathèques Autonomiques: Barcelona, Valencia, Córdoba, Salamanca, etc...
- 86 films à des Festivals nationaux et autres manifestations culturelles.
- 80 films à l'étranger, dont 60 à des archives F.I.A.F.

Cessions de droits: 123 contrats de cessions de droits ont été souscrits avec des productions de télévision et publicité pour un métrage total de 14.100 mètres, correspondant en majeure partie au matériel NO-DO.

D'autre part, un accord a été signé avec la Fédération Nationale de Cine-clubs pour la diffusion culturelle de films dont nous détenons les droits.

4. PROJECTIONS

Toutes les séances se sont déroulées au Cine Doré, 2 salles de 318 et 119 places et une terrasse en plein air (100 chaises), ouverte du 1er Juillet au 15 Septembre, à raison de 4 séances par jour (sauf le Lundi) et 3 séances en Été.

Nombre de séances:	1.175
Nombre de spectateurs :	102.472
Moyenne d'assistance par séance:	87
Nombre de titres présentés:	650 (39 cycles)
Nombre de séances avec traduction simultanée:	515
Nombre de séances avec piano:	63
Nombre de copies provenant de notre archive:	146

MOIS	CYCLES PRINCIPAUX	SÉANCES	FILMS	SPECTATEURS	MOYENNE
1-12	LATINOAMERICANO	68	35	4.661	69
1-12	MADRID EN EL CINE	103	52	10.388	101
1-3	CECIL B. DeMILLE	105	54	4.695	45
1	BASILIO M. PATINO	18	9	1.859	103
1	PRIX GOYA 92	22	22	4.957	225
2	CINEMA ARGENTIN	10	5	953	95
2	L'ALLEMAGNE APRES LE MUR	11	10	953	95
3	ROBERT FRANK	18	9	1.057	53
3-4	JACQUES RIVETTE	34	21	2.034	60
4	CINEMA DANOIS (récent)	18	9	1.771	98
4-5	GIUSEPPE BERTOLUCCI	18	8	794	44
5-6	LUIS BUÑUEL	49	32	7.482	152
5	MIGUEL PICAZO	15	8	694	46
5	LA SUISSE VISIONNAIRE	21	11	604	28
6-9	EUROPEENS A HOLLYWOOD	184	97	18.597	101
7-8	MANUEL MUR OTI	20	12	1.528	76
9-11	ERNST LUBITSCH	83	41	7.507	90
10	FESTIVAL CINEMA JUIF	22	22	4.138	188
10	CINEMA MEXICAIN	32	19	1.512	47
11	GABRIEL FIGUEROA	15	10	1.181	78
11	VIII FESTIVAL DE FEMMES	18	17	2.754	153
11	JONAS MEKAS	6	4	422	70
12	FRANCESCO ROSI	28	14	3.382	130
12	NOUVEAU CINEMA PORTUGAIS	12	6	794	66

In Memoriam en 1992: GENE TIERNEY; KLAUS KINSKI; NESTOR ALMENDROS; RICHARD BROOKS; MANUEL PILARES; MARLENE DIETRICH; SATYAJIT RAY; LUIS SUAREZ; ANTHONY PERKINS; ARLETTY; MARY SANTPERE; DENHOLM ELLIOTT; HAL ROACH.

De nombreuses personnalités ont présenté des films au Ciné Doré:

ESPAGNE: Basilio Martín Patino ; Lola Salvador et Manolo Matji (Cartes blanches); Luis G. Berlanga; José A. Nieves Conde; Jorge M. Reverte et J.L. Borau (D. Nichols); Manuel Mur Oti, Miguel Marías, Susana Canales et Emma Penella (Mur Oti); Augusto M. Torres; Luciano Berriatúa; Fernando Lara (Rosi); Miguel Picazo; José Luis Sáenz de Heredia; Ana Mariscal; Joaquin Lledó...

AMERIQUE LATINE:

Ricardo Larraín (Chile); Enrique Alvarez, Fernando Pérez Valdéz (Cuba), Carlos Azpurúa (Venezuela); Juan José Jusid, Graciela Borges, Miguel Pereira et Carlos Morelli (Argentine), Rudá de Andrade (Brésil), Tomás Pérez Turrent (Mexico).

EUROPE, USA... :

Chris Horak (DeMille); Enno Patalas et Alyosha Zimmerman (Lubitsch) João Bénard da Costa (Lusitania); Giuseppe Bertolucci; Sibylle Schönmeyer (Après le Mur); Kaspar Rostrup et Helge Strunk (Cycle Danois) Francesco Rosi et Pasqualino de Santis; Marsha Kinder (conférence); Ted Kotcheff, Orna Ben Dor Niv, Eran Riklis, Vivian Kleiman, Ram Loewy, Judy Montell, Francine Zuckerman, Lilly Rivlin, Edna Politi, Haim Shiran, Jiri Weiss, Moshe Mizraji (Festival Cinema Juif); Mai Zetterling, Trin T. Min Ha, Manon Briand (Festival de femmes); Jürg Hassler (Suisse Visionnaire)...

5. PUBLICATIONS ET RECHERCHE

Ce Département a édité les programmes mensuels habituels du Cinéma Doré (12 numéros en 1992) et réussit à distribuer un plus grand nombre de feuilles informatives au public.

Ont été édités en 1992 les volumes suivants:

- "LOS PROVERBIOS CHINOS DE F.W. MURNAU", oeuvre de Luciano Berriatúa, complétée en 1992 avec la parution du Tome 2, "Etape Américaine", et du coffret qui recueille les deux volumes (Au total 800 pages et 1700 illustrations couleur et n/b.) La présentation de ce livre a eu lieu au Ciné Doré le 29/12/92. Ce coffret a été distribué gracieusement aux membres de la FIAF et à de nombreux historiens.

-“LOS PRIMEROS VEINTICINCO AÑOS DE CINE EN MADRID 1896-1920”, de Josefina Martínez. (263 pages, 286 illustrations n/b.) Edition réalisée avec le patronnage de CONSORCIO MADRID 92, association pour l'organisation de Madrid Capitale Européenne de la Culture. Il s'agit d'une étude minutieuse sur les débuts du cinématographe dans la capitale de l'Espagne concernant aussi bien la production que l'exhibition, les salles de projection et le reflet social de l'activité cinématographique.

-“CURRITO DE LA CRUZ”, brochure sur le film restauré par Filmoteca Española éditée par EXPO 92 avec notre collaboration.

Nous avons également collaboré à la production de l'oeuvre “MANUEL MUR OTI LAS RAICES DEL DRAMA”, écrite par Miguel Marías et publiée par CINEMATECA PORTUGUESA-en édition bilingue espagnol/portugais- en Mai 1992. A cette occasion, une rétrospective de ce cinéaste espagnol, enfin arraché à un injuste oubli, fut présentée à Lisbonne et à Madrid.

Avec la FILMOTECA DE LA GENERALITAT VALENCIANA, nous avons contribué financièrement à l'édition de la brochure “JACQUES RIVETTE. LA REGLA DEL JUEGO”, à l'occasion de la rétrospective présentée par les deux institutions en Mars-Avril.

Travaux de recherche pour publications en cours de préparation:

Les recherches menées sur la vie et l'oeuvre de BENITO PEROJO (par Román Gubern) et LE CINEMA D'ANIMATION EN ESPAGNE (par Hipólito Vivar et Emilio de la Rosa) ont été conclues et verront le jour en 1993 sous forme de livres. Par ailleurs, nous avons poursuivi les reproductions de photogrammes nécessaires à l'illustration du CATALOGUE DES FILMS SUR LA GUERRE CIVILE dont la publication a été ajournée d'une année de plus.

Nous avons également mis en marche une nouvelle collection, “CUADERNOS DE LA FILMOTECA”, destinée à recueillir divers textes théoriques, historiques, et esthétiques sur des sujets spécialisés dans la conservation, restauration et reconstruction des films. La parution des premiers “Cahiers” est prévue pour le premier trimestre 1993.

6. ADMINISTRATION ET BUDGET

Personnel en 1992:

60 employés et fonctionnaires permanents au siège

21 employés permanents au C1ne Doré

14 chômeurs (3 mois seulement)

Dépenses pour 1992:

	(en milliers de dollars U.S.)
	\$
ACQUISITIONS ET TIRAGES DE FILMS	1.140.-
RECHERCHE CONSERVATION DE FILMS	250.-
EQUIPEMENTS SERVICES TECHNIQUES	380.-
INFORMATISATION	320.-
MUSEE	89.-
DOCUMENTATION	79.-
RECHERCHES /PUBLICATIONS	210.-
PROJECTIONS/RELATIONS EXTERIEURES	270.-
REFORMES BATIMENTS	215.-
FRAIS GENERAUX	850.-
SALAIRES	1.595.-
Total.....	5.398.- \$ U.S.

7.RELATIONS INTERNATIONALES

Des échanges de films en prêt illimité ont été conclus ou initiés avec nos collègues de Bruxelles, Buenos Aires, Mexico/UNAM, Lisboa, Paris (C.F.), Roma, Torino et Stockholm.

Nous avons prêté temporairement des films (aprox.60) à Bologna, Lisboa, London/NFA-MOMI, Mexico/UNAM, Roma et Torino. Les échanges les plus fréquents furent réalisés avec la CINEMATECA PORTUGUESA qui organisa plusieurs cycles concernant le cinéma espagnol: Sara Montiel, Imperio Argentina, Manuel Mur Oti, Tauromachie et Cinéma en plus de nos deux intégrales communes DeMille et Lubitsch.

Nous avons bénéficié de la précieuse collaboration de nombreux collègues pour nos cycles Buñuel, DeMille, Lubitsch et Européens à Hollywood : Bruxelles, Berlin(Bundesarchiv), Luxembourg, Lausanne, London, Los Angeles/ UCLA, New York/MOMA, Munich, Paris/CF, Rochester, Toulouse, Praha , Washington/LOC , Wiesbaden.

Notre Directeur, José María Prado assista au Congrès de Montevideo, participa à la réunion du Conseil de l'Europe et de Ciné Mémoire, visita le laboratoire de la Cineteca de Bologna à l'occasion de la réunion FORCE, et le nouveau dépôt nitrate de Lisbonne. Par ailleurs, il assista aux Festivals de Cannes, Guadalajara, Locarno et Taormina (avec Manuel Mur Oti).

Catherine Gautier, en qualité de membre de la Commission de Programmation, participa à l'organisation du Symposium de Montevideo et aux réunions de la Commission tenues à Montevideo, Munich et New York, ainsi qu'à la réunion de l'ACCE/LUMIERE à Pordenone. Elle accompagna Manuel Mur Oti et Miguel Marias à Lisbonne pour la présentation du livre et du cycle de ce cinéaste de 84 ans qui retrouva là l'espoir et le courage de tourner un film.

Mexico

DIRECCION GENERAL DE ACTIVIDADES CINEMATOGRAFICAS
FILMOTECA DE LA UNAM
San Ildefonso 43, Colonia Centro
Mexico, D.F. 06020
Founded in 1960.

FIAF REPORT FOR 1992

I. ACQUISITIONS OF THE YEAR

The FILMOTECA DE LA UNAM continued to receive through its agreements with different Mexican Institutions and donations, a large number of nitrate, acetate, 16 and 35mm. films dated from 1917 to 1972. 463 features and 792 shorts among these donations were Mexican productions.

Among the Mexican Institutions we have agreements with are the National Association of Mexican Producers of Films, the Distributor of National Films, the laboratory FILMLABORATORIO, S.A. the National Railroad Company of Mexico.

Some of the films we have acquired this year are considered "classics" of our national filmography and some were unknown as "Retorno al Orden Constitucional" (1917).

There are many documentaries produced by federal and state governments which record part of our history that is not recorded neither by magazines nor by newspapers.

If we were correct in our identification we acquired a color print of "A LEAF FROM DE NATURE S BOOK" of the la Special Pictures Corporation (An Art Color Production, 1917) and a film with the Italian diva Manzini filmed in Torino, Italy in 1916, known in Mexico as LA MASCARA Y EL ROSTRO, and directed by Luigi Chiarelli. This film was sonorized in Mexico during the 50s with famous radio voices, however it was never released. It was totally preserved and copied at 16 fps. for a total running time of 68 mins.

II. PROGRESS IN THE FIELD PRESERVATION

As many third world countries we have been badly affected by the world recession and political changes.

Until a few years ago we imported ORWO B\W stock film from the German Democratic Republic, after the reunification of Germany we are importing LUCKY stock from the Republic of China. With this material we transferred 63,000 meters of nitrate to acetate (25 features). Part of the expenses were paid by the producers of the films.

We have finally been able to use continually our MATIPO printer to copy shrunken materials, enableing us to copy films that were at our vaults for 20 years, including Mexican, French, U.S. and Italian films from the teens to the twenties.

We began building two more vaults for nitrates. Each one could take 2,500 cans. They will be ready by April 1993 and will be used for original negatives.

III. CATALOGUING - DOCUMENTATION - RESEARCH

The project NATIONAL FILMOGRAPHY OF MEXICO, coordinated by our colleague, Moises Viñas, initiated in 1988, has been finished and we will publish it under the title INDICE CRONOLOGICO DEL CINE MEXICANO in March 1993. It includes the productions from 1896 to 1992, up to 1991 it had 5 filmographic items, and now it counts with 12 filmographic items per title.

The Archive computer data base into which we are feeding all the information about our identified films. This data base has besides the physical description of each film, five more items that enable us to identify all materials. As in the other collections (stills, posters, lobby cards, etc.) we use the MICROISIS program. The total number of films in this data base is 7661.

IV. PUBLICATIONS.

BUTACA, a monthly publication with programs and comments. 4000 each issue.

PANTALLA, a quarterly publication dedicated to Mexican and Latin American film production and history. 3000 copies each issue.

INDICE CRONOLOGICO DEL CINE MEXICANO, a book by Moises Viñas. The National Mexican Filmography (1896-1992).

On the occasion of the 50th Anniversary of Maria Felix's career, we published MARIA FELIX, FILMOGRAFIA COMPLETA. It has one still, credits and synopsis of all her 47 films. We are trying to complete the collection of her works. For the realization of this project we have to thank the Filmoteca Española, the Cinemateca Argentina and the Filmoteca de Lima. Although we know the location of 46 of her films, we are still looking for LA CHINA POBLANA (1943).

The Georges Pompidou Center in Paris, together with the FILMOTECA DE LA UNAM, the Cineteca Nacional and the National Institute of Cinematography of Mexico (IMCINE) organized a retrospective of Mexican cinema. We lent the silent films and we copied most of the B\W prints for this exhibition. We also worked in the publication of the catalogue including the selection of more of 70% of the stills.

- EXHIBITIONS.

Shakespeare in Film, Italian Film Authors, Alejandro Jodorosky, Spanish Films from the 80s, First Exhibitions of Experimental Films of Mexico City, Vitaphone\Warner, Marlene in Memoriam, Documentaries from the University Film School.

V. INTERNATIONAL RELATIONS.

Within our program of International exchange we received the visit of MARY LEA BANDY, Director of the Department of Film of the Museum of Modern Art, New York, who spent a week visiting our Archive and exchanging ideas and experiences. Mrs. Bandy presented several samples of MoMA's preservation work and the exchange program between the two Archives has been progressing meanfully since then.

We also received the visit of ROBERT GITT, Preservation Officer of UCLA Film and Television Archive, who shared with us his experiences preserving color and early sound film.

In June we organized the SECOND LATINAMERICAN MEETING OF TECHNICIANS IN PRESERVATION OF MOVING IMAGES. Please find attached the list of participants. As instructors were Francisco Gaytán, José Antonio Ramírez (Mexico), Joao Socrates (Brasil) and Juan Mariné (España).

We also collaborate with the Valladolid Film Festival, the Huelva Film Festival, the Festival des 3 Continents in Nantes (prints for the exhibition Cine de Rumberas\films with tropical dancers), the "Viennale" (Vienna Film Festival) organized by the OESTERREICHISCHES FILM MUSEUM, and the Second International Film Schools Festival (Mexico).

Our colleague, Francisco Ohem, assisted to the AMIA meeting in San Francisco. Iván Trujillo Bolio, Director, together with Francisco Gaytán and Jaime Tello, represented the Archive in the FIAF meeting in Montevideo.

We exchange with the Filmoteca Española the Spanish films OROSIA and VIDAS ROTAS and we received LA CORONA NEGRA with Maria Felix.

VI. SPECIAL ACTIVITIES.

After we finished the restoration of EL LEON DE SIERRA MORENA (Miguel Contreras Torres, 1927) filmed in Spain, France and Germany, we premiere it accompany by a piano in a performance assisted by the widow of the filmmaker and donor of the film. In a ceremony previous to the screening the FILMOTECA DE LA UNAM gave her the Silver Medall of the Archive

Mexico

CINETECA NACIONAL DE MEXICO
ACTIVITIES IN 1992

1. Acquisition of the year.

Throughout 1992, 290 new prints were registered, 69 of them were mexican and 29 foreign. By the end of 1992 the mexican film archive reached the number of 5 689 films: this number does not include nitrocellulose based material, not special collections on deposit or those wich have been donated.

2. Progress in the field of preservation.

The activities in the field of preservation during 1992 included the copying of 80 000 feets.

Finally during 1992, 1 350 inspections were made of archive prints and 76 main credit cards were elaborated out of acerve films.

3. Cataloguing - Documentation - Research

Cineteca Nacional's Documentation and Research Office, which has under its control areas of library, graphics collections and reserching, has offered in 1992, 6 961 services in benefice of customers of the library.

In this year 5 315 new materials were acquired including books periodical issues, unpublished scripts, posters, stills and lobby cards.

Acquisitions by the library and graphic collection:

1992		Total Acerve
5 347	Books	9 454
10	Scripts	6 245
353	Periodical Publications	11 725
344	Posters	7 492
747	Stills and Lobby Cards Files	14 230

Research Archives

	1992	Total Acerve
150	Files on National Productions	3 649
528	Files on Foreign Productions	8 410
314	Files on Personalities	5 745
598	Press Books	67 947

Two important research works were realized during 1992:

The Cinema About the V Centenario del Descubrimiento de América
The Carlos Fuentes Works About the Cinema.

4. Film Showings - Publications - Exhibitions

Troughout 1992 more than 768 titles were programmed. There was an average of 15 diary exhibitions with more than 532 374 spectators.

In this period Cineteca Nacional presented more than 100 thematic cycles dedicated to different items: film personalities such as directors, performers, producers, cameramen, scripts writers, countries, etc. Among these cycles we ought to mention the films from Chile, Austria, Germany and France.

Cineteca Nacional organized, like every year, The Foro Internacional de la Cineteca as well as Muestra Internacional de Cine, Mexico City's most important movie festival (non-competitive). The majors films showing in the XXV Muestra Internacional de Cine were La belle nosieuse by Jacques Rivette, Barton Fink by Coen Brothers, My Own Private Idaho by Gus Van Sant, Until the End of the World by Wim Wenders, Miroslava by Alejandro Pelayo and La Frontera by Ricardo Larrain.

In the 12 Foro Internacional de Cine we can mention Angel del Fuego by Dana Rotbergh, La condanna by Marco Bellochio, Singin' in the Rain by Stanley Donen, Tequila by Rubén Gámez and Santana, American Me by Edward James Olmos.

Issued Programs

Montly programs numbers 85 to 108
Special program for the XXV Muestra Internacional de Cine
Promotional poster of 12 Foro Internacional de la Cineteca
Promotional poster of XXV Muestra Internacional de Cine
Muestra de Muestras (History of the international movie festival
Muestra Internacional de Cine)
Memorials of Cineteca Nacional's Activities during 1989 and 1990

Other

Calendar 1993 "Mexico City's Movie Theaters 1930-1979"

6. International Relations (FIAF and others).

Cineteca Nacional represented by the Director, Guadalupe Ferrer and Ma. Carmen Figueroa, Deputy Director, attended at the 48 Congress of the FIAF which was held in 1992 in Montevideo, Uruguay with the participation of more than 100 film archives.

Futhermore Cineteca Nacional has been in contact with the General Archives and with independent institutions.

Cineteca Nacional has participated in the International Film Festivals of Valladolid and Nantes. At the New York's Lincoln Center there was an homage for Gabriel Figueroa, in The Georges Pompidou Center there was a retrospective of Mexican Cinema. Most of this materials, and some objects with The Dolores del Rio Collection for the Pompidou's retrospective, were sent by Cineteca Nacional.

7. Special Events (Micellaneous)

Several special events were programmed in 1992:

The cycles Mexico City 20's-50's, Vampires, The Man Across The Sea, Homage For Fernando de Fuentes, Mexican Scripts, To 500 Years Of Sn. Juan de la Cruz, Children Journey For Peace And Development, Des Films Du Losange.

One of the most important was the ceremony of conceding the Salvador Toscano Medal, for the highest cinematographic labour dedicated to filmmaking. In 1992 this award was conceded to Luis Alcoriza, the spanish-mexican director of such importants films like Tarahumara, Tiburoneros and Mecánica Nacional.

Cineteca Nacional has been as a main objective: the construction of its storage vaults. During 1992 began the construction of adequate vaults for film under the security, humidity, and temperature standards recommended by the FIAF. This vaults are going to take into account:

Vault A 308 m2 (Color prints)
Vault B 265 m2 (Posters and Stills)
Vault C 265 m2 (Video movies)
Vault D 308 m2 (Color prints)
Vault E 308 m2 (Black and white prints)

Office Building 295 m2
Machines Building 141.68 m2
Lobby Access and Halls 287.30 m2
Nitrat Vault 40 m2
Vigilance Room 60 m2

In december 31th, these vaults are in 57.95 % with respect to the final construction.

With the coloboration of Filmoteca UNAM and OEA, Cineteca Nacional organized in Mexico City and during July the II Latinoamerican Meeting of Film Conservation Thecnicians.

CINQUECENTO

1500

1500

Milano

1500

CINETECA ITALIANA

Presidente: Alberto Lattuada

ARCHIVIO STORICO DEL FILM

Filmoteca. Laboratorio restauro
Milano Greco

MUSEO DEL CINEMA

Collezioni di storia del cinema
Palazzo Dugnani

Direzione Generale

Villa Comunale, Via Palestro 16 - 20121 Milano - tel. 799.224 - fax 798.289

FIAF ANNUAL REPORT 1992

Acquisitions and progress in the field of preservation

In 1992 the Cineteca Italiana continued to augment its historical archive with new copies of films through deposits, acquisitions, exchanges with foreign film libraries, and prints. 1992 also saw the creation of a new film archive in the Greco deposit area. This has made another 70 cells available for up to 500,000 metres of acetate film. The nitrate department was also extended to accommodate around 80,000 metres of film bought over the year.

Of the new films added to the archive, it is worth mentioning works by Paolo and Vittorio Taviani, Salvatore Piscicelli, Marco Risi, Federico Fellini, Liliana Cavani, Nanni Moretti, Ettore Scola, Alessandro Benvenuti and Giancarlo Santi. Foreign productions include films by Eric Rohmer, Jerry Schatzburg, Stuart Rosenberg, Pal Gabor, Alan Bridges, Carlos Saura, Wim Wenders, Roman Polanski, Jim Jarmuch, Bertrand Tavernier, Otar Josseliani, Samuel Summer, Brian De Palma, Pedro Almodovar, Peter Greenaway, François Truffaut, Milos Forman, Roland Joffé and Werner Herzog.

All the material has been checked and recorded, whereas the nitrate film checking operations are still in progress. This work nearly always involves identifying the films, which often arrive at the archive without a header. In this case identification is by means of the actors.



ASSOCIAZIONE CULTURALE SENZA SCOPO DI LUCRO

Socio della «Fédération Internationale des Archives du Film» (F.I.A.F.) e del «Committee of the International Council of Museums» (I.C.O.M.)
patrocinato dall'U.N.E.S.C.O. - Statuto registrato al Tribunale di Milano il 3 aprile 1947
Codice fiscale: 80119170159 - Partita IVA: 10765310155 - Conto corrente postale 50804202

CINETECA ITALIANA

Presidente: Alberto Lattuada

ARCHIVIO STORICO DEL FILM

Filmoteca, Laboratorio restauro
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Some films have to be marked "unidentified film" even though they have other data, such as the country of origin, the names of some of the actors and the year of production. On the international front, through FIAF, the Cineteca Italiana signed an agreement with the Centre National de la Cinématographie (the French Film Library at Bois d'Arcy, Paris) in connection with the recovery of a group of films that cannot be found in France. These films, totalling 13,000 metres, are French silent movies that were sought after in France and the rest of the world, in vain, and were found by the Cineteca Italiana.

Presentations - Programs

In the course of the year the Cineteca Italiana took films from its archive to three major film festivals: the MOSTRA INTERNAZIONALE d'ARTE CINEMATOGRAFICA in Venice (review of films presented in 1932) - the LOCARNO INTERNATIONAL FILM FESTIVAL (dedicated to Mario Camerini) - and the MOSTRA INTERNAZIONALE DEL NUOVO CINEMA in Pesaro (dedicated to Vittorio De Sica).

From March 17 to 21, 1992, the MUSEO NAZIONALE DEL CINEMA in Turin organized "TEMPO DI CINECLUB", a review dedicated to the Cineteca Italiana. The films presented at this event in Turin made a major contribution to the spreading of the Italian cinema culture of the 40s, 50s and 60s.

In Milan, the Cineteca Italiana organized an important review entitled "CINEMA ITALIANO ANNI RUGGENTI (1958-1968)". This event (October 26 - November 2) took place under the auspices of the Milan City Administration and benefitted from the cooperation of the Cineteca Nazionale in Rome.



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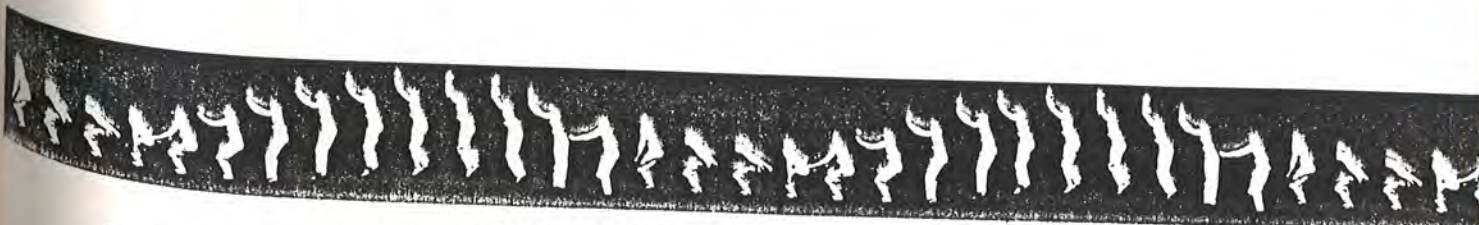
Film Museum

In 1992 the "Museo del Cinema" at the Cineteca Italiana was visited by a large public, with a significant percentage of foreign visitors. Guided visits for schools and projections in the "Filmstudio" room both continued. Programs included a cycle of Luis Buñuel films, Italian documentaries from the 50s, the historical avant-garde and German expressionism.

Finance

The Cineteca Italiana's cultural activities are partly self-financed and partly subsidized by the Culture Ministry, the Lombardia Regional Government, the Milan City Administration and the Milan Province Administration.

Milan, January 1993.



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Montevideo



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

ARCHIVO NACIONAL DE LA IMAGEN- SODRE
MONTEVIDEO - URUGUAY
Activities Report 1992

1. y 2. Acquisitions of the year. Progress in the field of preservation

No acquisitions were made during the year due to drastical transformations that are taking place within the institution SODRE where we belong. After a period of transition where plans of changes of the archive were made, we had to wait the resolutions of the Director's Board to take any further steps, this resulted in a paralysis of the main activities of the archive.

Finally by the end of the year and some political changes within the institution, some more formal support become to emerge. The main project underway is to acquire the only commercial film laboratory that exists in the country and was about to close due to financial problems. These was a serious problem for the preservation work of the archive because it is the only way to continue it. By the end of the year the Board of SODRE finally considered and aproved a resolution that a special assignment will be asked to be included in the General Budget of 1993, in order to buy the lab for our archive.

With this in mind we hope that by midyear we will have some final decision about the subject that is the main concern for our work.

3. Cataloguing - Documentation - Research

Miss Graciela Dacosta continue doing the work in this area , and also we keep in touch with others colleagues in order to introduce computers use to the today manual use of cataloguing and documentation.

4. Film Showings: No public screenings were made during this year due to the problems already explained and to problems in the theater where we usually make film showings , we expect to begin again with public screenings in 1993.

5. Budgetary matters, relations with governmental authorities.

These problems were already explained before but the important thing to remark is the change of attitude of the Board toward the archive's work in general that reopens the possibility of new activities that were paralised during the past two years.



SERVICIO OFICIAL
DE DIFUSION RADIOTELEVISION Y ESPECTACULOS

SODRE

DIFUSION
RADIOTELEVISION
Y ESPECTACULOS

6. International relations (FIAF and others)

1992 was the year of the Congress of FIAF in Montevideo, and was of special significance for the staff of the archive to receive all the colleagues from all over the world.

It was a pleasure for us to make it in the organisation with Cinemateca Uruguay, and to remember that was our former Director Mr. Eugenio Hintz in the FIAF Congress of Cabberra that asked for the first time that Montevideo should be a place for a Congress. It was of particular importance for our archive as well to focus our authorities on the importance of film preservation, but above all was a great pleasure to have all the archives represented in our city.

I had the opportunity to attend the FIAF Summer School that the National Film Archive from London organised at the JPG Conservation Centre, and on the eve of drastical changes within our archive and being assigned recently as the new Director, was very important to attend and learn a lot about every area of film archiving and to express my gratitude and importance of the London colleagues.

7. Special events.

1992 is also the year were together with Cinemateca Uruguay we started the organisation of the International Experimental and Documentary Film Festival that will take place in september 1993. This Festival that took place between 1954-1971, and organised by the SODRE, will be relaunched with the expectations of becoming an important way to show and later preserve films and videos of genres mainly neglected.

Juan José Mugni
Director

Archivo Nacional de la Imagen - SODRE

Montevideo

CINEMATECA URUGUAYA

FIAF REPORT 1992

Without any great changes in its institutional politics, Cinemateca Uruguay was in 1992 seat of the 48th FIAF Congress and maintained a continuous activity concerning film acquisitions, cataloguing and diffusion. Its work on restoration and preservation of films in its archive was more reduced. The economic and financial difficulties are a consequence of the Cinemateca's totally independent character, since the institution receives neither funds nor subsidies from any Uruguayan public body.

1. Acquisitions of the year

During 1992, 239 full length films (64 less than in 1991), 350 short films and news films were acquired. All full length films are of international production.

2. Preservation, restoration

Only two films were restored at the laboratory during the year, the lowest amount in several years. At the end of 1992, the agreement with the German Government for financial help to install the air conditioned and climate equipments at the Archive was signed.

3. Cataloguing, documentation

The Cinemateca's Centro de Documentación Cinematográfica incorporated during the year 172 books, 533 magazines, 2.100 clips and approximately 172 photos and 480 posters.

The process of computerizing film cataloguing and paper documents was continued.

4. Screenings and publications

The audience and the screenings increased: 1.347 programs (255 more than in 1991). The total audience reached 265.364 spectators (12.793 more than in the previous year). The total of this audience represents around the a quarter of the total film audience in Montevideo.

During the year, three international film festivals were organized, as well as national exhibitions from Armenia, Federal Germany, France, Georgia, Hungary, Japan, Poland, Spain and Venezuela. And also several monographic screenings on filmmakers, personalities, trends, genders.

Accompanying that activity, twelve issues of our monthly information and critical bulletin and five catalogues were published. And we set forth the publication of Cinemateca Revista (two numbers), a specialized magazine of analysis, critics and theory, of international circulation.

5. International relations

Cinemateca was represented at different events, symposia and festivals, and welcomed the delegates to the FIAF Congress in Montevideo. Furthermore, twenty-five filmmakers, film professionals, critics, researchers and archive people, among them filmmakers like Eduardo Coutinho, Gonzalo Justiniano, Alberto Durant, Javier Torre, Atahualpa Lichy and Tristán Bauer.

6. Administration and budget

Practically the whole of the resources came from the monthly suscription of the members (around 5.200, that is 800 less than in 1991) and the incomes from screenings.

7. Various

7.1 308 titles in video were incorporated. Also in video, a series of editions on subscriptions went forth: "Las 100 películas" (the history of filmmaking through films accompanied by an analysis and an introduction), of which 15 issues appeared in video during the year.

7.2 Three organic courses were carried out during the year: one on aesthetics and the other two on technical problems. And three competitions: one on videomaking, a second on scripts and a third one on Essay and Critics.

During the summer, a series of public screenings with experimental character was organized at a beach in Montevideo (Cine en la Playa) with titles selected from the Archive.

7.3 In general terms, our situation continues being difficult and complex, but what seems important to us is that we have been able to keep up our work without any great misadventures.

LA CINÉMA MÉTRIC CULTUREL

Montreal de cinéma

LES ACQUISITIONS DE L'ANÉE

1974 : 24 films français
1975 : 37 films français
1976 : 28 films français
1977 : 23 films de distribution

Montreal

Vous pouvez voir en 1977 les films de 1977, productions québécoises récentes.

Pour savoir de la vie au cinéma, nous avons fait avec des copies négatives de nos acquisitions de 1977, des copies positives de 21 films français et de 7 films québécois d'actualité.

Nous avons fait un catalogue papier de 2155, le premier film photographié et placé par nous à Montréal. Nous avons également fait de nombreuses copies de 7 films de la collection.

Les échanges de nos films ont été effectués avec le Cinéma québécois de Montréal, le Museum of Modern Art, New York, le Service des Archives du film d'État d'Anvers et le Cinéma de Cuba de l'Ontario.

Plus de 200 films et 1500 copies ont été distribués dans les années 70. Les films de 1977 ont été distribués dans les années 70, 80 et 90. Plus de 200 copies ont été distribués dans les années 70, 80 et 90.

Les films acquis en 1977, nous avons fait une copie individuelle de chaque film. Les films de 1977 ont été distribués dans les années 70, 80 et 90. Plus de 200 copies ont été distribués dans les années 70, 80 et 90. Plus de 200 copies ont été distribués dans les années 70, 80 et 90.

LA CINÉMATHÈQUE QUÉBÉCOISE

Musée du cinéma

1. ACQUISITIONS DE L'ANNÉE

Films: 428 longs métrages
437 courts métrages
245 vidéo cassettes
29 séries de télévision

Nous avons reçu en dépôt les éléments de tirage de 322 productions québécoises récentes.

Aux termes de la loi sur le cinéma, nous avons fait tirer des copies positives de conservation (taux d'hyposulfite contrôlé, support polyester) de 31 longs métrages et de 7 courts métrages québécois.

Nous avons tiré un contretype négatif de 58-59, le premier film photographié et réalisé par Nestor Almendros ; nous avons également tiré de nouvelles copies de 7 titres de la collection.

Des échanges en prêt illimité ont été conclus avec la Cinémathèque Royale (Bruxelles), le Museum of Modern Art (New York), le Service des Archives du film (Bois d'Arcy) et la Cinemateca de Cuba (La Havane).

Photos et affiches: 4 200 photos et 1 500 affiches ont été acquises au cours de cette année. De ce nombre : 500 photos de plateaux, canadiennes et étrangères, et une collection de 600 affiches internationales.

Appareils anciens: Au cours de 1992, nous avons reçu le plus important don d'appareils depuis la fondation de la Cinémathèque. Il s'agit d'environ 350 pièces ayant appartenu à un collectionneur privé. Elles couvrent principalement le domaine du cinéma amateur et semi-professionnel (8mm, 9,5mm, 16mm) et proviennent d'Europe, des États-Unis

et du Japon. Les projecteurs sont davantage représentés que les caméras. La collection est particulièrement riche en 9,5mm où la gamme Pathé est quasiment complète. Ce don était accompagné d'une abondante documentation (revues, manuels d'opération, catalogues divers). Nous avons acquis en outre plusieurs projecteurs 16mm et 8mm, deux 35mm Holmes, une table de montage rare de fabrication canadienne (Redakto), un poste d'animation par ordinateur PDP-11, ainsi que plusieurs objets (colleuses, coupe-vent, visionneuses, etc.).

Collections diverses: Bien que ne bénéficiant d'aucun budget particulier, les collections de costumes, maquettes, objets et disques (bandes sonores originales) continuent à se développer.

2. PROGRÈS DANS LE DOMAINE DE LA CONSERVATION

Les systèmes de climatisation des nouveaux dépôts ont fait l'objet de plusieurs modifications techniques : leur fonctionnement est maintenant stable et les collections y sont progressivement transférées.

L'informatisation de la collection de films s'est poursuivie : la collection internationale est maintenant entièrement saisie et nous procédons à la vérification des données. (Nous n'avons malheureusement pas le personnel voulu pour continuer ce travail avec les collections canadiennes/québécoises et d'animation.)

La Cinémathèque a par ailleurs décidé d'informatiser certaines collections non-films : appareils, affiches, artefacts (accessoires, costumes, éléments d'animation, etc.). Elle a établi un bordereau et des règles de catalogage compatibles avec les exigences du Réseau canadien d'information sur le patrimoine (RCIP). Cela lui a permis de recevoir une subvention du gouvernement canadien afin de recruter un technicien à l'enregistrement. L'informatisation des collections non-films est aussi l'occasion de normaliser toutes les procédures d'enregistrement et de catalogage de ces collections et de les relier entre elles. En outre, puisque certains champs seront communs aux bases films et non-films, la Cinémathèque pourra optimiser la connaissance et l'utilisation de ses collections. Finalement, en tant que client du RCIP, l'information de base sur les collections non-films sera accessible à la plupart des musées canadiens, de même que leur information nous sera accessible.

Enfin, un effort particulier a été fait au niveau des collections reliées au cinéma d'animation : dessins, storyboards, celluloses, marionnettes, etc. Nous procédons à un inventaire systématique et un mobilier adéquat a

été acquis pour le classement définitif de ces collections qui sont désormais logées dans les dépôts nouvellement construits. Plus de 600 dossiers d'archives ont été catalogués jusqu'à maintenant.

3. CATALOGAGE, DOCUMENTATION, RECHERCHE

Le centre de documentation de la Cinémathèque est ouvert au public de 12h30 à 17h les lundis et vendredis, et de 12h30 à 20h30 les mardis, mercredis et jeudis. Il est aussi ouvert une dizaine de samedis dans l'après-midi, pendant les périodes de fin de session scolaire, en mars et novembre.

En 1992, nous avons accueilli plus de 5 300 visiteurs. 2 500 personnes ont fait appel à notre service de référence téléphonique pour des recherches ponctuelles, alors que quelque 800 recherches ont été effectuées pour des clients demeurant à l'extérieur de la région de Montréal, et même à l'extérieur du pays. Signalons parmi les visiteurs venant de l'extérieur, des chercheurs universitaires de Stirling (Écosse), Georgetown, Texas, Madrid et du Minnesota.

La vidéothèque de consultation a été utilisée par 419 visiteurs.

Les acquisitions pour l'année 1992 se présentent comme suit :

- 495 livres (achats en librairie seulement)
- 40 nouveaux abonnements à des périodiques
- 153 vidéo cassettes
- 1 890 nouveaux dossiers de coupures de journaux.

Deux acquisitions de caractère exceptionnel ont également marqué cette année :

- une collection de livres, revues, coupures de presses et vidéo cassettes ayant appartenu à un propriétaire de salles ;
- un fonds documentaire spécialisé en technique (projection, formats réduits, etc.), remis à la Cinémathèque par legs testamentaire.

Nous avons reçu au cours de la même période 133 cartons de documentation diverse (livres, revues, press kits, etc.) dont nous conservons tous les doubles, et dont toute cinémathèque peut profiter pour compléter ses collections.

1 488 monographies ont été cataloguées (comparativement à 469 en 1991), 45 numéros de périodiques ont été indexés pour le PIP et 268

pour nos propres besoins. L'automatisation des opérations de catalogage et d'indexation, commencée en janvier 1992, a permis d'augmenter sensiblement le nombre de documents traités.

Le transfert sur microfilms des dossiers de coupures de journaux a été suspendu cette année pour des raisons d'ordre budgétaire et technique ; nous étudierons sous peu la possibilité de mettre ces dossiers sur disques compacts en remplacement des microfiches.

Le personnel du centre a collaboré aux publications de la Cinémathèque en rédigeant articles, bibliographies ou revue de presse.

4. PROJECTIONS, EXPOSITIONS, PUBLICATIONS

Les projections publiques de la Cinémathèque couvrent désormais les douze mois de l'année, exception faite de la semaine traditionnelle de relâche pour les fêtes de fin d'année. Au total, 530 séances régulières ont été présentées en 1992, accueillant 26 054 spectateurs payant.

La fréquentation des projections demeure très fluctuante (souvent mystérieuse !), mais le succès de rétrospectives comme Bresson et Ozu, ou celui d'un événement comme « Le choix des pianistes » (une semaine de films muets choisis par quatre pianistes et par eux accompagnés) semble bien indiquer la pertinence et l'importance du travail de programmation.

D'ailleurs la fréquentation fidèle des projections hebdomadaires de cinéma muet accompagnées au piano nous indique la même chose, aussi bien que le succès renouvelé de notre projection-concert annuelle — cette année, *THE CIRCUS* de Chaplin, avec la partition du cinéaste interprétée par l'orchestre de chambre *I Musici* de Montréal sous la direction de Yuli Turovski.

Tableau statistique des projections régulières en 1992

<u>MOIS</u>	<u>CYCLE PRINCIPAL</u>	<u>SÉANCES</u>	<u>SPECTATEURS</u>	<u>MOYENNE</u>
01/92	BRESSON	54	3 948	73
02/92	MONTAND	37	2 244	60
03/92	FAROCKI	44	2 327	53
04/92	MOZART	37	1 038	28
05/92	PIANISTES DU MUET	30	1 538	51
06/92	MORRICONE	54	2 248	42
07/92	MONTRÉAL	32	1 479	46
08/92	COLLECTIONS	52	2 552	49
09/92	ALMENDROS	56	2 646	47
10/92	JAPON	38	1 283	33
11/92	OZU	55	3 138	57
12/92	POSITIF	41	1 613	39
		—	—	—
		530	26 054	48

Comme chaque année, la Cinémathèque a accueilli en 1992, plusieurs manifestations cinématographiques : le Festival international du nouveau cinéma et de la vidéo, le Festival international du film sur l'art, les Journées du cinéma africain et créole, le Festival international du jeune cinéma et les Rendez-vous du cinéma québécois. La Cinémathèque est également responsable du volet cinéma du Festival international de jazz de Montréal.

La salle d'exposition attenante à notre salle de projection a accueilli les expositions suivantes :

- L'EMPIRE DES LUMIÈRES
- MONTRÉAL, VILLE DE CINÉMA
- ÉMILE REYNAUD, PRÉCURSEUR DU DESSIN ANIMÉ
- PORTRAITS DE CINÉASTES

La *Revue de la Cinémathèque* a maintenu son tirage à 40 000 exemplaires et est parue six fois au cours de l'année pour tenir compte de notre nouveau calendrier de projections publiques.

Nous avons également publié cinq ouvrages :

- *Annuaire du cinéma québécois 1991*. 429 pages, couvre l'année cinématographique : longs et courts métrages, calendrier des événements, prix remportés, bibliographie et index.
- *Montréal, ville de cinéma*. Un album abondamment illustré publié à l'occasion de la manifestation « Montréal, ville de cinéma » organisée pour célébrer le 350^e anniversaire de Montréal.
- *Les films québécois dans la critique française : Répertoire analytique 1950-1980* et *Les films québécois dans la critique française : Répertoire analytique 1980-1989*. Des outils de recherche, publiés en coédition avec le Centre de recherche Cinéma / Réception, qui recensent plus de 2 500 textes parus en France sur le cinéma québécois.
- *Québec / Canada : L'enseignement du cinéma et de l'audiovisuel*. Un numéro hors-série de la revue *CinémAction* publié en coédition avec Corlet-Télérama.

5. ADMINISTRATION ET BUDGET

Suite au départ précipité de la directrice à la gestion, le conseil d'administration de la Cinémathèque, plutôt que de recruter immédiatement un nouvel administrateur, a décidé de créer un comité de travail chargé de faire le bilan de cette première expérience de direction bicéphale. Les recommandations de ce comité n'ont été remises au conseil d'administration qu'en février 93 ; l'administration des six derniers mois de 92 a donc été prise en charge par le conservateur, assisté en cela par les trois cadres en poste. Le recrutement d'un nouveau directeur à la gestion se fera au printemps 93.

La conjoncture économique générale a provoqué des baisses dans les subventions gouvernementales, d'où une situation déficitaire en fin d'exercice — situation que le conseil d'administration essaie présentement d'assainir.

Le budget de l'exercice en cours se situe aux environs de 2 millions de dollars US.

La Cinémathèque québécoise compte 27 employés à temps plein et 7 à temps partiel.

6. RELATIONS INTERNATIONALES

Le conservateur de la Cinémathèque, Robert Daudelin, a participé au congrès de Montevideo et aux réunions du Comité directeur de Montevideo et New York ; au cours de cette année, il a également visité les archives de New York, Bologna et le MOMI de Londres ; il a également assisté aux Giornate del cinema muto de Pordenone.

Le directeur du centre de documentation, René Beauclair, demeure très actif au sein de la Commission de documentation : du 23 au 27 mars, il a participé à une réunion des membres américains de la Commission qui s'est tenue à New York ; cette réunion s'est poursuivie à Montréal, en octobre, avec la participation de Michael Mould. René Beauclair assure désormais la rédaction de la Bibliographie : publications des membres de la FIAF.

Pierre Véronneau et Alain Gauthier ont participé au congrès de l'ICOM.

Nicole Laurin, archiviste, a participé au congrès du Conseil international des Archives.

La Cinémathèque a collaboré tout au long de l'année à la préparation de la rétrospective canadienne à Beaubourg. Louise Beaudet, conservateur de nos collections d'animation, a été responsable de la sélection des films d'animation de cette manifestation.

Robert Daudelin a participé à la rencontre organisée par l'association Premier siècle du cinéma, à Paris, dans le cadre de Ciné-Mémoire.

Le pianiste de la Cinémathèque, Gabriel Thibaudeau, a de nouveau participé aux Giornate del cinema muto et s'est également rendu à Bologna où sa partition pour THE PHANTOM OF THE OPERA a été exécutée en clôture de Cinema ritrovato.

Pierre Véronneau, responsable des recherches historiques et des publications, a fait une communication à Confrontation (Perpignan).

Pierre Jutras, conservateur du cinéma québécois, a participé au festival de Gand qui rendait hommage à notre cinéma.

Jean Hamel, directeur des communications, s'est rendu au festival de Blois où était lancée l'édition 1991 de notre *Annuaire du cinéma québécois*.

Moskva

R A P P O R T

DU GOSFILMOFOND, MEMBRE DE LA FEDERATION INTERNATIONALE DES ARCHIVES DU FILM (FIAF), DE SES ACTIVITES EN 1992

1. ACTIVITE NATIONALE

En 1992 les collections du Gosfilmofond se sont completees par un nombre considerable des films. En total on a pris en conservation illimitée 17.542 bobines de films.

On a effectue un tirage actif pour le passage du nitrate a l'acetate. On a tire pour ca 119.610 metres de films.

Pour les besoins du Gosfilmofond et pour autres institutions (distribution, studios de production, la TV etc.) les laboratoires du Gosfilmofond ont tire 13.653.671 metres de films.

On a restaure 8.311.492 metres de films.

On a renouvele la bande sonore - 716.844 metres de phonogrammes.

On a effectue un grand travail pour aider aux groupes de tournage de cinema et de TV a choisir des fragments necessaires. Ainsi on a servi les groupes de tournage suivants: LA PATRIE ET L'ETRANGER, L'ILE DE LA MORT, LE GRAND CHALIAPIN, LE RIDEAU DE FER, L'ELIXIR DU DIABLE, LE MECENE, MOURIR A PARIS, LA PRISE DE BERLIN, ABC DE ROMAN VICTIUK, L'EMIGRATION, KRONSTADT-21, FLORENSKY et les autres.

En 1992 les cinema d'archives du Gosfilmofond (ILLUSION a Moscou et SPARTAK a St. Petersburg) continuaient les projections des films programmees en cycles thematiques et precedees par allocutions.

Pour la popularisation de l'art cinematographique le Gosfilmofond a prete 40.189 bobines de films a l'Union des cineastes, a l'Institut des recherches cinematographiques, le

VGIK et les autres.

Pour les catalogues des films soviétiques on annoté 752 films.

En 1992 les archives du Gosfilmofond ont établi 349 nouveaux dossiers y compris 91 dossiers sur les films de fiction soviétiques, 138 dossiers sur les dessins animés soviétiques, 120 dossiers sur les films de fiction étrangers, 132 dossiers personnels sur les cinéastes soviétiques et 89 dossiers sur les cinéastes étrangers. Ils ont reçu 27 dossiers de photos des films soviétiques, 56 dossiers de photos des films étrangers et aussi 123 affiches pour les films soviétiques et étrangers.

En 1992 le Gosfilmofond a continué à mettre toute sa information filmographique dans un ordinateur.

2. ACTIVITE INTERNATIONALE

En 1992 le Gosfilmofond a continué ses relations actives avec 43 archives du film, membres et observateurs de la FIAF. On a envoyé aux Cinémathèques étrangères en cadre d'échanges et en prêt illimité 65 films et en prêt limité 73 films. On a obtenu des Cinémathèques étrangères en prêt illimité 117 films.

On a aussi effectué les échanges des livres du cinéma, des affiches, des photos et des matériaux d'information.

Le Gosfilmofond a assuré par les copies des films les projections aux cinémas d'archives de l'Allemagne, de la France, de l'Italie, de l'Angleterre; une part de ses films a été projetée aux festivals internationaux.

STADTKRONE / MÜNCHEN

STADTKRONE / MÜNCHEN

München

STADTKRONE / MÜNCHEN

STADTKRONE / MÜNCHEN

F.I.A.F. Activities Report, Fiscal Year 1992

1. Acquisitions

During 1992 the Munich Filmmuseum acquired prints of 18 long and 28 short films. Several companies, foreign archives and other institutions deposited prints on indefinite loan of altogether 20 long and 5 short films.

Among the films acquired or deposited were the following German productions:

BIS ANS ENDE DER WELT
DEUTSCHLANDBILDER
FALA LALA
ICH BIN DA, ICH BIN DA
IM KREISE MEINER LIEBEN
REICHAUTOBAHN
ROTE SONNE
VERFOLGTE WEGE
DER VW-KOMPLEX

2. Restauration

On the field of film restoration the Munich Filmmuseum continued to work on several German film classics, especially on DAS CABINET DES DR. CALIGARI, VON MORGENS BIS MITTERNACHTS, DAS INDISCHE GRABMAL, SCHATTEN. The existing material has been compared with written evidence from different sources, the material has been edited, captions have been restored, etc.

3. Showings

In 1992 the Filmmuseum showed about 700 different programs in 832 screenings.

The main series shown in 1992 were

Alles, alles über Deutschland. 100 Film der Nation
100 Années Lumière
Berlinbilder
Filme nach Brecht
Kamera: Nestor Almendros
Das Kino der Diktatoren
München ungemütlich. Die unheimliche Hauptstadt
Melodramen
Mehr Ton! Dolby Stereo
Die UFA Stadt. 80 Jahre Neubabelsberg, 75 Jahre UFA
Wiener Söhne

Retrospectives with films by or with

Theo Angelopoulos
Jacques Demy
Marlene Dietrich
Rainer Werner Fassbinder
Derek Jarman
Helmut Käutner
William Klein
Ernst Lubitsch
David Lynch
George A. Romero
Jacques Tati
Agnès Varda

4. Budgetary Matters

Apart from the salaries paid by the city of Munich to the staff of the Filmmuseum - 5 plus 4/2 employees - and the assistance granted by the Munich City Museum the Filmmuseum had at its disposition in 1992:

For screenings and other events:	375.500 DM
For acquisitions and restauration:	149.000 DM

The Museum of Modern Art Department of Film
11 West 53rd Street
New York, NY 10019
Founded 1935, founding member of FIAF

ACQUISITION

Statistics: A total of 473 films and videos (new titles) were added to the collection. National features acquired in original gauge totalled 367 titles, and of these 288 titles were in the form of original pre-print materials. Short films from the national production in the original gauge totalled 18 titles, 2 of them pre-print materials.

Narration: The outstanding acquisition of 1992 was the RKO Collection, approximately 280 original nitrate fine grain masters donated by the Turner Entertainment Company. This acquisition

is similar to our earlier acquisition of the Warners fine grain masters: it consists of many great classics and the material acquired is the best surviving. The masters were usually not cut for reissues, as the negatives were, and were used less for

printing. The titles include FLYING DOWN TO RIO, KING KONG, THE INFORMER, TOP HAT, SHALL WE DANCE, BRINGING UP BABY, THE MAGNIFICENT AMBERSONS, THE SET-UP, CROSSFIRE, and many other films especially important for the American cinema. We also acquired some original negatives from the Betzwood Film Company of Pennsylvania. They were in decomposing condition, but we were able to copy two "eastern" westerns featuring Louis Bennisson, HIGH POCKETS, 1919, and OH! JOHNNY!, 1918. A large international collection of used 35mm prints, donated by the distributor, IFEX, greatly increased our holdings of films from many countries, especially those of eastern Europe.

Documentation acquisitions included 3,288 film stills, 1,137 negatives and 2,000 television stills.

PRESERVATION

Statistics: 238,810 feet of nitrate. 21,576 feet of early acetate, and 4,351 feet of 16mm were copied. The amount of new acetate materials manufactured was 599,373 feet in 35mm and 30,563 feet in 16mm. The total amount spent on direct laboratory costs was \$420,692 of which \$85,804 was restricted funding for special projects.

The fiscal year ending in 1992 was a second record year for the amount of work accomplished in film preservation. Among the films preserved this year, we were able to identify after copying a film directed by Thomas Ince, THE HONOR OF THE TRIBE (1912), New York Motion Picture Company/Bison, which came to us from the AFI as UNIDENTIFIED POE: BISON INDIAN DRAMA. Preservation was completed for works by American independent

filmmakers, Ernie Gehr, Mary Ellen Bute, Andrew Meyer, and Warrn Sonbert. Three important films from the Warner collection, LITTLE CAESAR (1931, Mervyn LeRoy) THE SEA WOLF (1941, Michael Curtiz) and ROARING TWENTIES (1939, Raoul Walsh) were preserved. The results as compared to other copies of these films demonstrated the value of removing the lacquer from the masters before copying. SUNRISE (1927, Murnau) preservation materials were notably improved. LOVE AFFAIR (1939, Leo McCarey) was copied. Collections of American slapstick comedies returned from Europe were preserved. The project of preserving the Andy Warhol films from the artist's originals continued during the year, with the financial support of the Warhol Foundation, while the project of a restoration of ON THE WATERFRONT (1954, Elia Kazan) was completed, with the support of Columbia Pictures.

We purchased the land in Pennsylvania where the new vaults are to be built, and in the fall of 1992 we broke ground for the site work, digging a well, making roadways for the construction vehicles, etc. The architectural and engineering plans began to near completion, and we still hope to begin construction some time in 1993, although we have not yet raised all the funds needed.

CATALOGING - DOCUMENTATION - RESEARCH

1) Cataloging: We began to construct a system, within our inventory control data base, of tracking the movement of film materials. We hope to be able to eliminate some of our paperwork when the system is in full operation, and to prepare the way for bar-coding. Every day we find a new use for the information already in the computer: for example, the computer helped us to prepare the statistical acquisition report for FIAF. A large quantity of valuable detailed preservation histories has now been entered in the data base. The computer inventory of 16mm prints proceeds, but still too slowly. We have launched an experiment in shared cataloging with Harvard Film Archives: with a list of some 300 titles held in common, it is our intention to convert our filmographic files for these films, now in Star-system, to ASCII files and thus make it possible for Harvard to take the information into their system. We lost one cataloger, a temporary position supported by grant funding.

2) Documentation: Further progress was made on the cataloging and integration of documentation materials that have been in warehouse storage. Planning was done for the storage of some of the documentation collection in the future vault facility in Pennsylvania.

3) Research: Approximately 1500 films in the collection were made available in the Celeste Bartos International Film Study Center to more than 1000 scholars, researchers and filmmakers, who also did research among the documentation materials of the Study Center.

We continued to host the Columbia University Seminars in Cinema and Interdisciplinary Interpretation once a month during the academic year, bringing together scholars from the region to discuss ongoing work in cinema studies.

FILM SHOWINGS

The Titus I and II cinemas held four to five daily screenings, six days a week, with an average daily attendance of about 1500. The following special film series were organized:

YIDDISH FILM BETWEEN TWO WORLDS, November 14, 1991-January 12, 1992
 RECENT FILMS FROM GERMANY, December 21, 1991-January 7, 1992
 FROM THE ARCHIVES: RACE AND AMERICA, January 17-21
 FROM THE ARCHIVES: LUBITSCH CENTENNIAL, January 17-23
 FROM THE ARCHIVES: RECENT ACQUISITIONS, January 24-March 14
 SHORT FILMS FROM LATIN AMERICA, February 8-17
 ACADEMY-NOMINATED FILMS, February 28-March 10
 THIS FILM IS FROM CANADA, March 3, 5, 9
 RAI2 - ITALY: THE OTHER CINEMA, March 6-19
 NEW DIRECTORS\NEW FILMS, March 20-April 5
 LIFE COULD BE BETTER: THE FILMS OF MIKE LEIGH, April 10-24
 NOTA BENE: KATT SHEA RUBEN, April 27-May 1
 SEVENTY YEARS OF SOVIET FILMMAKING: FROM THE ARCHIVES, May 1-July 15
 THE FILMS OF HENNING CARLSEN, May 22-31
 NEW DAY: THE SECOND DECADE, May 8-19
 THE ART AND TECHNIQUE OF THE AMERICAN TELEVISION COMMERCIAL, June 4-9
 CANNES 45 YEARS: FESTIVAL INTERNATIONAL DU FILM, June 19-October 22
 BABA: BRITISH ADVERTISING BROADCAST AWARDS, October 2-9
 TANNER '88, October 10-12
 CHRISTIAN BLACKWOOD, A SAMPLER, October 17-26
 JEAN-LUC GODARD: SON + IMAGE 1974-1991, October 30-November 30
 GET OUT YOUR HANDKERCHIEFS: WOMEN'S PICTURES AT WARNER BROS., 1932-1950, November 2-26
 POSITIF MAGAZINE, November 9-15
 CINEMEMOIRE: USA, November 11
 MICHAEL CURTIZ: FROM HUNGARY TO HOLLYWOOD, November 27, 1992-January 21, 1993
 SPEAKING OUT: FILM AND VIDEO ABOUT AIDS, December 3-6
 FROM THE ARCHIVES: RAINER WERNER FASSBINDER, December 11-14
 RECENT FILMS FROM GERMANY, December 18, 1992-January 10, 1993

The following were continuing series: CINEPROBE, VIDEO VIEWPOINTS, IN MEMORIAM, N.B. (NOTA BENE), WHAT'S HAPPENING?

EXHIBITIONS - PUBLICATIONS

- 1) Gallery exhibitions:
 YIDDISH FILM BETWEEN TWO WORLDS, film stills and posters,

November 14, 1992-February 18, 1993
 BEHIND THE SHIELD: WARNER BROS. AND THE STUDIO SYSTEM,
 drawings, plans, stills, posters, props, costumes,
 scripts, correspondence, June 4, 1992-March 10, 1993

2) Publications:

CANNES 45 YEARS: FESTIVAL INTERNATIONAL DU FILM. 1992. The

Museum of Modern Art.

Raymond Bellour and Mary Lea Bandy, eds., JEAN-LUC GODARD:
 SON + IMAGE, 1974-1991. The Museum of Modern Art.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

The New York State Council ceased all support of our film preservation program. Together with other reductions in funds, and the need to direct our resources to the construction of the new storage facility, we have been forced to cut back on the laboratory work for film preservation to some extent (the reduction does not show in the current report, because we use the fiscal year ending in June 1992 for our preservation figures). The AFI\National Endowment for the Arts grants continues to be the major support for preservation.

INTERNATIONAL RELATIONS

Film exchanges were made with Service des Archives/CNC, Nederlands Filmmuseum, the Czech Filmovy Archiv, the Library of Congress, UCLA Film Archive.

A total of 279 films were lent from the archives to institutions here and abroad. These included loans to the following FIAF affiliates outside of the United States: Austrian Filmmuseum, British Film Institute, Cinemateca Portuguesa, Cinemateca do Museu de Arte Moderna (Rio de Janeiro), Cinemateca Uruguaya, Cinematheque Quebecoise, Cinematheque Suisse, (Domitor 2nd Colloquium), Filmoteca Valencia, Filmoteca Espanola, Filmoteca de la Unam (Mexico), Museo Nazionale del Cinema (Turin), Nederlands Filmmuseum, Cineteca de Friuli (Pordenone Silent Film Festival), Svenska Filminstitut. Non-FIAF activities abroad included lending films to the Hong Kong International Film Festival, the Kunsthalle in Bonn, Barbicon Centre, (London), Film Festival in Köln.



NORSK FILMINDUSTRI

Medlemsblad for Norsk Filmindustri og medlemmer av Film 1942

ÅRSBERETNING 1941

Den norske filmindustri har i 1941 vært en av de mest aktive i Norden, og har utvirket en produksjon av 25 filmer, som er en rekord for Norge. Dette er et resultat av en sterk økonomisk utvikling, som har gitt oss en høy grad av selvstendighet og sikkerhet. Den norske filmindustri har også vært en av de mest aktive i Norden, og har utvirket en produksjon av 25 filmer, som er en rekord for Norge. Dette er et resultat av en sterk økonomisk utvikling, som har gitt oss en høy grad av selvstendighet og sikkerhet.

Oslo

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Produksjonen

I de første måneder av 1941 ble det produsert 12 filmer, som er en rekord for Norge. Dette er et resultat av en sterk økonomisk utvikling, som har gitt oss en høy grad av selvstendighet og sikkerhet. Den norske filmindustri har også vært en av de mest aktive i Norden, og har utvirket en produksjon av 25 filmer, som er en rekord for Norge.

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Utdanning og kompetanse

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NORSK FILMINSTITUTT

Membre de la Fédération Internationale des Archives du Film (FIAF)

ANNUAL REPORT 1992

The Norwegian Film Institute had it's last year as a small institution within the Ministry of Cultural Affairs in 1992. From 1993 the institute was enlarged with the National Film Board (Short film producer and distributor) to an institution with 60 persons and with 3 separate divisions : FILM Division (film production support, festivals foreign matters, etc.), MUSEUM Division (film archive; library; stills posters and documentations; cinemateque; exhibitions; research etc.), and PROGRAM and MARKET Division (acquisitions and distribution of domestic and foreign short films, educational films, film classics, and films for children and young people).

Acquisitions of the year.

During the year 222 foreign features films were deposited (1991:360) all in 35mm copies with Norwegian subtitles. 14 Norwegian features were deposited in master and/or negative material. 205 Norwegian short- and documentaries were deposited, mostly films in 16mm copies. According to the new Law on legal deposit there were given 23 films and videos to the archive of the institute and of the National Library

Preservation

In the beginning of 1992 most of the nitrate film material in the institute were transferred to the new National Library in Mo i Rana in Northern Norway. The reason was partly lack of sufficient technical standard in the nitrate film vaults in Oslo, partly an economical and political decision according to the legal deposit system in Norway. The National Library have buildt new nitrate vaults according to international standards and will start their restoring works during 1993/94. There is app. 1 000 000 m 35mm nitrate film to be restored in Norway, mostly shorts and documentaries.

The Norwegian Film Institute managed to restore 6 738 m nitrate film in 1992, mostly shorts and documentaries which was restored in co-operation with the University in Trondheim, The Norwegian Polar Institute and the Industrial Museum in Odda.

The Institute have also produced compilation films on advertising and election-campaign films from the 1920' and -30', on municipal cinemas and a restored version of the remake of the first Norwegian feature film, "The Danger of the Fishermen's lives."

Cataloguing, documentation, research.

The activity in our library is high, thanks to a still growing demand from universities and regional university-colleges with film and media education. Lack of grant unables us to have more than one librarian. App. 13 500 volumes and subscriptions of 70 periodicals is the basis of the library, together with a wide selection of Norwegian feature film scripts.

The library presented a new Henrik Ibsen Filmography in 1992.

Postadresse
Postboks 482 Sentrum
0105 OSLO

Gateadresse
Militærhospitalet, inng. F
Grev Wedels plass
OSLO

Telefon
(02) 42 87 40
Telefax
(02) 33 22 77

Telegram
Filminstitutt
Telex
11619 nfi

Filmarkivet
c/o Norsk Film A/S
Wedel Jarlsbergs vei 36, Jar
Telefon (02) 12 10 70, 1.899

The dep. of stills, posters and documentations consists of 19 000 titles of foreign films, 525 Norwegian films and a large number of references to domestic and foreign artists, directors, actors, festivals and topics.

Film showings.

In co-operation with "The Friends of the Norwegian Film Institute" and Oslo Film Society app. 500 film showings have been given in our cinemateque. Special programmes have been dealing with "Films from Israel, Japanese masters, Classical Anti-War Films, French Corner, From Novel to Film, Films without Words, Buster Keaton, Alfred Hitchcock, Alain Resnais, Billy Wilder, Atom Egoyan, Francis Ford Coppola, Emir Kusturica and David Cronenberg."

The Children's Film Society Grevlingen (The Badger) had 60 showings on Saturdays and Sundays with domestic and foreign films.

The SUMMER FILM SCHOOL had "La nouvelle vague" as its theme this year, with professor Marc Gervais from Concordia University in Montreal as the main lecturer.

Budgetary matters, relations with governmental authorities.

A special committee was pointed out to do the preparatory work for the new enlarged film institute. Representatives from the "old" film institute, the National Film Board, The Ministry of Cultural Affairs and the film producers formed the committee.

The budget and annual account for 1992 was :

Salaries	:	US \$	400 000
Administration	:	"	200 000
Cinemateque and library	:	"	100 000
Festivals and foreign matters	:	"	150 000
Import of foreign features	:	"	80 000
Film archive and preservation	:	"	200 000
Feature film production	:	"	6000 000

International relations.

The institute was represented at the 48. FIAF Congress in Montevideo with Mr. Arne Pedersen, Head of Film Archive and Mr. Kjell Billing, Head of the Cinemateque, and there given the honorable commission of arranging the next Congress in Mo i Rana, Northern Norway.

From 1990 the Institute have arranged presentation of Norwegian films at festivals, markets and in Museums and Cultural institutions abroad, with app. 100 showings of contemporary Norwegian features and shorts.

Oslo 1. april 1993

Jan Erik Holst
Managing director.

Ottawa

AUDIO-VISUAL SECTOR
CARTOGRAPHIC AND AUDIO-VISUAL ARCHIVES
NATIONAL ARCHIVES OF CANADA

OTTAWA

Report to FIAF 1991, 1992

During 1991 and 1992, the Audio-Visual Sector of the Cartographic and Audio-Visual Archives (A-V CAVA)* continued the review of its acquisition programs and criteria. This process, however painful, was necessary, as limited staff and monetary resources, and shortage of adequate storage space forced the archives to implement stricter selection criteria and opt for the alternative "select less and provide better preservation" as opposed to "acquire all that is now available and worry about the preservation later" option.

For the same reasons, the A-V CAVA also rationalized its public service procedures, especially the copying services. In order to use the archives' technical resources as much as possible for preservation of holdings, a substantial portion of copying for the public was privatized: researchers can now obtain non-professional quality video copies at a nominal fee from a contractor working on A-V CAVA premises, and most requests for broadcast quality video are now referred to authorized private laboratories who charge the laboratory costs directly to the client**.

Further saving has been achieved by using the central library of the National Archives for acquisition, cataloguing and maintenance of all books and periodicals, and by maintaining and servicing the A-V CAVA documentation collection in co-operation with the Canadian Film Institute and the Film/Video Canadiana project.

Acquisitions

In spite of the above mentioned limitations, A-V CAVA was still able to acquire significant additions to its holdings. We acquired, for example, a large collection of family films from former Canadian Prime Minister Pierre Elliott Trudeau, all unique footage from 1929 to the 1950s; original film elements and prints for 1959/1963 series about another former Prime Minister of Canada - John Diefenbaker; new print elements for the *Royal Visit* (Canada, 1952); master materials for unfinished fiction feature of the late F.R. Crowley: *The Strange One* (shot 1968/1987); large collection of 16mm original film shot between 1960s and 1970s by a geologist and painter Maurice Haycock, and capturing his trips to the North with A. Y. Jackson and other members of the Group of Seven painters. Though the limited funds prevented us from acquiring as many Canadian feature films as we would like, we still managed to secure the acquisition of a good representative sample of current production as well as of some older productions (e.g. David Cronenberg's *Naked Lunch* - 1991, Atom Egoyan's *The Adjuster* - 1990, Deepa Mehta's *Sam & Me* - 1990, Jean-Claude Lauzon's *Léolo* - 1992, Alain Zaloun's *Canvas* - 1992, Jack Darcus' *Deserters* - 1982, Wolfpen Principle - 1973, *Proxyhawks* - 1970, and *Great Coups of History* - 1968).

Acquisition from the National Film Board of Canada continued by deposit of master materials for films withdrawn from

* Formerly (until 1991) the Moving Image and Sound Archives - MISA.

**Film copies have always been provided through external laboratories.

distribution, the deposit of some 200 stockshot elements (this is the beginning of a new acquisition project), and the accession of oral history interviews about the Gold Rush era with elderly residents of the Yukon - these were used in a recent NFB production *The Klondike Gold Rush 1897*. We also continued acquiring major television national news broadcasts and some leading public affairs programs.

A-V CAVA also started an ambitious acquisition program of Canada related newsreel material (1985-1967) from the *Hearst-Metrotone* collection held by the *UCLA Film and Television Archive*. We borrow from UCLA originals, copy and return them to UCLA together with one set of masters. The work has recently started on first 5 reels of nitrate.

Preservation

All A-V CAVA activities continue to be supported by the Moving Image, Data and Audio Conservation Division (MIDAC), with A-V CAVA having the responsibility for intellectual control (content description, circulation, access) and for indication of preservation priorities. Several successful undertakings took place during this period, e.g. restoration of the 1933 Edgar G. Ulmer film *Damaged Lives* (USA/Canada), done in co-operation between A-V CAVA's D.J. Turner and UCLA archivists, and restoration of important series *St-Lawrence North* (1959/1963) from *Crawley Films* collection. Nitrate film conversion progresses well (see statistics); in addition we started the acetate film inspection and copying program, and a transfer of obsolete video masters into digital format.

Cataloguing - Access

All incoming collections are being put under medium control at the collection level and under minimal control at the item level - all information is input into the A-V CAVA database MISACS (MINISIS based). Retrospective entries from card catalogue to the database continued for numerous collections, the input was usually determined and driven by conservation requirements. The MISACS database has now some 9,000 collection level entries and 193,200 item level entries. All records created up to the end of 1989 are now available on CD-ROM *ArchIVIA* which is being distributed in a limited edition to the public for evaluation.

Reference, research and copying services were provided to numerous clients; especially demanding projects were the 40th Anniversary of the Canadian Broadcasting Corporation and the Retrospective of Canadian Cinema (*Les Cinémas du Canada*) in France, organized by the Centre Georges Pompidou and Telefilm Canada. For both events A-V CAVA provided extensive research and supplied a large volume of film and video materials.

Publications

The proceedings for the symposium *Documents that move and speak* (K. G. Sauer, 1992), and for the symposium *Beyond the printed word ...* (Quarry Press/ASCRT, 1991) were published during this period.

A-V CAVA also continues to collaborate with the National Film Board, National Library of Canada and with Cinémathèque québécoise on production of *Film/Video Canadiana*. Printed bi-annual editions are being replaced by the CD-ROM version which is due in summer 1993; the disc will contain all data gathered for this publication since 1980 and a complete catalogue of National Film Board of Canada productions 1939-1989.

D.J. Turner presented two restored Canadian films (Back to God's Country and Carry on Sergeant!) at Le Giornate del Cinema Muto in Pordenone.

In addition to the two major projects mentioned above (40th Anniversary of CBC, and Les Cinémas du Canada), several films of David Cronenberg were provided for his retrospective in New York (American Museum of Moving Image) and in Japan (organized by Cinémathèque Ontario).

Miss Irene Lim from the National Archives of Singapore spent almost a month in A-V CAVA, preparing herself for the task of manager of an audio-visual archives.

Micheline Morisset became a member of AMIA Publication Committee.

Jana Vosikovska continued serving as a Secretary of the Audio-visual Committee of the International Council on Archives.

A. Kesteris presented at the First World Latvian Cinematographers' Forum the Latvian film Kas Mes Esam ... Who Are We which was found and restored from a nitrate print by A-V CAVA and MIDAC.

Président de la Commission
pour le renouveau de la P.N.P.
de 1947 à 1952
1957 - 1961

Président de la Cinéma-thèque Française - 1961 - 1965
Directeur Général Paris

Président de la Commission

Paris

Directeur Général de la P.N.P.

Le 25 août 1952, le Comité National de la P.N.P. a été créé par décret. Le 1er septembre 1952, le Comité National de la P.N.P. a été installé à Paris. Le 1er octobre 1952, le Comité National de la P.N.P. a été officiellement constitué.

Le 1er octobre 1952, le Comité National de la P.N.P. a été officiellement constitué. Le 1er novembre 1952, le Comité National de la P.N.P. a été officiellement constitué.

Le 1er novembre 1952, le Comité National de la P.N.P. a été officiellement constitué. Le 1er décembre 1952, le Comité National de la P.N.P. a été officiellement constitué. Le 1er janvier 1953, le Comité National de la P.N.P. a été officiellement constitué.

Le 1er janvier 1953, le Comité National de la P.N.P. a été officiellement constitué. Le 1er février 1953, le Comité National de la P.N.P. a été officiellement constitué.

Le 1er février 1953, le Comité National de la P.N.P. a été officiellement constitué. Le 1er mars 1953, le Comité National de la P.N.P. a été officiellement constitué.

Président de la Commission de la Vallée de la Seine (1952)

Président de la Commission

Président de la Commission

Président de la Commission

Président de la Commission de la Vallée de la Seine (1952)

**Rapport d'activités
pour le congrès de la FIAF
de Mo I Rana/Norvège
(27 mai-3 juin 1993)**

Président de la Cinémathèque française : Jean Saint-Geours
Directeur : Dominique Païni

Programmation

Conçue selon deux grands axes :

- de grandes programmations thématiques susceptibles de donner un panorama significatif d'un genre ("le policier français" et "le film indien" par exemple....)
- une histoire du cinéma faite de rapprochements et d'échos thématiques et formels entre les films.

Retour à la Cinémathèque française de la "sensibilité" expérimentale avec, dans le cadre du festival d'automne 1992 à la Cinémathèque française, la présentation de l'intégrale de l'oeuvre cinématographique de Michaël Snow, de Kenneth Anger (en leur présence), de Paul Sharits et de Ed Emshwiller.

Le 3 juin 1992, la salle entièrement rénovée du Palais de Chaillot a été inaugurée par Claudia Cardinale .

Le dernier trimestre 1992 a vu le triomphe de la rétrospective (31 films dont 13 inédits) de l'oeuvre de Satyajit Ray et de celle de Marguerite Duras.

Fréquentation des salles Chaillot et Tokyo en 1992 :

spectateurs : 128 844
nombre de séances : 900
nombre de films projetés : 929
(compte tenu de la fermeture pour rénovation de la salle Chaillot de janvier à mai 1992)

Festival CinéMémoire

La Cinémaèque française organise depuis 1991, une importante manifestation à caractère international consacrée aux films restaurés, retrouvés et parfois reconstitués. L'édition 1992 s'est concentrée sur le patrimoine cinématographique français.

Séances à Paris : 77 , films projetés :140, spectateurs :16 183;
séances en régions (cf § Diffusion extérieure).

Diffusion extérieure

Environ 200 films ont été diffusés dans différentes institutions en 1992.

A l'étranger :

prêts aux cinémaèques FIAF, aux instituts culturels français en liaison avec le Ministère des Affaires Etrangères/bureau du Cinéma, aux festivals tels que Venise, Berlin, Locarno, Rotterdam, Florence, Rimini, Turin, Jérusalem ...

en France : prêts aux festivals de Belfort, Dunkerque, Valence, La Rochelle, Cannes, Strasbourg, Quimper, Marseille, Valenciennes, Saint-Etienne, Clermont-Ferrand, Tours, Poitiers, Créteil, Nantes, ainsi qu'à des institutions parisiennes telles que l'Institut du Monde Arabe, le Musée d'Orsay, le Centre Georges Pompidou, le Musée du Louvre, la Vidéothèque de Paris, l'Association ADAC, les Amis de la Cinémaèque Française, et Unifrance Film International

et décentralisation du Festival CinéMémoire en régions : 19 films dans 20 villes du 1er Octobre au 20 décembre 1992;

séances en régions : 60, nombre de films projetés : 19, spectateurs : 7 355.

Participation au congrès de la FIAF à Montevideo (Uruguay) :

une délégation de la Cinémaèque française comprenant Bernard Martinand, directeur des Collections Film, Alain Marchand, directeur de la Diffusion Culturelle et Anne-Marie Chaulet, administrateur de la Cinémaèque de la Danse, a participé aux travaux du congrès.

Collection Films

Les résultats pour l'année 1992 font apparaître une stabilité équivalente aux années précédentes. Toutefois l'accroissement des dépôts que nous étions en mesure d'attendre, semble avoir été freiné par l'adoption de la loi sur le dépôt légal pour les films étrangers, surtout ceux distribués par les major companies et ce bien que le décret de cette loi n'ait pas encore été promulgué. La plupart des déposants concernés s'interrogent sur le choix qui s'offre à eux entre le dépôt volontaire et le dépôt légal. Parmi la liste des dépôts de cette année qui s'élèvent à plus de 2500 films, nous avons acquis des dépôts importants comme ceux de :

- Sovexport (production soviétique de 1930/1980)
- l'Association France-Tchécoslovaquie (100 longs métrages et 100 courts métrages)
- la société AAA (production française et films étrangers nouveaux et rééditions - plus de 200 titres)
- la société MK2 (une majorité de films de production française)
- la société de distribution Lasa Films
- de Jonas Mekas (18 films)
- d'Arthur Pelechian (5 films),
- distributeurs régionaux (Bordeaux, Strasbourg - films français et étrangers).

Parmi ces dépôts, un nombre important de films ayant été déposés en plusieurs exemplaires, permettra à la Cinémathèque française de continuer sa politique de dépôt de longue durée avec les autres cinémathèques.

Restaurations :

parmi les 300 000 mètres sauvegardés, quelques titres importants ont été reconstitués en 1992 :

- Travail (version courte) de Henri Pouctal
- Princesse Masha de René Leprince
- Duel de Jean de Baroncelli
- Destin de Dimitri Kirsanoff
- Les Aventures de Robert Macaire de Jean Epstein

plan nitrate :

Le plan nitrate est un plan national auquel participent la Cinémathèque française et les Archives du Film (tirage des éléments encore sur support "nitrate" sur support safety).

La Cinémathèque française a tiré en 1992 : 279400 mètres.

éditions/revue

Conserver, Montrer
Dominique Paini
tirage : 2 500
45 F ISBN 2-87340-086-2

Marguerite Duras
préface de Dominique Noguez, texte de Joël Magny, filmographie
de Jérôme Beaujour
tirage : 2 500
130F ISBN 88-202-1050-9

Emile Reynaud (reprint)
tirage : 1 000
100F ISBN 2-86941-215-0

Cinémathèque
deux premiers numéros en mai et novembre
éditeur : Cinémathèque française/Yellow Now
revue d'esthétique et d'histoire du cinéma
publication semestrielle
tirage : 2 000
numéro : 135 F

Mise en chantier d'un ouvrage écrit par Hervé Dumont consacré à
Frank Borzage (450 pages).

Activités d'enseignement

Sous la responsabilité de Jacques Aumont, directeur d'études et de
Dominique Paini, les conférences des premiers cycles du Collège
d'Histoire de l'Art Cinématographique (janvier à juin 1992), ont été
publiées en automne 1992.

La seconde année du Collège a lieu du 22 septembre 1992 au 8 juin
1993. Un cycle de 36 conférences est proposé dans la salle Lotte
Eisner du Palais de Chaillot (100 places), chaque mardi de 18h30 à
20 h.

Trois cycles :

- les cinéastes en exil,
- le théâtre dans le cinéma,
- le cinéma français de la IV^{ème} république.

Musée

Indépendamment des activités normales d'enrichissement du musée, correspondant aux années précédentes, l'année 1992 a été marquée par le traitement du fonds Fritz Lang.

Le traitement de ce fonds a fait l'objet d'un long travail : description et identification de 162 éléments de travail (scénarios et autres éléments de préparation de ses films, environ 20 000 feuillets), puis organisation de ces archives en un ensemble cohérent comprenant également les maquettes de décor, les photos et la correspondance.

Le catalogue raisonné de ce fonds sous la direction de Bernard Eisenschitz et Paolo Bertetto, à paraître sera publié début 1993 par la Cinémathèque française et le Musée du Cinéma de Turin avec la Cinémathèque de Valencia (édition Lindau).

En 1992 l'accroissement de la consultation de documents s'est confirmé et la fréquentation par le public des services de la bibliothèque a été en très forte augmentation.

expositions

Emile Reynaud :

Pour le centenaire de sa naissance, la Cinémathèque française a organisé une importante exposition à caractère scientifique, doublée d'un colloque international avec publication des actes.

A cette occasion, le théâtre optique d'Emile Reynaud a été renoué et ré-animé au cours de séances publiques (3 séances par jour), du 30 novembre 1992 au 31 janvier 1993.

Cette exposition a été visitée par une importante délégation d'archivistes du monde entier à l'occasion du festival CinéMémoire.

Affiches de festivals de films

présentation d'une exposition à Chaillot (juin 1992), après restauration et inventaire de notre fonds d'affiches.

Participation par le prêt à de nombreuses manifestations extérieures françaises et étrangères.

Photothèque

consultation : 300 consultations pour les 6 premiers mois de 1992;
conservation : 250 plaques de verre ont été traitées;
mise sous pochette de conservation (Terphane) des photographies
anciennes et rares, environ 4 000 par an;
enrichissement : 510 photos et 247 dossiers de presse (janvier -
juin 1992) soit : 1 551 photographies;
fonds enrichi de 24 titres - presque 1 000 photos (janvier à juin
1992);
dépôts divers : 1 300 photos dont 500 de Nestor Almendros.

Cinémathèque de la Danse

La Cinémathèque de la Danse est un département de la Cinémathèque française créé il y a 10 ans par Costa-Gavras et financé par une subvention de la Direction de la Musique et de la Danse du Ministère de l'Éducation Nationale. Son rôle est de constituer une mémoire vivante de la Danse et de participer activement à la diffusion et la mise en valeur du patrimoine cinématographique puisqu'un grand nombre d'images de danse se trouvent dans les chefs-d'œuvre de films de fiction.

Dans ce but la Cinémathèque de la Danse favorise les échanges de films entre les cinémathèques et elle a noué des contacts étroits avec les cinémathèques et les archives de tous les pays, notamment avec la Cinémathèque suisse, la Filmoteca espanola, le Lincoln Center, le MOMA, la Cinémathèque argentine...

La Cinémathèque de la Danse présente ses programmes de diffusion aussi bien dans le cadre de la Cinémathèque française aux Palais de Chaillot et de Tokyo qu'en France et à l'étranger, mais c'est à l'Opéra de Paris au Palais Garnier que sa présence continue de s'affirmer depuis 1989.

Parrallèlement à ces activités, la Cinémathèque de la Danse a développé son activité de visionnage d'archives. Chaque vendredi, des chercheurs, écrivains, réalisateurs, danseurs sont accueillis pour visionner sur table ou moniteur.

Nombre de spectateurs : 22 000 (dont plus de 10 000 à l'Opéra de Paris).

Poona

NATIONAL FILM ARCHIVE OF INDIA
Ministry of I&B, Govt of India
Law College Road
PUNE - 411 004

FLAF Annual Report 1992

Acquisitions

Due to severe budgetary constraints the Archive's acquisitions this year were lower compared to last year. This was mainly because of a steep increase in the prices of raw stock and the fact that our budget remained the same as in 1991. However, in the latter part of the year we gave up a substantial part of our foreign exchange grant in order to utilise all our available resources for acquisition, copying and preservation of Indian films.

During the year 42 new titles and 65 duplicate copies were acquired against payment of print costs. New acquisitions through free deposits included 34 titles in 35mm. Some of the important national productions of the nitrate era acquired during the year are BAAGBAN (Hindi/1938/A.R.Kardar) SHADI SE PAHALE (Hindi/1947/Raja Nene and Datta Dharmadhikari) MEERABAI (Gujarati/1947/Nanabhai Bhatt) LAXMI NARAYAN (Hindi/1951/Nanabhai Bhatt) SHAMA PARWANA (Hindi/1954/D.D.Kashyap).

Other important acquisitions included 18 recent films from the National Award winners and Indian Panorama categories. Also 45 prints were copied as a part of our archive exchange and preservation programmes and for use in the distribution library.

We also acquired 328 film scripts, 351 books, 2593 stills, 151 wall posters, 92 booklets, 122 pamphlets/folders, 12,000 press clippings, 179 video cassettes, 106 audio cassettes and 36 disc records.

Preservation

With the commissioning of one of the vaults in our new building complex preservation prints and pre-print material could at last be shifted to excellent storage conditions which were so far not available with us - viz., permanent air-conditioning and controlled humidity. This has perhaps been the most heartening development of the year for us.

We also copied 5 important films from the 1955-65 period whose negatives are not traceable and the prints available with the Archive had seriously deteriorated.

Continuing our efforts to transfer all our nitrate material to safety base by the end of the decade, we duped a further 13504 metres this year.

Another bright spot was that our Lipsner Smith and CIM cleaning machines are now fully operational and are being regularly used for cleaning films.

However, non-availability of special bags required for sealing films in the FICA machine has hampered the use of this machine for the time being. But efforts are on to have these bags manufactured indigenously.

During the year detail checking was carried out in respect of 693 reels in 35mm & 14 spools in 16mm. Similarly, routine checking was carried out in respect of 16,367 reels in 35mm and 1166 spools in 16mm.

Frequent checking of all preservation prints is being given top priority in order to identify the material to be copied or repaired. Since we do not have our own laboratory and printing equipment we continue to rely on commercial laboratories for restoration work. But unfortunately they too are not fully equipped for such a specialised activity and the results have not been fully satisfactory so far.

Cataloguing - Documentation - Research

Our cataloguing is so far restricted to internal use only. However, computerisation of the data on the entire national production holdings of the Archive has recently been started in earnest (about 3600 titles). We hope to prepare in the near future separate printed catalogues of all our preservation and projection copies.

In order to fully document these films we have also started maintaining individual folders with credits, synopsis, etc. for each title along with an inventory sheet giving details of the press clipping and the ancillary material relating to the film which is available with us. This will eventually help in computerisation of the entire archival collection of both film and ancillary material.

Research projects finalised during 1992 include dissertations on 1) Images of Women in Indian Cinema 2) Stereotypes in Malayalam Cinema and 3) Use of Dialogues in Hindi films. Also a monograph on Nimai Ghosh (a pioneer of Bengali Cinema) and an Oral History project on Vijay Bhat (eminent Hindi filmmaker) were completed.

Film showings - Exhibitions - Publications

NFAI's distribution library has about a 100 active members throughout the country who borrow 16mm prints of important film classics for their screening programmes. We also continue to organise joint screenings on weekly, fortnightly or monthly basis in seven important centres. With the official opening of our 330 seat auditorium later this year we will start regular screenings in our own premises.

Apart from film showings, NFAI also has a teaching scheme comprising of long and short term film appreciation courses. Our popular annual five-week course was conducted in collaboration with the Film and TV Institute of India in Pune in May and June, and about half a dozen other week - to - ten day courses in association with film societies and other educational and cultural institutions were also organised.

Budgetary Matters

As mentioned above our budget in 1992 was insufficient for maintaining our acquisition and preservation programme upto the previous year's level. However our proposal for a mobile storage system in our new vaults has been cleared by the Government and we are in the process of acquiring this system which will considerably enhance our storage capacity. At the same time, negotiations are going on with the local authorities for acquiring ten acres of land in order to construct more vaults for storing colour and nitrate films.

These two projects will require a major portion of our budget over the next few years. Some kind of private funding will thus become essential in the near future to supplement government grants, and we are planning to move in this direction very soon. Hopefully in time for 1994 FLAF Congress we will have good news to share with our colleagues on this count.

International Relations

Finally, film archive prints were sent to a number of international organisations for screening during the year. KANCHANJUNGA was loaned for the Satyajit Ray retrospective at the Cinematheque Francaise. Adoor Gopalakrishnan's KODIYETTAM was sent to the Munich Film Festival and the silent classic LIGHT OF ASIA was sent for the Braunschweig Film Festival and an international Buddhist Conference in Germany.

Important foreign visitors to the NFAI during 1992 included Ms Anna Casolari, expert on nitrate preservation from the Cineteca del Comune di Bologna, Italy and Dr. Martin Loiperdinger, film hisotrian from the University of Munich who conducted a useful workshop on film restoration for our technical staff.

The report of Mr. Jean-Michel Jeannot, Head of the Laboratory, French National Film Archive, who visited the Archive in 1992 was received and some of the important recommendations have been implemented.

Special events - Miscellaneous

One of the important events during the year was the setting up of the Satyajit Ray Archive at Calcutta soon after the death of the maestro. NFAI presented new prints of seven films by and on him on this occasion as a token of our love and gratitude to this giant of Indian Cinema.

NATIONAL ARCHIVES, Prague

Activity Report for 1972

1. General information

During 1972, the National Archives of the Czech Republic continued its work in accordance with the tasks set forth in the National Archives Act of 1972. The main task of the National Archives is to ensure the preservation and accessibility of the historical records of the Czech Republic. In 1972, the National Archives continued its work in the following areas:

1. Preservation of historical records. The National Archives continued its work in the preservation of historical records, including the acquisition, processing, and storage of records. The National Archives also continued its work in the preservation of the historical records of the National People's Party and the National Front.

Praha

2. Acquisition of historical records. The National Archives continued its work in the acquisition of historical records, including the acquisition of records from the National People's Party and the National Front. The National Archives also continued its work in the acquisition of records from the National People's Party and the National Front. The National Archives also continued its work in the acquisition of records from the National People's Party and the National Front.

3. Processing of historical records. The National Archives continued its work in the processing of historical records, including the processing of records from the National People's Party and the National Front. The National Archives also continued its work in the processing of records from the National People's Party and the National Front.

4. Storage of historical records. The National Archives continued its work in the storage of historical records, including the storage of records from the National People's Party and the National Front. The National Archives also continued its work in the storage of records from the National People's Party and the National Front.

5. Access to historical records. The National Archives continued its work in the access to historical records, including the access to records from the National People's Party and the National Front. The National Archives also continued its work in the access to records from the National People's Party and the National Front.

6. Publication of historical records. The National Archives continued its work in the publication of historical records, including the publication of records from the National People's Party and the National Front. The National Archives also continued its work in the publication of records from the National People's Party and the National Front.

7. Research and education. The National Archives continued its work in the research and education, including the research and education of records from the National People's Party and the National Front. The National Archives also continued its work in the research and education of records from the National People's Party and the National Front.

8. Cooperation with other institutions. The National Archives continued its work in the cooperation with other institutions, including the cooperation with the National People's Party and the National Front. The National Archives also continued its work in the cooperation with the National People's Party and the National Front.

9. Summary. The National Archives continued its work in the following areas: preservation, acquisition, processing, storage, access, publication, research and education, and cooperation with other institutions.

10. Conclusion. The National Archives continued its work in the following areas: preservation, acquisition, processing, storage, access, publication, research and education, and cooperation with other institutions.

11. Appendix. The National Archives continued its work in the following areas: preservation, acquisition, processing, storage, access, publication, research and education, and cooperation with other institutions.

12. Bibliography. The National Archives continued its work in the following areas: preservation, acquisition, processing, storage, access, publication, research and education, and cooperation with other institutions.

NÁRODNÍ FILMOVÝ ARCHIV Praha

Activity report for 1992

Národní filmový archiv/National Film Archive (before June 30, 1992 known as Český filmový ústav-filmový archiv) in 1992 went through the most important changes since its origin. By decision of the Czech minister of culture (document no.31/1992), NFA on 1.7.1992 became a state subsidized organisation. NFA belongs among the most important organisations such as the National Museum, the National Gallery and the National Library and together with them it plays a major part in national cultural heritage preservation.

Due to the Restitution Law, NFA had to vacate many of its offices which was not an easy thing to do: several departments (dept of written archival collections, library and technical dept) had to interrupt their work in order to pack everything up (after complex cleaning and de-moulding of the written archivalia and books), prepare the new premises for moving in and finally deposit everything in new places. A lot of hard work was needed to move these departments and collections:

- archive of the Czechoslovak Film and NFA's archive (about 350 m of written archivalia)
- collections of publicity and advertising materials (about 100,000 pcs)
- the collection of stills (more than half a million photographs)
- part of the poster collection (about 14,000 posters)
- part of the book collections (about 30,000 books)
- the store of books published by ČFÚ-FA.

In connection with the opening of new depositories for printing materials, duplicate prints (about 35,000 cans) and part of the negatives (about 10,000 cans) had to be moved. Moving the film materials into new depositories will definitely be finished in 1993.

In the technical field, the following innovations took place:

- a new viewing table fitted with two screens was bought to facilitate comparing of restored prints with the original

- materials,
- a new editing table equipped with a video camera was bought,
 - cinema projectors were adapted in such a way that the projecting speed can now be electronically regulated (16, 18, 20, 22, 24 and 25 frames/sec respectively),
 - a new server ICL DRS 3000 was installed.

1. New acquisitions

1,293 new films were processed, classified and deposited, of which 583 prints of full-length feature films,
 6 negatives of full-length feature films,
 700 prints of short films and
 4 negatives of short films.
 418 video cassettes were classified and deposited.

2. Preservation and conservation of films

- a/ The transfer of nitrate films to acetate film stock and their preservation was continued. Film labs made
 67 prints of full-length feature films
 17 masters of full-length feature films
 44 negatives of full-length feature films
 106 prints of short films
 69 negatives of short films
 38 prints of news-reels
 30 negatives of news-reels
 259,460 m of nitrate film was transferred to safety stock.
 35,424 m of safety film was processed.
- b/ Moulds was removed from 111 films.

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/ 1,283 positive films and 10 negatives were identified in detail and catalogued,

d/ complete filmographic data of 1,128 feature films were entered into computer format.

4. The use of films

- a/ In the archive cinema 226 films were shown,
 b/ NFA worked with Czechoslovak and Czech TV during which 52 ancient Czech films were broadcast in the programme "Films for Old-timers".

5. Foreign relations

NFA prepared a season of early Czech commercials for IFF Oberhausen and Czech vanguard films for Australia and Utrecht. NFA also took part in festivals where archive films were shown - Bologna, Firenze, Pordenone. NFA co-organized a huge season of Czech documentary and animated films and TV works in Dortmund. Old Czech films were also shown at many foreign film festivals at their request.

b/ NFA sent 2 prints of full-length films and 53 prints of short films and 2 video cassettes to foreign film archives as indefinite loans and received 9 prints of full-length films, 2 prints of short films and 1 video cassette from them as indefinite loans.

NFA sent 44 prints of full-length feature films, 82 prints of short films and 4 video cassettes to foreign archives as temporary loans.

c/ In 1992 we received 73 guests from all over the world and our colleagues attended more than 25 film festivals, seminars and conferences abroad.

d/ In cooperation with the Czechoslovak Federation of Film Clubs NFA organized "Summer Film Courses in Písek" for foreign guests.

B. Documentation department

Acquisitions:

Stills	3,840 items
Posters (A0, A1 and special formats)	1,407 items

Slides of posters	48 items
Set- and costume designs	144 items
Books	532 items
Scripts	41 items
Periodicals	87 items

Preservation:

Restoration of posters

45 items

Twenty tons of books and written archivalia were de-moulded in a gas chamber.

Prague, February 1993



조선민주주의인민공화국
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조선민주주의인민공화국

Pyongyang

The capital of North Korea, Pyongyang is a city of stark contrasts. It is a city of grand, monumental architecture, a city of wide, tree-lined boulevards, and a city of deep, rich history. The city is a blend of the old and the new, a city that has seen the rise and fall of empires, and a city that is now a beacon of hope for the people of North Korea.

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조선민주주의인민공화국 국가영화문헌고

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RAPPORT D'ACTIVITE
POUR 1992

La sage direction du Parti du Travail de Corée et le soutien actif du Gouvernement de la République ont permis à la Cinémathèque Nationale de Corée de mener avec succès les travaux planifiés pour 1992, dont le bilan est positif.

1. Acquisitions

Selon le principe du dépôt légal, tous les films produits dans le pays en 1992 ont été déposés à la Cinémathèque: une copie d'archivage avec son original négatif pour 42 longs-métrages de fiction, 45 documentaires et 75 films de vulgarisation scientifique.

Y fait part le sériel NATION ET DESTIN (Premières 10 séries), le grand chef-d'oeuvre réalisé sous la direction personnelle du camarade Kim Djeung Il, Dirigeant bien-aimé de notre peuple. Le film, qui arrive en tête du box-office, dit que le pays et la nation sont chers pour quiconque et que le destin du pays et de la nation est le sien.

La Cinémathèque a reçu également une copie neuve pour chacun de 41 films étrangers importés par les organismes de distribution du pays.

D'autres 42 titres étrangers, résultat des échanges avec les membres de la FIAF, sont venus enrichir la collection de la Cinémathèque.

2. Préservation

La Cinémathèque a continué d'assurer -5°C et HR 30%

pour la couleur et 12°C et HR 60% pour n/b. Le service technique a entrepris maintes expériences sur la stabilité de la pellicule.

Un symposium technique a eu lieu à l'occasion du 20ème anniversaire de la fondation de la Cinémathèque, où ont été présentés des exposés tels que "Résultats et expériences obtenus dans la préservation des négatifs", "Bilan des mesures expérimentales destinées à assurer une préservation de plus de 100 ans des films en archivage" etc.

Les installations frigorifiques et celles de l'air conditionné ont été réparées et les conduits de ventilation rationnellement rangés pour stabiliser les conditions d'assurance de la température et de l'humidité selon le système central du conditionnement de l'air.

En étroite liaison avec l'Institut de recherches cinématographiques, la Cinémathèque s'est mise aux recherches appelées à prévenir la décomposition du support et la formation des champignons.

3. Catalogage et Documentation

La Cinémathèque a continué d'élaborer les fiches de données de base pour tous les films de collection et à les mémoriser au computer.

4. Programmation

400 séances de projection ont été organisées avec 250 films coréens et étrangers, où ont assisté 42.000 spectateurs.

450 titres ont été empruntés aux gens et étudiants du domaine cinématographiques.

La Cinémathèque a contribué avec 7 films coréens et matériel de presse au succès de la "Semaine du cinéma coréen", qui a eu lieu au Palais de Tokyo à Paris, sous les auspices de la Cinémathèque Française, en mars 1992, à l'occasion du 80ème anniversaire du camarade Kim Il Sung, grand Leader de notre peuple, et du cinquantenaire du camarade

Kim Djeung Il, Dirigeant bien-aimé.

Elle a aidé également la cinémathèque roumaine à organiser une rétrospective des films coréen à Bucarest à l'occasion du 20ème anniversaire de sa fondation.

5. Budget

Le gouvernement de la République a accordé à la Cinémathèque un budget de 480.000 Wons, qui lui a permis de renforcer les installations d'entretien, de réparer les dépôts et les bâtiments et de promouvoir les échanges et la coopération avec les archives d'autres pays.

6. Relations internationales

La Cinémathèque a envoyé ses délégations en France, Chine, Allemagne, Tchécoslovaquie et Russie et a reçu une délégation de la cinémathèque roumaine et d'autres personnalités.

7. Plan pour 1993

Les projets pour 1993 sont vastes, mais bien réalisables.

-Les échanges de délégations et de films avec les membres de la FIAF seront multipliés dans le but d'enrichir la collection et de partager les expériences obtenues dans le domaine de la préservation.

-Le local de conservation de la couleur sera élargie, ses équipements seront renouvelés et le contrôle des installations frigorifiques existantes sera automatisé.

-On continuera d'élaborer les données de base pour les nouveaux films qui arriveront à la Cinémathèque et de les mémoriser.

INFORME DE LA CINEMATECA NACIONAL DEL ECUADOR
1992

ADQUISICIONES:

Películas de producción nacional donadas a la Cinemateca:

- * Fragmentos Cuesta Ordoñez, 16mm 32 minutos. 1960.
- * Otavaio Tierra Mia, 16mm, 27.32 minutos. 1965 a 1968.

Videos de Producción Nacional donados a la Cinemateca:

VHS:

- * Arrimando el hombro, 1991. 20 min.
- * Amerindia, 1991. 70 min
- * Aztra (Video Clip) 1991 .5 min.
- * Aparecer, 1991.25 min.
- * Arquitectura Colonial en el Ecuador, 1991.30 min
- * Artesanía. 24 min.
- * Al filo de un sueño, 1991.20 min.
- * Cadena de las Américas, 1991.30 min.
- * Ecuador, tierra adentro, 1991. 140 min.
- * En busca de la libertad, 1991. 28min.
- * Ecuador un pueblo en constante temblor, 1987. 35 min.
- * El Exodo de Yanqana, 1991.60 min.
- * Fiebre de Camarón, 1991.10 min.
- * Fundición de Quito,La, 1988 27 min.
- * Fidel en el Ecuador, 1988. 31 min.
- * Los Hieleros del Chimborazo, 1980. 25 min.
- * Mariana Aqua, 1992. 5 min.
- * No hay mal que dure 100 años 1991. 20 min.
- * El Precio del Oro, 1992. 2 min.
- * La Raza Elegida.25 min.
- * Somos, seremos soy, 1992. 15 min.
- * Tomás Borge en el Ecuador, 1989.20 min.
- * Taita inti Mama Ailpa, 1989.12 min.
- * Tejiendo la vida, 1991.26 min.
- * Tiag 12 min.
- * Voces y Letras.26 min.
- * Viteri, 1989.20 min.

BETAMAX:

- * Ecuador nacia el año 2.000, 1991.120 min.
- * Eclipse, 1991.40 min.
- * Una Flor para Julio Jaramillo, 1991.130 min.
- * Un nombre por la Comunidad, 1991. 30 min.

PUBLICACIONES:

El Centro de Investigación y Documentación de la Cinemateca Nacional, cumpliendo con su objetivo de publicar la Historia del Cine Ecuatoriano ha escrito varios artículos, los que se han publicado en varios diarios de importante circulación del país, podemos mencionar algunos:

- * "La Llegada del cine al Ecuador. Entre la Sombra y la Luz".
Publicado en Diario Hoy, 2 de agosto 1992.
- * "El Cine en Quito", publicado en Diario Hoy, 13 de agosto 1992.
- * "Cuando el Cine llegó a Quito", publicado en el Suplemento Domingo del Diario Hoy, 16 de agosto 1992.

Es importante señalar que todos estos artículos fueron escritos por Wilma Granda N. Investigadora del Centro de Documentación, quien en la actualidad está al frente del Proyecto de la Escritura de la Historia del Cine Ecuatoriano.

Además con la documentación que cuenta la Cinemateca, se ha contribuido enormemente para la publicación de otros artículos que igualmente han sido publicados en diarios del país, podemos anotar varios ejemplos:

- * "El último cowboy del primer western", publicado en Diario El Comercio, noviembre 1992.
- * "Tesoros del Celuloide" publicado en Diario El Comercio octubre 1992.

ACTIVIDADES DE CATALOGACIÓN Y DOCUMENTACIÓN:

En el transcurso de este año se terminó la revisión de cada una de las carpetas de documentación de la Historia del Cine, elaborando un índice provisional en cada una de ellas, esto con el fin de elaborar un adecuado respaldo documentario para el trabajo en mención.

Se realizó también un trabajo de catalogación de los Videos Ecuatorianos recuperados, etiquetándolos para su adecuada identificación.

ACTIVIDADES DE PRESERVACION:

Del 1ro al 15 de Junio de 1992, nuestro Técnico Curador, Bolívar Regalado, asistió al Segundo Encuentro Latinoamericano de Técnicos en Conservación de Archivos Filmicos, como continuidad de un proceso iniciado en el año 199 y que pretende paliar, con la capacitación técnica, las grandes deficiencias económicas de los archivos latinoamericanos en cuanto a la infraestructura técnica para el mantenimiento, conservación y preservación de las imágenes en movimiento. Este segundo encuentro, se realizó con el auspicio de la Organización de Estados Americanos OEA, Universidad Autónoma de México UNAM y la colaboración de Cineteca Nacional de México. El dotar a los técnicos de las normas y principios básicos teórico-prácticos para enfrentar las tareas de rescate, restauración y preservación. Al momento nuestro archivo, ha culminado con las tareas de mantenimiento y limpieza del material de Patrimonio Nacional y, por otra parte, pretende acceder a un financiamiento del Municipio de la ciudad para concretar un convenio con la Filmoteca de la UNAM que nos permita transcribir 141 rollos de filmaciones en 9.5mm a 16mm recuperadas de la década 1920-1930. En el Taller de Restauración de la Cinemateca se preservaron durante el año 1992 el siguiente material ecuatoriano:

* Fragmentos Cuesta-Ordoñez:

Imágenes de José María Velasco Ibarra.
 Recipimiento al Presidente de Alemania.
 Imágenes de toreros
 Reunion de Gobierno.
 Cadena Nacional. Presidente Rodríguez Lara.
 Campaña Política de Andrés F. Córdova.
 Primera Muestra de Petróleo en el Oriente.
 Plaza de Toros.
 Concursos de Reinas, 1968.
 Inundaciones en la Costa Ecuatoriana.
 Campaña de los Liberales en el Carchi.
 Imágenes de Cuartel Militar.

* Otavalo Tierra Mia.

* Sobre Ruinas (Terremoto de 1987)

* Pendoneros.

EVKIMONDASAM ISLANDS
THE NATIONAL FILM ARCHIVE
P.O. BOX 320, 121 HOFN, ISL.
TEL: 354-7-14640
FAX: 354-1-423599

Report to Film for 1992

1. Acquisitions of the year

There were 26 separate deposits made with the Archive in 1992, most of which consisted of only a few reels.
The biggest donation was the film collection of a film and TV producer, Hal Lindor, who donated his entire collection of all the film material which he has purchased in Iceland to our archive. This includes the 16 programs on Iceland from the series "Landers of the World", as well as documentary film material of the same material and raw footage. All film rights as well as sound tracks were included. All rights over the films were included in the gift. A few other interesting amateur documentaries from the 1960s were also deposited with us. The bulk of the deposits in 1992 were however of little interest or value, already used prints of films we already had in our collection.

2. Progress in the field of preservation

A few nitrate films from the 1920s were restored this year, mostly fragments and raw footage of historical interest only.
We also restored a couple of 16mm b/w/vh documentaries from around 1930.

3. Cataloguing - Documentation - Research

Cataloguing work continues. Our computer cataloguing system, developed by Mr. Steinar Sveinsson, the former curator of the Archive, has proved satisfactory for cataloguing our collection.

Documentation is still neglected, because we are understaffed. There is no actual research work carried out at the Archive.

4. Film showings, exhibitions, publications

The Film Club discontinued its operation in 1992. A new Film Club, run by the Federation of University Students, replaced our club. An

Reykjavik

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Report to Fiaf for 1992

1. Acquisitions of the year:

There were 28 separate deposits made with the Archive in 1992, most of which consisted of only a few reels. The biggest donation was the film collection of the American film and TV producer Hal Linker. His widow Halla Linker, who is Icelandic, gave all the film material which her late husband shot in Iceland to our archive. This includes the TV programs on Iceland from the series "Wonders of the World", as well as documentary film versions of the same material and raw footage. All film originals as well as sound tracks were included. All rights over the films were included in the gift. A few other interesting amateur documentaries from the 1950s were also deposited with us. The bulk of the deposits in 1992 were however of little interest or value, mostly used prints of films we already had in our collection.

2. Progress in the field of preservation.

A few nitrate films from the 1920s were restored this year. Mostly fragments and raw footage of historical interest only. We also restored a couple of 16mm bi/wh documentaries from around 1930.

3. Cataloguing - Documentation - Research

Cataloguing work continues. Our computer cataloguing system - developed by Mr. Erlendur Sveinsson, the former curator of the Archive, has proved satisfactory for cataloguing our collection.

Documentation is still neglected, because we are understaffed. There is no actual research work carried out at the Archive

4. Film showings- exhibitions-publications

Our film club discontinued its operation in 1992. A new film club, run by the federation of university students, replaced our club. An

exhibition of cinema equipment and artifacts was held in the entrance of the University cinema in the autumn.

5. Budgetary matters, relations with governmental authorities.

The total budget for 1992 was ÍKR 8. 500.000,- (1 US \$ = 65, 69 ÍKR), which is ca.8% increase in ÍKR from the year before. This year the Archive did not receive any additional funds for special projects.

6. International relations: Nothing of note.

7. Special events - Miscellaneous.: Nothing of note.

March 1993

Guðmundur Karl Björnsson
Curator

Continued

STAR Annual Report 1972

As reported for the last two years, the museum's financial picture is not as rosy as it once was. In 1971, the museum's annual budget was \$100,000, and in 1972 it was \$110,000. The museum's income is derived from a variety of sources, including the sale of reproductions of its collection, and the museum's operating expenses are also high. The museum's financial picture is not as rosy as it once was.

Rochester

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Finally, the Board of Trustees of the Museum decided to change the name of the institution to George Eastman House, International Museum of Photography and Film, thus reflecting its name for the long time in its history the importance of the film collection to the museum.

ACQUISITIONS

The acquisitions through gift included 124 film titles in 1971 and 1972, as well as 2 titles through exchange, and one gift of an original print.

The major acquisition of the year was the donation of film of films donated by Gerald Barron, the Hollywood film director. In 1971, Barron donated to the museum his film "The Great Escape" to the George Eastman House, and in 1972, he donated to the museum his film "The Great Escape" to the George Eastman House.

George Eastman House,
International Museum of Photography and Film
Rochester

FIAF ANNUAL REPORT 1992

As reported for the last two year, the serious economic crisis in the nation's economy continues to effect the Museum's overall budget, thus forcing the administration to keep the budget at 1990 levels or below. Despite a general improvement in the economy at the end of 1992, the museum is presently facing a \$200,000 deficit for 1993. As a result, the Film Department has been subjected not only to cuts in financial resources, but also in staff, including the loss of an archivist for the paper archive. Despite this depressing news, the Film Department had a very good year in terms of its programming. For the first time in years, it was able to increase its attendance for its film exhibitions, thus ending an almost ten year downward trend. The Film Department's film restorations and programs also received renewed international attention at major film festivals.

At the very end of the year the Film Department experienced the painful loss of one of its Assistant Curators, Paolo Cherchi Usai. Paolo resigned effective in December and has taken a new position at the Cinémathèque Royale in Brussels. In the four years Paolo worked at George Eastman House he became an invaluable colleague, collaborator, and friend, running the Film Study Center, as well as being responsible for numerous film preservation projects, exhibitions, and film programs. His expertise in silent film, his many publications, and his continued association with the Pordenone Silent Film Festival contributed immensely to revitalizing the international reputation of George Eastman House. Everyone on the staff wishes him all the best for his new, exciting endeavor and will miss him terribly.

Finally, the Board of Trustees of the Museum decided to change the name of the institution to George Eastman House, International Museum of Photography and Film, thus reflecting in its name for the first time in its history the importance of the film collections to the Museum.

ACQUISITIONS:

New acquisitions through gift included 339 film titles in 16mm and 35mm, as well as 6 titles through exchange, and ca. 395 titles on extended loan.

The major acquisition of the year was the continued in flow of films deposited by Martin Scorsese, the Hollywood film director. In October 1991 Scorsese agreed to place his collection deposit at George Eastman House. His collection of

16mm films, acquired in the collector's market as well as purchased directly from the Hollywood studios, includes many classic American features from the 1940s and 1950s. In 1992 Eastman House received a total of 425 films for the Scorsese Collection. A special vault area has been made available for the collection, and funds from Mr. Scorsese are being used to support a staff position to catalogue and maintain the collection. At the end of the year, then, the director transferred ownership to the Film Department of a total of 177 of these titles which had previously been on deposit. This group includes films, such as AIR FORCE (1943), AVANTI! (1972), THE BAREFOOT CONTESSA (1954), BONJOUR TRISTESS (1958), THE CHASE (1946), THE COLLECTOR (1965), DIPLOMATIC COURIER (1952), DONOVAN'S BRAIN (1953), THE FIRST LEGION (1951), THE GLASS KEY (1942), THE HUSTLER (1961), JEALOUSY (1945), THE KISSING BANDIT (1948), LADY IN THE LAKE (1947), THE LOCKET (1946), MANPOWER (1940), THE MISFITS (1961). MONTEREY POP (1969).

As several times in the past, a private collector has donated a number of 35mm films. Thanks to his efforts, for example, the Eastman House now has a virtually complete catalogue of Spike Lee's films. The films are all in excellent condition, and include from Spike Lee: SHE'S GOTTA HAVE IT (1985), SCHOOL DAZE (1986), and JUNGLE FEVER (1992); from Jonathan Demme: SILENCE OF THE LAMBS (1991), MARRIED TO THE MOB (1989), SWING SHIFT (1984), and THE LAST EMBRACE (1979); from Blake Edwards: MICKEY & MAUDE (1984), 10 (1979), and THE PERFECT FURLOUGH (1958).

A nitrate film collection of great interest, especially to our colleagues in Prague was donated by Fred and Robert Pancner. It consisted of nine silent and three sound features, as well as a short and several trailers from Czechoslovakia. Their father was an itinerant film projectionist in the 1920s who showed films imported from Czechoslovakia to Czech and Slovak communities around the United States. After inspection and identification of the titles with the help of the FIAF silent film catalogue, it became apparent that a number of titles were not known to exist in the Czech archives. Among the titles were IRENE'S NOVEL (1922), ENCHANTING EYES (1923), and PRAGUE VAGABOND (1926). Several of the films have already been repatriated to Prague and cooperation to preserve several of the others will continue in the future.

Another nitrate collection of great interest was donated by Mr. Richard Bennett of Elmira, New York. While work on the collection has only begun and much of it still needs to be properly identified, preliminary results are encouraging. Consisting of over 100 reels of nitrate film, the collection turned out to be very rich in material from the 1910s and early 1920s, produced almost exclusively by American independents and for the most part unique. One of the most important finds is an early Charlie Bowers short, THERE IT IS (1928), produced for Educational. Other potentially interesting titles include FAITH (1916, James Kirkwood), A SLEEPING MEMORY (1917, Metro), THE

PRINCE OF BROADWAY (1924, Chadwick)), THE WOLF HUNTERS (1926, Rayart), GEARED TO GO (1924, Albert Rogell).

This year the Eastman House also received a substantial collection of film posters from Little Theatre, a local art film theatre (one of the oldest in the United States). This collection of posters from films that played at the Little Theatre consists of both European art films and American independents from the last ten years. The posters are all in good to excellent condition. Among the titles in the lot, which includes over 160 posters, are: LE BEAU MARRIAGE, BASILEUS QUARTET, RED SORGHUM, EARTH GIRLS ARE EASY, BREAKING IN, A MONTH IN THE COUNTRY, 36 FILETTE, THE MAKIOKA SISTERS, MADAME SOUSATZKA, MY SWEET LITTLE VILLAGE, MOUNTAINS OF THE MOON, A MAN IN LOVE, MY FIRST WIFE, MURMER OF THE HEART, NO SURRENDER, THE LAST TEMPTATION OF CHRIST, LA BELLE NOISEUSE, TRIUMPH OF THE SPIRIT, FAR NORTH, HOTEL TERMINUS, 28 UP, PELLE THE CONQUEROR, THE HANDMAID'S TALE, THE ICICLE THIEF, AFTER DARK MY SWEET, THE TAXING WOMAN, HOUSE OF GAMES, MYSTERY TRAIN, THE DEAD.

PRESERVATION

For the past twenty years the film preservation program at IMP/GEH has utilized the services of a laboratory in Park Ridge, N.J., which specializes in the printing of shrunken and decomposing film. Due in part to an increase in preservation efforts at the museum, and in part to back-ups and delays at the New Jersey laboratories, the Film Curator has chosen to send preservation work to other labs. The Film Department is now sending less complicated nitrate preservation work to a lab in Denver, Colorado. Beginning in 1992, George Eastman House signed a cooperative agreement with the Cineteca di Bologna in Italy to begin preservation of 28mm titles.

Film preservation in 1992 involved both nitrate and acetate films, including:

THOMAS AMET FILM (1894)

This 35mm tinted nitrate master positive was produced by Thomas Amet, who built his own film projector in 1894, using an Edison Kinetoscope film and a rebuilt magic lantern system. Amet was to become a co-worker of Thomas Edison and helped develop several of Edison's projectors.

MEET ME DOWN AT LUNA, LENA (Sigmund Lubin, 1904)

Based on a popular tune of the day, this fiction short features a carnival atmosphere, like so much early cinema.

THE BATTLE (1911)

This early one reeler by Griffith survived as a 35mm nitrate positive print. It was one of the earliest films in the collections at Eastman House, purchased in February 1951.

SÜNDE DER VÄTER/THE DEVIL'S ASSISTANT (Germany, 1913)

It was discovered that this important early Asta Nielsen film was

not known to exist in a complete 35mm print in Europe.

THE VAMPIRE (Kalem, 1913)

Featuring Bert French and Alice French in their "world famous" Vampire dance, this film was a highlight of the American Federation of the Art's "Before Hollywood" series.

THE HAZARDS OF HELEN: A LIFE IN THE BALANCE (Kalem, 1915)

Also known as A RAILROADER'S BRAVERY, this two reel HAZARDS OF HELEN EPISODE (#29) is not none to exist in any American FIAF archive. Given the severe decomposition, and the beautiful tinting in the original, preservation proceeded immediately.

IN THE SAGE BRUSH COUNTRY (KB-Ince, 1915)

This incomplete (1 of 2) William S. Hart is film not documented as existing in any other FIAF archive.

COL. HEEZA LIAR AND THE BANDITS (Bray Studios, 1916)

This film, although just a fragment, is only one of a few in the COL. HEEZA LIAR series which survives and is itself a unique object.

COSSACK WHIP (Edison, 1916)

This film represents a major reconstruction on the part of the Film Department at Eastman House. Although GEH had completed preservation on its surviving b&w nitrate master positive a dozen years ago, two tinted and toned nitrate prints were recently made available, one from England and one from Canada. Some of the more violent scenes survived in more complete versions in the foreign prints, and the tinting scheme was different.

HIS HIDDEN SHAME (Triangle/Keystone, 1918)

Another Triangle comedy and unique print in the IMP/GEH collections with severe decomposition.

HIS NINE LIVES (Triangle, 1918)

Like so many of the early short films this year, this film is unique to the archive in Rochester, and also showed signs of severe decomposition.

MALE AND FEMALE (Famous Players-Lasky, 1919)

The original nitrate master positive of this film from the Cecil B. De Mille estate was preserved several years ago. However, due to extensive damage in the acetate preservation print, it was decided to strike a new print from the preservation negative, thus completing preservation.

THE MAN WHO HAD EVERYTHING (Goldwyn Pictures Corp., 1920)

This Jack Pickford feature is not known to survive in a complete form in any FIAF archive. It is an example of the typical social commentary productions of the early 1920s. A 35mm, tinted, acetate master positive was donated to George Eastman House by a prominent film collector.

ONE ARABIAN NIGHT/SUMURUN (UFA/First National, 1920)

Several years ago, the Film Department made a 35mm fine grain master from seven reels of the original Warner Brothers/First National nitrate negative of Ernst Lubitsch's SUMURUN. While the nitrate has long since disappeared, the missing eight reel of nitrate negative was recently found, making complete preservation. At the same time, a joint venture was begun with Enno Patalas and the Munich City Museum Film Archive.

SHE-MALE SLEUTH (Reelcraft, 1920)

Although this two reel comedy was incomplete, and material exists in the Library of Congress, it was decided to preserve this title, because the material at Eastman House was an original nitrate negative.

SNAKES (Reelcraft, 1920)

This anti-Bolshevik comedy about revolutionaries in the backwoods of America came from the Allan & Mark Mogull Collection. It is not known to survive in any other form in any FIAF archive.

APPLE BLOSSOM TIME IN NORMANDY (American Red Cross, 1924)

This film was produced by the American Red Cross, which in the 1920s sought to publicize its relief efforts in Europe and elsewhere by producing short documentary films in its own production unit.

HOOKED (Educational, 1925)

Since this film was thought to be a unique print with no back-up master material, GEH asked the owners of the material whether we could make dupe negatives.

MANON LESCAUT (Ufa, 1926)

Unfortunately, the nitrate was found to have completely decomposed and had to be destroyed. Luckily, a 16mm negative of an abridged Baby Pathoscope version (9.5mm) was found in the vaults.

NOBODY'S BUSINESS (Educational, 1926)

One of the better Hamilton two reelers distributed by Educational, this 16mm master positive was in the hands of a private collector and was not known to survive in any FIAF archive.

NOTHING MATTERS (Educational, 1926)

Another previously undocumented Lloyd Hamilton two reeler, this film also survived in a 16mm Kodascope print in the hands of a private collector.

THE MARCH OF THE MOVIES (National Board of Review, 1927)

The film is a compilation of excerpts, tracing the history of the movies from the beginnings to the late 1920s and includes excerpts from a number of otherwise lost films.

VEILED ARISTOCRATS (Micheaux Film Corp., 1932)

This recently rediscovered, previously lost Oscar Micheaux film stars the "black Valentino" of race movies, Lorenzo Tucker. Like many of Micheaux's films, it is a story of passing for white, only this time the woman in question rebels, wishing rather to join "her own race."

THE WIZARD OF OZ (Metro-Goldwyn-Mayer, 1939)

The original YCM nitrate technicolor separation negatives of virtually all of Metro-Goldwyn-Mayer's color films from the 1940s are in the possession of George Eastman House. Through a cooperative agreement with Turner Entertainment Company, new color interpositives and negatives are being generated from the camera negatives by Turner.

SHANGHAI GESTURE (Pressburger/United Artists, 1941)

Produced by the Austrian emigre, Arnold Pressburger and directed by Joseph Von Sternberg, preservation of this original nitrate

35mm master positive is a part of the Film Department's efforts to preserve the work of independent Hollywood producers. A portion of the funding came from the Film Foundation.

LASSIE COME HOME (Metro-Goldwyn-Mayer, 1943)

This Technicolor feature was preserved in cooperation with Turner Entertainment.

SHOWBOAT (Metro-Goldwyn-Mayer, 1951)

Similar to the above MGM Technicolor titles, Turner Entertainment generated a new color internegative after realizing that the internegatives made in the 1950s and 1960s had faded beyond recognition.

STOCK COGNAC (Italy, 1958)

This little known television advertisement, shot in Italy in 35mm by unknown producers, features Orson Welles on a movie set, finishing up a day of directing with a glass of Stock.

CATALOGUING - DOCUMENTATION - RESEARCH

In the Film Study Center 270 screenings were scheduled by researchers and 125 persons made use of the stills and paper ephemera collections.

In the cataloguing department a total of 823 records were added to the GEH database. We are presenting using an IBM 370 MB desktop system with a Minaret program. This program is MARC compatible and will allow us to hook into a national database, should this ever become a reality. Our cataloguer, Ms. Ruth Kanner, has been working on the database with the help of student volunteers and interns to actually cull credits from the films themselves. As a result of using this basically unskilled labor, she has to spent quite a bit of time researching titles in other secondary and tertiary sources.

Through the use of graduate students several other paper collections were inventoried and catalogued last year, including over three hundred posters in the Little Theatre Collection and several boxes of papers in the Paul Fejos Collection.

FILM SHOWINGS - EXHIBITIONS

The first two months of 1992 saw the continuation of the exhibition, "Hollywood Portrait Photographers II, *Imaging Myths: George Hurrell*," in the Museum's South Gallery. This was the second part of a series of exhibitions highlighting the work of major studio photographers, and was curated by Jan-Christopher Horak. Paolo Cherchi Usai's exhibition of Méliès stills, on the other hand, travelled to Tokyo in 1992 and was also featured at this year's Pordenone Silent Film Festival.

The Film Department organized two major exhibitions in 1992: "Selling Them Big. United Artists Posters, 1951-1981," an exhibition of one sheet posters, opened in the North Gallery in September and was curated by Jan-Christopher Horak. The exhibition was culled from the very large collection of United Artists posters of all sizes housed at Eastman House. The second exhibit, "Behemoths of the Cinema," is an historical exhibition of movie theater projectors from the Museum's extensive film technology collections. It opened in November in the Potter Peristyle and was curated by Assistant Curator, Edward Stratmann.

In the Curtis and Dryden Theatres, the Film Department programmed a number of successful series, including Swiss Classics (Jan/Feb), presented in connection with the Swiss Pro Helevetia Foundation, Hurrell at MGM (in connection with the exhibition on Hollywood portrait photographer George Hurrell), Glasnost on the Soviet Screen (April), The Dark Side of Noir (April-Sept), Screening the War: The Cinema in WW II (July-Sept.), Russia Before the Revolution (Sept.-Dec.), the Third Annual Rochester Labor Series (Oct.-Nov.), and Not Just for Kids (Sept.-Dec.). The World War II series, which was co-sponsored by the State University at Brockport and funded by the National Endowment for the Humanities brought in nationally renowned experts, including Prof. K.R.M. Short, Prof. Clayton Koppes, and Oscar Winner Harold Russell, and was particularly successful in meeting its educational goals. The pre-revolutionary Russian film series was presented in conjunction with the Library of Congress (Washington) and Gosfilmofond (Moscow), which had supplied sparkling new prints of these very rare and exciting films. The new Curtis series, Not Just for Kids, initiates for the first time in the history of the Museum, a film series addressed specifically to children. The series began with classic films from the Walt Disney company, many presently no longer in distribution and therefore unavailable to the public. Not surprisingly, the first screening of SNOW WHITE AND THE SEVEN DWARFS sold out in the Dryden's 530 seat theatre.

Among the visiting filmmakers coming to Rochester in 1992 were: Laurie Block with FIT (1991), Elia Suleiman with INTIFADA (1990), Todd Haynes with POISON (1991), Yuri Mamin with FOUNTAIN (1989), Village Voice critic J. Hoberman with THE DISTANT JOURNEY (1948), Alonzo Crawford with WALK ON WHITE NAILS (1991), Alan Berliner with INTIMATE STRANGER (1992), Harold Russell with BEST YEARS OF OUR LIVES (1946), Audrey Hepburn with BREAKFAST AT TIFFANY'S (1961), Wilhelm Hein with KALI FILM (1997), Craig Baldwin with TRIBULATION 99 (1991), former United Artists producer and author Steven Bach with SHANGHAI EXPRESS (1932), and Anna Rosmus with THE NASTY GIRL (1990).

In October the George Eastman Award was given to Audrey Hepburn, who attended a gala ceremony and ball, as well as a screening of BREAKFAST AT TIFFANY'S, which was part of a major retrospective series of her work.

Overall, both attendance and income from the two theaters increased more than 20% than in 1991, reaching 13,976. More than

100 national and international institutions borrowed films from the archives, thereby significantly increasing rental income in 1992. Finally, the Film Study Center hosted over 300 hours of screenings for 87 researchers and students from around the globe.

BUDGETARY MATTERS

The budget situation continues to deteriorate in the film department, as well as in the rest of the museum. While government income from the National Endowment of the Arts for film preservation and exhibition remained stagnant at 1991 levels, as did limited funds from the New York State Council on the Arts, little money was raised from private sources. Martin Scorsese provided some funding for cataloguing of his collection and another donor gave \$10,000 for film preservation, but other efforts have failed.

At the end of the year the director of the Museum ordered a complete departmental review of financial and human resources in the Film Department, but the results of the review are not yet known. As a result, two positions lost through attrition have not yet been reinstated and it is not presently known, whether they will be in 1993.

INTERNATIONAL RELATIONS (FIAF)

Finally, film archive prints were sent out to over one-hundred national and international organizations for screenings, including the Puerto Rico Cultural Center, Cinematheque Francaise, Cinematheque Suisse, Musee d'Orsay, Cineteca Portuguesa, the Cineteca di Bologna, Cinemateca Argentina, Cinemateca Uruguayana, Österreichisches Filmmuseum, the Pordenone Silent Film Festival (Italy), Filmoteca Madrid, Cinemateca Brasileira, British Film Institute, Filmpodium (Zürich), Munich Stadtmuseum, the Berlin Film Festival, Venice Film Festival, Biblioteca Nazionale (Roma), Melbourne Film Festival (Australia), Locarno Film Festival, Museo Nazionale in Turino, Centre Georges Pompidou.

Paolo Cherchi Usai and Jan-Christopher Horak attended the FIAF Conference in Montevideo, and Paolo attended Cinememoire in Paris. Horak visited Lisbon and Madrid, Montreal, Zürich, Frankfurt Filmmuseum, while Cherchi Usai was also a guest of Museum of Modern Art in Tokyo, the Cinemateca Brasileira, and Edward Stratmann attended the Toarmina Film Festival (Italy).

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cinemateca brasileira

ACTIVITIES REPORT 1992

1. ACQUISITIONS

1. a. Feature Films
positive materials: 104 titles (7 foreign films)
negative materials: 25 titles (1 foreign film)

Short Films
positive materials: 31 titles (1 foreign film)
negative materials: 23 titles

These acquisitions reach circa 1.600 reels of film.

During the year, 207 Incorporation Bulletins were issued for deposits, acquisitions, loans and duplications, generating 953 new records of film materials on our Traffic Database.

	Distribution		
	Feature films	Short films	Total
Masters	118	401	58
Prints	522	196	718
Videos	71	6	77
Total	711	242	953

Video Collection:

U-Matic: 346 tapes containing Brazilian films, short and documentaries or journalistic programs.
VHS: 276 new titles were transferred to VHS plus 40 titles copied.

1. b. Documentation Department (new acquisitions)

Books	200
Posters	16
Scripts	437
Miscellanea	451

2. PRESERVATION

57 newsreel editions, 12 feature films and 14 short films were duplicated on video.

2 Dupe negatives and 2 prints were ordered at commercial laboratories.

Building of 4 vaults to store films in nitrate. The project has thermic protections and was adapted to have a low budget.

The laboratories, the intermediate vault and the cataloguing facilities are being built.

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3. CATALOGUING - DOCUMENTATION - RESEARCH

1. Physical Control/Inventory:

The Traffic Database raised from 17.161 to 21.767 records. During the year, 473 Exit Bulletins were issued controlling loans, returns and pre-print material movement permitting the updating of information on the material.

2. Contents Informatization:

Publication of catalogue referring to the Cine Jornal Informativo, with information on the 298 newsreels from the collection and a study from José Inácio de Melo Souza.

Conclusion of content examination of Brasil Hoje Collection (150 records).

Content examination of the foreign series This Week in Britain (42 records) and British Television News (76 records).

Content examination of productions from Carriço Film of Juiz de Fora, for publication of a catalogue.

Development of database for multiusers in a local net. The following data is being developed for the net: Traffic; Tupi (telejournalism); CAT (481 records mainly on Bandeirantes da Tela and Cine Jornal Bandeirantes series); EST (722 records, mainly on the foreign film collection of Cinemateca); VHS (1.409 records with information on the video collection in VHS).

Development of database with information about the Brazilian short films from Cinemateca (1.466 records).

Cleaning and copies in VHS of the 2 inch video tapes from the Tupi Collection, which is being done with Fundação Padre Anchieta (205 tapes processed; 279 records done, totalizing 1.241 records).

Inventory of 16mm reels (8.621 records included, totalizing 17.776 records) from the Tupi News Collection.

Aproval of project by Vitae Foundation for cataloguing and transferring for video of the production of Tupi from april 1960 to april 1964.

The Documentation Department attended 104 internal requests and 306 external ones.

The Photographic Lab has produced 805 photos to supply both internal and external requests. 202 negatives were registered.

4. FILM SHOWING - PUBLICATIONS

Our theater received 35.502 spectators and screened 492 titles in 1.311 sessions.

Main shows and Cycles: 16th Mostra Internacional de Cinema de São Paulo, Mostra Banco Nacional de Cinema, Bergman Sempre Bergman, Buñuel/92, Buster Keaton, Free-Jazz/92, Filmes Recuperados pela George Eastman House, Marcel Pagnol, Reavaliando Marcel Carné and Inéditos e Premiados.

Main previews: Porte Aperte, Boom-Boom, Il Viaggio di Capitan Fracassa, Sunset Boulevard and Dimenticare Palermo.

Paolo Cherchi Usai, from George Eastman House, made a lecture during the cycle of films restored by the American Foundation.

4.000 pupils from public schools in São Paulo were taken to the theater in a project from Cinemateca with Fundação para o Desenvolvimento da Educação - Foundation for the Development of Education -, called Escola Vai ao Cinema

- Schools goes to The Cinema.

5. BUDGET NATIONAL RELATIONS

Our budget in 1992 was approximately US\$ 600.000,00.

Most of the government budget (US\$) 390.000,00 was spent in personnel (71%), meaning 65% of the total budget.

SAC - Friends of Cinemateca Society - accounted for US\$ 209.000,00, that is, 35% of the budget. From this total, US\$ 12.000,00 come from commercial revenues.

6. INTERNATIONAL RELATIONS

One of the main contacts of Cinemateca in 1992 was maintained with Cinemateca Uruguay, with which it was possible to screen the film exhibition Bergman Sempre Bergman, with inedit films from this director, and the cycle *Inéditos e Premiados*, with films that won prizes in international festivals and had never been exhibited in this country.

The relation of Cinemateca with George Eastman House was intensified with the presentations of films restored by that institution and with the coming to Brazil of its curator Paolo Cherchi Usai.

Maria Rita Galvão, president of the Advisory Board of FIAF, Carlos Augusto Calil, director of Cinemateca until august 1992, and Luiz Gonzaga Fernandes, from the programing department, participated in the FIAF's Annual Congress in Montevideo.

João Sócrates de Oliveira has participated at a Latin-American Technical Meeting held in Mexico, adviced the Fundación Patrimonio Filmico Colombiano, and participated at the FIAF Preservation Commission Meeting held in London.

In april, Cinemateca Brasileira hosted the annual FIAF Cataloguing Commission Meeting.

Seoul

KOREAN FILM ARCHIVE-KFA

SEOUL

1992 ANNUAL ACTIVITIES REPORT

1992 was a very active year for the Korean Film Archive. The cinematheque activities which started actively in 1991 seizing the opportunity of the designation of 1991 as the year of Cinema and Drama by the Ministry of Culture achieved good results in 1992 such as diversified programs for activities, and the increase of participants in such activities, and acquired films and film materials better in quality and more in quantity than before. The computerization for cataloging as a three years plan of the KFA have been well progressing and have finished the input work of data base of the Korean film productions in the past in the first year of the 3 years plan, and published "'92 Film Catalogue."

1.ACQUISITION OF THE YEAR

The acquisition in 1992 is more remarkable than any other years. Many friends and film personalities who did not know or understand or were not familiar with the acquisition and preservation activities of the KFA became interested and they participated in the collection activities. As a result, many films and film materials such as motion picture films, screenplays, still photos in negative form, posters, etc. could be acquired. In particular, besides feature films, many of 16mm films, experimental films, documentary films, etc, as we wished long to acquire

the various genre of films could be fortunately acquired. Now many of them are preserved in the KFA.

Besides, contributors who have been participating in acquiring activities have encouraged our activities by continuously entrusting or donating their films and film materials to the KFA. Particularly to be noted among them is that still photo cameraman Mr. Baek Young-ho donated about 5,000 still photos in original negative form which Mr. Baek took them himself during the shooting of 104 feature films in the past. He donated them to the KFA without any obligation or charge, which means that the personalities of film begin to recognize the importance of the preservation of films and film materials.

In 1992, 89 titles of negative feature films, 219 titles of feature film prints, 27 titles of negative short films, 251 titles of short film prints were acquired by means of donation, trust, etc. Besides above films, 89 titles of videodisks, 397 titles of videocassette-tapes, 1,391 screenplays, 1,185 film books, 1,117 sheets of posters, 4,222 sheets of still photos were acquired.

2. PROGRESS IN THE FIELD OF PRESERVATION

The activity of preservation for film image in the KFA took a step forward in 1992. In the past, the KFA had been interested in acquiring films and film materials which were scattered in Korea, but since 1992, the interest has turned actively to acquire the film and film materials

directly or indirectly related to Korea which are scattered outside Korea as well for the good of the coming generations. As a result, we found out the locations of many of such films and film materials outside Korea. The work to bring them to Korea is under way. The activity of the KFA to bring the film and film materials which are scattered outside Korea is expected to achieve success in 1993.

Besides, in case that only one positive film print is available and it is preserved in the KFA, the work to make a negative film out of the positive film print has been conducted since 1991. In 1992 also three titles of negative film were made out of positive film prints. And 891 tin containers of film were replaced by ABS plastic containers as a part of the safe preservation plan of the KFA. Also prints for 64 titles of feature films were copied for the purpose of cinematheque screenings.

The KFA understands that we have to pursue the scientific ways to properly preserve our holding films and film materials. Therefore, the KFA is preparing a technical training of staff members and planning to visit technically more advanced archives.

3. CATALOGING, DOCUMENTATION AND RESEARCH

According to the plan of computerization of the data of the KFA, the film productions in 1991 were added to the data-base which was completed in the year before and we developed a computer software which enables us to check all the information regarding the film data which the KFA is holding.

These two computer programs collaborate each other for searching data, so will be the corner stones for cataloging works with the computer system in the future.

Another computer program which contains all the information of the various film festivals in Korea as well as the major international film festivals was developed and the information is easily available at any time needed. This also assists the plan of the computerization of the KFA data. The Film Library & Reference Room of the KFA was opened in 1991. Last year it had 2,408 visitors and 197 of visitors were film scholars, critics and film students.

4. FILM SHOWING, EXHIBITION AND PUBLICATION

In 1992, 450 films of 28 programs were shown at the cinematheque of the KFA. From Wednesday to Friday every week, Korean films were shown regularly. Korean film programs presented during last year were "Korean Film and Literature of the 1960's", "Korean Women of Yesterday and Today through Films", "Korean War Films", "Korean Comedy", "Classical Korean Films", etc. Foreign film programs were arranged as the special events, last year the KFA cinematheque presented "German Animation Films", "New Italian Cinema", "French Films Selected by Cahiers du Cinema", etc.

What is noted in 1992 was that many film showings for young audience were held not only at the screening rooms of the KFA but also at many school screening rooms all over Korea, the culutural center screening rooms

of the provincial cities, and the temporarily built outdoor screening places.

As to exhibitions, in March the animation film materials were exhibited along with the animation film showings. In summer a poster exhibition was held. Posters shown were from many films extending Cinematograph to Silence of the Lamb. In autumn, the still photos exhibition tributed to a veteran still photographer Mr. Baek Young-ho was held. In fact, Mr. Baek's still photos which were exhibited are the works for his life time. His still photos are historically very valuable for the Korean film history in case that the negatives or prints of those films are not available or do not exist.

The publication of "'92 Film Catalogue" which is a new edition on the basis of "'88 Film Catalogue" is a very good news not only to the film archival staff and members but also to the film scholars and critics. It is 551 pages and contains all the information of 2,239 films which the KFA preserves. 500 copies of this new edition will be distributed to film scholars, critics, members of the KFA, donators of film and film materials, and the all libraries of the universities and colleges.

5. BUDGET, RELATIONSHIP WITH GOVERNMENT AUTHORITIES

In addition to the budget for 1991, US\$ 300,000 increased for 1992. This increase was very encouraging to perform the various activities of the KFA. The budget has been increasing every year, which tell the fact that

government authorities recognized the importance of activity by the KFA and shares the problem of film preservation.

In collaboration with 11 national or public archives of documents, the KFA is trying to uplift the importance of preservation of moving image. Therefore, the KFA has been appealing the enactment for legal deposit system of film copies and negative films to government authorities.

6. INTERNATIONAL RELATIONS WITH FIAF AND OTHER ORGANIZATIONS

As usual the KFA dispatched a delegation to the Montevideo Congress of the FIAF in 1992. On the way back, delegates visited the UCLA Film Archives in Los Angeles. The film exchange between Czech National Film Archives and the KFA is under discussion by letters in 1992 and may be executed in 1993. The relationship with foreign cultural centers in Seoul are favorable. Several foreign film programs in the KFA were conducted in collaboration with the French Cultural Center, Italian Cultural Center and Seoul Goethe Institute. And the KFA supported the Korean Film Retrospective Program of Pesaro International Film Festival in Italy in June of 1992, and a Korean film week in New York presented under the title of "Seoul Beauties; Korean Legendary Actresses" in December of 1992.

Last December the KFA sent to the FIAF members the letter inquiring if the Korean films or films related to Korea are preserved or held among member archives. Taking this opportunity, we would like to express our sincere appreciation to the FIAF members who replied to our inquiry whether

they have information or not.

7. SPECIAL EVENTS-MISCELLANIES

On December 8, 1992, the KFA had a special screening of three films which had been produced in the 1930-1940's, when the Imperial Japan occupied the Korean peninsula. Three films, one feature film and two documentary films, were shown for the first time since their production years to film scholars, critics and journalists, etc. These films were brought into Korea from Japanese film studios and the KFA had gained these films one by one for last several years. These films became a matter of interest to film scholars and press people on the points that these films are the oldest films which are preserved in Korea and these films were produced in the period of Japanese colonial rule over Korea. In fact, one feature film shown on that day is a typical propaganda film.

The KFA's efforts to establish Korean film history, through the preservation and rediscovery of films, confront many difficulties mainly resulted from the lack of understanding the importance of film preservation. In this reason, the most urgent problem the KFA has is to enact a law for the film and other related materials preservation. The KFA's own problem with the present film preservation condition is that film prints and negative films are kept in the same place because we don't have enough space and facilities for preservation. Even though the government authorities has in the sympathy with the problem of film preservation, the KFA needs more sufficient financial support. Moreover the KFA hopes that

the government authorities will fully and specifically understand the importance of the film preservation and the activity of the archival works.

As we informed you last October by letter, Mr. Hur Jin-hoi was assigned to the new Executive Secretary of the KFA as of October 12, 1992. And Miss Muhn Hae-ju was assigned to the position in charge of the international affairs as of July 1992.

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ANNUAL FIAF REPORT 1992

As it is usually, the activity of the Cinematheque of Macedonia has been developing according the previously prepared Program. The greater part of the program activities have been fulfilled during 1992. The smaller part, related to the field of preservation of films and film materials, has been remain unfinished, which was due to lack of financial means because of the whole political and economical conditions of the Republic of Macedonia and so, they are reprogrammed for the next year. However, The Cinematheque has realized a greater number of unplanned activities, which, because of their nature could not be anticipated with the annual program.

1. ACQUISITION

In reference to the national production, because of the fact of it's drastic reduction, the Cinematheque, during 1992, has acquired 278 cans from the production company "Vardar Film" with various film materials (negatives, positives, rests etc.). Taking into consideration that the only distributing company "Makedonija Film" has been quite converted to the video-tape distribution for more that 4 years, the Cinematheque has acquired 45 new titles (video-tapes VHS). Our institution has acquired the last part of

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the Viktor Acimovic's film fund, who was a journalist, TV reporter and film amateur. The film materials have been acquired from the Archive of Macedonia. The materials are consisting of 399 titles with 8 and 16mm gauge.

The acquisitions of documentation is realized with the acquiring the written materials and documents from the fund referring the former Commission for Cinematography in the government of Macedonia for the time from 1946 to 1962. Also, a significant documentation has been acquired from the production company "Vardar Film" dating from various periods of time, than from "Makedonija Film", from the Association of Film Workers of Macedonia and the Archive of Bitola. Other documentation is acquired from the private funds with an aim of fulfilling the personal funds of documentation of significant performers of Macedonian cinematography.

In the field of the collecting the photographs, posters and other propaganda materials, 750 photographs and separately other 340 negatives and positives have been acquired in the department for photo-documentation. Further more, in relation with the art direction, 20 photographs are taken referring the drawings for the feature film "The Assassins from Salonika", made by the art director Dime Sumka.

2. PROGRESS IN THE FIELD OF PRESERVATION

A proposal has been made for completing the whole film materials and their coping and printing referring the complete Macedonian fiction film fund. However, taking into consideration the significant financial means which are to be required for this proposal, this project is postponed for the further period of time. Especially significant program activity was the selection, the technical treatment and the systematization of the negatives and

the archiv copies referring the Macedonian documentary production. The related film materials have been systematized and stored in air-conditioned vaults.

The removing of the possible technical and mechanical defects of the film footage have been realized in quantity of 117.166 meters. Macedonian production (documentary and feature) has been cleaned and wound in quantity of 120.000 meters (both black-and-white and color) film materials.

With an aim of preservation and substitution of the original film footage, 50.000 meters have been transfered to video-tapes (VHS). This refers especially to the older footage.

3. CATOLOGUING - DOCUMENTATION - RESEARCH

In the field of cataloguing, during 1992, 474 titles from the national and the foreign production have been included (feature films, documentaries, newsreels etc.). In the process of preparing the Cinematheque's catalogue, in which, according to the previously made proposal, the questions about the numbering system and recording of the technical and filmographical data have been defined, and so, 1711 references from the Macedonian feature and documentary production, then 323 references from the Yugoslav production as well as 365 cataloguing references regarding the original sources (negatives) from the Macedonian documentaries have been recorded.

Cataloguing by computer data processing is in continuously process regarding the two levels. The first is our specialized computer on-line base for film and video data, so called DATAFILM, where the data have been catalogued both in Macedonian and in English, so it could be more attractive for possible users. The second level is our local computer net-system which is consisting of 3 PC computers, so that the whole film titles and the documentation

(written materials, photographs, posters etc.) could be on a display for internal and external users and researchers.

Also, the program of the researching activity has been realized into two levels - researching on the longstanding projects and current researching as well. Among the long standing projects, certainly, the most important is the macro-project under the patronage of the Macedonian Academy of Sciences which is related with the subject "The Culture on the Ground of Macedonia", in which the Cinematheque's collaborators are incorporated on the field of the film history in Macedonia. In the frames of the project Filmological Bibliography, researchings have been making on the pre-war bibliography (1895-1944) and post-war (1955-1965) separately. Current researchings include portrets on the life and work of several eminent film makers for whom articles have been published in our journal "Kinopis".

4. FILM SHOWINGS - EXHIBITION - PUBLICATIONS

Regarding the film showings, The Cinematheque of Macedonia has been realized it by the presentations of film cycles in the movie theaters of Cultural Centers all over the Republic, film showings on the occasion of manifestations of particular institutions, scientific researchers and for the students of the University of Skopje. The total number of the showed films is 119 feature and 38 documentary films.

In autumn 1992, The Cinematheque has prepared the celebration of the 30 years anniversary of the creative activity of the film and theater actor and director Kole Angelovski. For this occasion The Cinematheque has prepared an exhibion of photos, posters and other materials originating from Kole Angelovski's film activity.

During 1992, three books have been issued and published by the Cinematheque: "Wolves' Night" - the second Macedonian feature film,

which is consisting of the separated comments and discussions of the previously held symposium, then, "The Genesis of the Macedonian Feature Film" by Ljubisa Georgievski and "Macedonian Feature Film" - first volume, by Miroslav Cepincic.

During this period which covers this report, the articles for our journal of film history, theory and culture and the remaining arts, "Kinopis" have been collected, particularly for the numbers 6, 7 and 8. During August, number 6 was issued, and number 7 is still waiting for providing the financial means for printing expenses.

5. BUDGETARY MATTERS, RELATIONS WITH THE GOVERNMENTAL AUTHORITIES

The Cinematheque has fitted into the financial means provided by Ministry of Culture, which unfortunately are rather reduced because of the current social and political circumstances in which our country is involved waiting for its international recognition.

The whole budget of the Cinematheque for 1992 was 39.229 USA dollars. Our institution has tried to provide additional sources for financial support. In that direction, negotiation have been conducted with the foundation Open Society of Macedonia, at least for the covering of the printing expenses for our journal "Kinopis".

6. INTERNATIONAL RELATIONS (FIAF AND OTHER INSTITUTIONS)

Our institution has achieved very fruitful cooperation with FIAF, both with the Secretariat, regarding the technical questions (membership fee etc.) and with all FIAF Commissions to which the requested questionnaires were delivered as well. Unfortunately, because of the lack of financial means, the Cinematheque couldn't

send delegates at the FIAF Congress in Montevideo.

The correspondence with the BUNDESARCHIV-FILMARCHIV in Koblenz was of extraordinary significance for our institution, regarding the coping film footage shot on the ground of Macedonia, originating from the World War I and recorded during our colleague's visit in Koblenz.

This activity is in progress.

Also, the Cinematheque have had contacts with EASTMAN KODAK COMPANY from Rochester, from where we have received very significant book on the CONSERVATION OF PHOTOGRAPHS. We have cooperated with the neighbor countries Albania and Bulgaria as well. We have achieved agreement with the Bulgarska Nacionalna Filmoteka, from Sofia for organizing and representing of our exhibition on Manaki Brothers in Sofia and their cinematography representation in Skopje respectively.

It is worth of mentioning the cooperation with the journal "Balkanmedia", first medial magazine on the Balkans, which was organizer of the first meeting of the European medial magazines, held in Bulgaria, by the patronage of "Balkanmedia", but also by European Council and European Cultural Foundation. The meeting attended a delegation from the Cinematheque of Macedonia.

With an aim of promoting the preparation, preservation and cataloging of the photographs in our photo-department, our institution has turned to a great number of close-related institutions of our kind for a favor to present their experiences in this direction. We have received very kind answers with suggestions and proposals for which we thank them all using this opportunity eighter.

7. MISCELLANEOUS

In relation with the succession of the former Yugoslav republics,

on the request of Ministry for Foreign Relations, the Cinematheque has prepared a proposal for partition balance of the film heritage of former SFR Yugoslavia, which should be an integral part of the whole partition balance at the international conference for Yugoslavia, which will be held in Brussels.

With an aim of film preservation advancement from the technical aspect, The Cinematheque of Macedonia has turned for a price-lists to several companies which produce technical equipment for our purposes. However, the prices were very expensive for our abilities, so, we use even this opportunity to express our interest for the acquisition of technical equipment as a donation or at least as purchasing of "second hand" equipment.

KINOTEKA NA MAKEDONIJA
CINEMATHEQUE OF MACEDONIA
Skopje, M a c e d o n i a

The Swedish Film Institute

Chemin de la Vallée de l'Arve, 10000 Le Grand-Bornand

France or 16 Vallée de l'Arve, 10000 Le Grand-Bornand, France

Activities Report 1992

Stockholm

1. Acquisitions of the year

The number of titles in the archive have now reached 12700. Many damaged viewing prints, 35mm, have been deposited by their owners. Original negatives to Swedish films were deposited by Svensk Film, a Swedish production company. 105 longer subjects of the last year. Master positives were deposited on all Swedish feature films produced during the year. Our new vault, with room for 10000 feature films, opened in summer 1991, is now in full operation. The humidity is 35% and the temperature 15°C. The new vault will be used for viewing prints of foreign films and Swedish material and all pre-print material will be stored at 15°C.

2. Progress in the field of preservation

When restoration work could go on during the year, but the financial problems remained in 1992, and forced us to keep the number of titles restored below the average of previous years.

A film was found in the archive in Paris at Arcy. They kindly gave us the material and it turned out to be the original negative of *LE FANTÔME DE LA RUE*, directed by John W. Brunius in 1924.

In accordance with regulations, masters of new Swedish productions were delivered to the archive. There were 11. A number for long-term storage.

The "sugar syndrome" has been observed with films deposited during

The Swedish Film Institute

Cinematéket

Membre de la Fédération Internationale des Archives du Film

Activities Report 1992

1. Acquisitions of the year

The number of titles in the archive have now reached 13.700. More than 600 viewing prints, 35mm, have been deposited by their owners. Original negatives to Swedish films were deposited by Minerva Film, a Swedish production company no longer active in the business. Master positives were deposited on all Swedish feature films produced during the year. Our new vault, with room for 10.000 feature films, opened in summer 1991, is now in full operation. The humidity is 35% and the temperature +5°C. The new vault will be used for viewing prints of foreign films only. Swedish material and all pre-print material will be stored at -5°C.

2. Progress in the field of preservation

The restoration work could go on during the year, but the financial problems remained in 1992 and forced us to keep the number of titles restored below the average of previous years.

A "lost" film was found in the archive in Bois d'Arcy. They kindly gave us the material and it turned out to be the original negative of JOHAN ULFSTJERNA, directed by John W Brunius in 1923.

In accordance with regulations, masters of new Swedish productions were delivered to the archive. These were FICA-treated for long-term storage.

The "vinegar syndrome" has been observed with a few deposited prints.

Restored films (master prints and viewing prints)

Feature length films restored 1992

Calle som millionär (1916)
Bergslagsfolk (1937)
Lasse-Maja (1941)
Livet måste levas (1943)
När ungdomen vaknar (1943)
Sjätte skottet (1943)
Snöstormen (1944)
Tåg 56 (1944)
Kärlek och allsång (1944)
Moderskapets kval och lycka (1945)
13 stolar (1945)

Short films restored 1992

Stockholm (1897)
Ungdomens blomma (1907)
Pianot (1927)
AB Förenade Piano- & Orgelfabriker (1927)
När de stupade Ådalsarbetarna fördes till vila i Ådalens jord (1931)
Europa-premiären av Trader Horn (1931)
Enda filmreportaget från Filmjournalens tävlan om den svenska idealflickan (1933)
När filmen var ung (1935)
Stockholm – folkets stad (1938)
Dr. Ivan Bratt (1938)
Västerbottningar (1942)
Nya melodier (1945)
Semester (1949)

Two Ingmar Bergman Awards were presented at the Swedish Guldbaggen ceremony this year. One went posthumously to the director Georg af Klercker (1877-1951) "for a unique lifetime achievement", the other one to the archive's preservation officer, Inga Adolfsson "for loving care of our cinematographic heritage". The award to af Klercker is to be used by Inga Adolfsson to help restore the film *Nattliga toner* (Night Music) from 1917.

Ingmar Bergman's full motivations are as follows:

"Inga Adolfsson is the good fairy who, together with her skilled colleagues, has sat herself down at the well of cinematography, where she cleanses the murky waters with her gentle hands, and lets us see deep into the magical secrets of its enigmatic pictures. It is a great deed done in quiet, and it certainly deserves to be noticed and encouraged in every way. Thus the jury congratulates Inga Adolfsson and wishes her many finds of rusted tin cans which hold highly explosive nitrate pictures of wonderful, half obliterated testimony from a world that has irretrievably sunk beyond the horizon into darkness and oblivion.

Furthermore the jury has come to the unanimous decision that last year's withheld Bergman award will be given to a film artist whose total production of 28 feature films were mainly made during the short period of time of three summers. For this remarkable and in many ways highly qualitative achievement the film industry, in not an unusual way, rewarded the artist with a kick in the behind, and his disappearance for good from the business.

His name is Georg af Klercker and film researchers have known about and admired his films for years. Unfortunately they were made in the shadow of the two giants Sjöström and Stiller.

In the still of night I called on Georg af Klercker in his heavenly abode. Without any bitterness he explained that the award was delivered a bit late, and that he had no use for the money at the time, since he these days received full financing. Therefore he suggested the award should be used to make a beautiful print with complete intertitles of his favourite film *Nattliga toner*."

3. Cataloguing - Documentation - Research

Cataloguing

The archive's database catalogue on microfiche is abandoned. From 1990 on a group of people from the film archive and the documentation department has been working on a new database project. The result is an in-house on-line database. The system runs on a UNIX computer in a network connecting all the Macintoshes at the archive, all the PC's at the documentation and also other computers at the Filminstitute. The database is built in ORACLE. The system is now undergoing a test period and might finally, after lots of problems, be approved in spring 1993.

The archive catalogue has been converted to the new system but a lot of "cleaning up" has to be done. The cataloguing work of the last three years acquisitions has started and will go on for several years.

The new computer system has forced us to use strict cataloguing rules. A group of people from the archive and documentation is working with the problems and, with a great help of "The FIAF Cataloguing Rules for Film Archives" a set of rules fulfilling our special demands will be finished in the spring of 1993.

Documentation

The library has acquired 1.188 books, 925 vols by purchase and 263 as gifts. The book collection amounts to 37.200 vols.

Hours of service: Monday - Thursday 11.00-21.00, Friday 11.00-17.00.

Unpublished script materials have now been organized for 6.500 foreign films and 1.700 Swedish films.

Newspaper clippings: 51.000 film titles, 15.500 personalities and general subjects classified by the FIAF scheme. The clippings are microfilmed and microjacketed.

Stills: The collection contains 1.500.000 stills, representing 29.500 film titles, a large collection of portraits and a minor section on subjects.

Posters: The holdings of posters contain approx. 30.000 items (including duplicates).

Library automation

In 1989 the software TINlib was chosen as the library system to be installed in a PC local area network. The database now contains around 5.000 records, the acquisitions from 1989 and indexed articles from Swedish film periodicals. The lending module is now used for the books with barcodes.

4. Film showings - exhibitions - publications

The Cinémathèque shows four films daily in Stockholm, and four films a week in Göteborg and Malmö. Filmögat, a club for teenagers, shows one film weekly in these three cities and Umeå.

The total number of members is around 12.000 and the total number of visitors for the 1.286 screenings amounted to 59.265. Among invited directors, introducing their films, were Samuel Fuller, István Szabó and Todd Haynes. Examples of major retrospectives are Jean-Luc Godard, Robert Flaherty, Erich von Stroheim, Georg af Klercker, Czech and Slovak cinema and Michelangelo Antonioni. Exhibitions of film posters from the Film Institute archives accompany most retrospectives in Stockholm. Piano music for all silent films was provided by Matti Bye and Thomas Rischel.

5. Budgetary matters

In 1991 the Swedish Film Institute had big economical problems, as the income for the Institute depends on cinema attendance and video cassette rentals. A decrease in both fields made the situation rather difficult during 1991. Some extra governmental money made the situation slightly better in 1992 but far from satisfactory. We could, however, continue with our work but not fulfil our ambitions.

6. International relations

The 1992 FIAF congress was held in Montevideo, where the Cinematek was represented by Rolf Lindfors and Anna-Lena Wibom. Rolf Lindfors attended the FIAF Cataloguing Commission meeting in São Paulo, generously hosted by Cinemateca Brasileira. Rolf Lindfors also visited the new archive in Mo i Rana, host for 1993 FIAF congress, for two days to discuss film cataloguing with their new staff. Three members from the archive in Rana spent a three week period in Stockholm to practice archive work.

Stockholm February 24, 1993



Rolf Lindfors
curator

1. Acquisition of the films

The majority of the film acquisitions in 1981 were made through the purchase of individual titles from private collectors. The purchase of individual titles was the most common method of acquisition. The National Film Archives also acquired a number of films through the purchase of entire collections. The purchase of entire collections was the most common method of acquisition. The National Film Archives also acquired a number of films through the purchase of entire collections.

Taipei

The purchase of individual titles from private collectors was the most common method of acquisition. The National Film Archives also acquired a number of films through the purchase of entire collections.

Only 20 Chinese films and early propaganda films were purchased.

Only 100 Chinese films and early propaganda films were purchased.

Only 100 Chinese films and early propaganda films were purchased.

2. Facilities in the field of preservation

The National Film Archives has a film storage facility in the Taipei City. The storage facility covers an area of about 10,000 square meters. The storage facility is equipped with the latest technology and is designed to provide the best possible conditions for the preservation of film.

The National Film Archives has a film storage facility in the Taipei City. The storage facility covers an area of about 10,000 square meters. The storage facility is equipped with the latest technology and is designed to provide the best possible conditions for the preservation of film.

3. Cataloguing, documentation, and research

The National Film Archives has a film storage facility in the Taipei City. The storage facility covers an area of about 10,000 square meters. The storage facility is equipped with the latest technology and is designed to provide the best possible conditions for the preservation of film.

ACTIVITIES REPORT OF THE NATIONAL FILM ARCHIVES ROC

1. Acquisitions of the year.

-The majority of the film productions in 1960's and '70s were lost. We have to travel to Hong Kong to try to locate and acquire some of the films still deposited in laboratories. But humidity and lack of care have caused the prints and negatives to be severely damaged. Nevertheless, we managed to save some important films and 100 negatives. Those films from the Union Film Company and films of King Hu were acquired. We have 2 full time and 4 part time employees to work on these collections to clean, repair and making internegatives and new viewing copies.

-Approximate 200 copies of documentaries made in 1950's were donated by the Agriculture Committee.

-About 300 Chinese films and mostly commercial films were purchased.

-Forty international films from the Golden Horse Festival were deposited in the Archive.

-200 videos from Mainland China were acquired.

2. Progress in the field of preservation

-We established the second film storage facility in the suburb city. The storage facility covers 990 square meter with controlled-humidity and temperature. It was rented in August 1992 and had to be renovated before use.

-The Archive made 60 internegatives from the positive films of the early days. The film negatives were already lost but the Archive still have the copies. These copies have to be repaired and developed in local laboratory.

3. Cataloguing, Documentation and Research

-Cataloguing, documentation and research work has been slow and inadequate due to insufficient fund and labor shortage. Out of 7,000 films, only 3,000 had been catalogued and documented.

4. Film showings, exhibitions, publications

-We have regular screening activities - five days a week, 2 - 3 shows a day. In 1992 a total of 300 films from around the world such as the works of French director Jean Renoir, Swiss director Alain Tanner and various Japanese documentaries had been shown. Other special events such as forum discussion of "History of Chinese films and Outlook in 1990's", "Works of Indian film director Satyajit Ray".

-Three big screenings of Taiwanese Film Shows and Taiwanese films screenings countrywide.

-Publication of "The Movie" a bimonthly

5. Budgetary matters

Source of income for 1992:

- Government Information Office	US\$ 556,000
Cultural Reconstruction Committee	US\$ 226,000
Ministry of Education	US\$ 19,000
Private Donation	US\$ 77,000
Publications	US\$ 7,000

Total US\$ 885,000

6. International relations

-In November 1992, the Archive joined FIAF as provisional member.

-We continued to exchange films, research and visits with the Netherlands Film Museum.

-We provide films for the Toronto International Film Festival, Berlin International Film Festival and the Hong Kong International Film Festival.

7. Special events - Miscellaneous

In 1992, we successfully organized a festival of ten Taiwanese films - the first time in all these years. The reaction was wonderful. It had become a symbol of the changes in society; five years earlier it would have been unthinkable. Now it has made people aware of their roots. And we organised it in a different way. Since the themes of the films are so attuned to the people, we decided to do it in a way that people could participate in it. We held it out doors so that people in the neighborhood could join in. People brought their own chairs into the community ground, there were no tickets, everyone was welcome. Everybody was deeply touched by the atmosphere. Holding the festival in the open air made it fresh and different. People sat anywhere they please without restrictions.



Ministry of Culture & Islamic Guidance
 The National Library & Archives of Iran
 Tehran, Islamic Republic of Iran

Registration Number: 10000000000000000000

Accession Number: 10000000000000000000

The National Library & Archives of Iran is a national library and archive system.

Tehran

- 1. National Library & Archives of Iran (NLAI)
- 2. National Library & Archives of Iran (NLAI) - Tehran
- 3. National Library & Archives of Iran (NLAI) - Tehran
- 4. National Library & Archives of Iran (NLAI) - Tehran
- 5. National Library & Archives of Iran (NLAI) - Tehran
- 6. National Library & Archives of Iran (NLAI) - Tehran
- 7. National Library & Archives of Iran (NLAI) - Tehran
- 8. National Library & Archives of Iran (NLAI) - Tehran

Other Publications

- 1. National Library & Archives of Iran (NLAI)
- 2. National Library & Archives of Iran (NLAI)
- 3. National Library & Archives of Iran (NLAI)
- 4. National Library & Archives of Iran (NLAI)
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- 8. National Library & Archives of Iran (NLAI)

Findings

- 1. National Library & Archives of Iran (NLAI)
- 2. National Library & Archives of Iran (NLAI)
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- 8. National Library & Archives of Iran (NLAI)



Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran

(National Film Archive of Iran)

Activities Report 1992

A. Acquisitions

The N.F.A.I acquired a total of 172 films and 120 video tapes, in the following categories:

1. Feature length films, national production (donation): 40
2. Feature length films, foreign production (purchase): 37
3. Short films, national production: 20 (donation), 8 (purchase)
4. Short films, foreign production (donation) : 67
5. Feature length films on video tapes , national production (donation): 45
6. Feature length films on video tapes, foreign production (donation): 60
7. Short films on video tapes, national production (donation): 10
8. Short films on video tapes, foreign production (donation): 5

Other acquisitions:

1. Purchase of 45 book titles.
2. Purchase of 4 periodical titles.
3. Donation of 102 posters.
4. Donation of 220 stills.
5. Purchase of 100 raw video tapes.
6. Purchase of 4 VCRs.
7. Purchase of 1 video tape rewinder.
8. Purchase of 1 film cleaning device.
9. Purchase of 10 film storage shelves.

B. Preservation

- Basic repair work was done on 35 feature length, and 6 short films.
- Transferring 9 film titles to video tapes.
- Making 1 positive print of feature length negative film.
- Making 2 screening prints of feature length films.
- Making 8 screening prints of short films.



Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran
(National Film Archive of Iran)

C. Cataloguing

1. Reviewing 68 film titles and preparing their data papers.
2. Cataloguing all the books, periodicals, posters and stills acquired.

D. Public service

- Number of researchers using documentation: 2404
- Number of researchers viewing films: 89
- Number of films loaned for research/ film study purposes: 70
- Number of film and television productions for which the N.F.A.I. produced or provided support and/ or material: 15

E. Publications

- Filmography of Iranian Cinema, vol, I (1979-1987), by Gholam Haydari, in Farsi.

E. Report of the NFAI's Cinematheque

As reported last year , the NFAI reopened its cinematheque on May 21st, 1991. The cinematheque continued its programmes in 1992, with 100 screenings, 75 titles screened, and 3023 audience. The topic of programmes were as follows:

- "French Cinema: From Avant-guard to poetic Realism" continued from 1991.
- "Iranian Documentary films"
- "Alfred Hitchcock and Amir Naderi"
- "Charlie Chaplin"
- "John Huston", which continued to 1993.

G. Participation in festivals

The NFAI loaned films to the following film festivals in Iran

- International Festival of Short Films, in Hamedan: 11 films
- Festival of One Minute Films, in Ghom: 6 films ;
- Festival of Films About the Holy Defence in Kerman: 2 films.



Ministry of Culture & Islamic Guidance

Film - khane - ye Melli - e Iran

(National Film Archive of Iran)

H. International Relations

The director of the NFAI Mr Mohammad Hassan Khoshnevis , together with the director of the International Relations of the NFAI, Mr Fereydoun Khameneipour, attended the 48th. FIAF Annual Congress in Montevideo.

THE NATIONAL FILM CENTER
THE NATIONAL MUSEUM OF MODERN ART, TOKYO
JAPAN

ANNUAL REPORT: April, 1991 - March, 1992

History

The National Film Center was founded in 1969 as a film department of the National Museum of Modern Art, Tokyo, which was located in Kyobashi, Tokyo, at that time. When most of the museum's functions were moved to Takebashi, the previous building was renovated for the Film Center, which started full operation in May, 1970. Since then the Film Center has been engaged in all the activities in Kyobashi including public screenings, library service, and exhibitions of the materials related to film. In September 1984 a fire broke out inside this building and destroyed part of our film collection and other materials. After the incident, the screenings have been given at the auditorium of the the National Museum of Modern Art, Tokyo, at Takebashi, with two screenigs a day on Saturdays and Sundays. In 1986, the film archive was built in the city of Sagamihara, about 60 kilometers away from the central Tokyo as the annex to the Film Center, and all of film collection were placed there. Thereafter only as headquarters for administration and scholarly functions are left at Kyobashi. As the building in Kyobashi, bult in 1931, was old from the start, and the above-mentioned fire rendered part of it unusable, it was closed in March 1990, with the plan of overall rebuilding in progress. Now the screenings are given in Takebashi, and most of the functions of the Film Center were transferred to the Film Center-Archive in Sagamihara, with some of them carried on at the Tokyo office placed within the museum.

As the Film Center (Headquarters) is now closed for rebuilding, please contact:

- Film Center-Archive
3-1-4 Takane, Sagamihara-shi, Kanagawa-Ken 229 Tel(0427)58-0128 Fax(0427)57-4449
- Film Center-Tokyo Branch Office (at National Museum of Modern Art,Tokyo)
3 Kitanomaru Koen, Chiyoda-ku, Tokyo 102 Tel(03)3214-2561 Fax(03)3213-1340

1. Acquisitions

a. Films

	Japanese	Foreign
Drama	145 (18)	210 (34)
Documentary	11 (11)	8 (8)
Animation	8 (8)	- (-)
Newsreels	- (-)	- (-)

Note) Of the above films, 11 Japanese documentaries (positives) and 6 Japanese animations (positives), 12 foreign dramas (positives) and 5 foreign documentaries (positives) are 16mm films, the rest being all 35mm films (including duplicate negatives and master positives). The numbers given inside parentheses indicate donations. 13 Indonesian films (positives) are acquired in connection with the cooperating project on the film preservation in Asian countries.

b. Books/Magazines

	Japanese	Foreign
Books	545	196
Magazines	-	-
Subscriptions to Periodicals	13 titles	9 titles

Note) Of the above publictations, 331 Japanese books and 148 foreign books have been bequeathed by the film critic Mr.Genzo Shinozuka.

c. Stills

We acquired 153 stills this year, which are a donation of Toei Kyoto Studio.

d. Posters/Press Materials

We received the donation of 88 posters for Japanese films, 204 for foreign films and about 596 press materials from the Administration Commission of Motion Picture Code of Ethics.

e. Scenarios

We received about 1,563 for Japanese films which have been processed by the Administration Commission of Motion Picture Code of Ethics.

2. Preservation/Restoration

This year, we transferred 114 works (52,222 meters) in nitrate films onto safety duplicate negatives or master positives. Most of these works were prewar Japanese dramas, and foreign films donated by Mr. Takashi Komiya. In the process, we also made viewing copies for public screening.

When we transfer tinted or toned inflammable prints to safety stocks, we consulted staff members of outside processing laboratories to decide, in order to retain the original colors, whether we should use color negatives or depend on filter work. And with the 35mm works which exist in only 16mm prints, we experimented this year in creating 35mm pre-print materials and positive prints for screening.

3. Cataloguing/Documentation/Research

a. Cataloguing

The basic data on all films acquired this year have been registered and put in the personal computer. Of these films, we have done extensive research on the dramas even noting things that appear in the film, but only noted the title and the medium with the documentaries and newsreels. The full cataloguing of prewar newsreels in our collection is now in progress.

b. Documentation

We started cataloguing stills, posters, press materials which have been kept at the Film Center this year. We plan to finish cataloguing these materials within several years.

4. Film Showing/Others

We held the following five programs in the past year.

a. Selected Works of Japanese Film Masters

September 27 - October 3, 1991 (6 days, 18 screenings, 2,212 viewers)

This is done in conjunction with the International Film Symposium mentioned below. 15 Japanese films in the 1930s were shown with English subtitles.

b. Cinema:Lost and Found - From the Collection of Komiya Tomijiro
November 2, 1991 - February 2, 1992 (22 days, 44 screenings, 3,958 viewers)
62 early European films of the collection of Tomijiro Komiya (1897-1975)
were restored and screened for the first time.

c. In Memory of the Film Figures We Lost in 1990 - 1991
February 8 - March 1, 1992 (8 days, 16 screenings, 1623 viewers)
20 Japanese films were screened as a tribute to 24 passed figures in 1990
to 1991.

d. Promotion of the Japanese Films in 1991
This project was started in 1989 to promote Japanese films which are rarely
shown in local cities in Japan. Due to the decrease in filmgoers in recent
years, the number of movie houses and the chance to see movies is on an
acute decline in small cities. In response to a report of the Agency for
Cultural Affairs, we enlarged our screening activities to cover the whole
country in order to offer chances to see Japanese films and to cultivate
filmgoers. This year, we selected 60 works out of those produced in the
Golden Age of the Japanese film between 1945 and 1970 and made eight
programs which toured throughout Japan, loaning the films to institutions
that wanted to give screenings. Between July and February, screenings were
given at 60 venues, with the number of viewers totaling about 38,000.

e. International Film Symposium (Tokyo, 1991)
This is the third of annual International Film Symposium held to promote
international friendship through films. The main concerns of the symposium
are the research on film history and film art and the preservation of films.
This past year, we chose "Japanese Cinema as Viewed by the World: A History
and Evaluation of this Perception" as its theme, and it was held on the
touring screening programs.

*November 4 and 5 participated by 5 foreign panelists. And in relation to
it, the program "Selected Works of Japanese Film Masters" (see the above
article 4.a. in Film Showing) was screened, which used new prints with
English subtitles specially made for the occasion.

*Participants in the symposium: Donald Richie (U.S.A.), Shu Kei (Hong Kong), Edith R.Kramer (U.S.A.), Ismail Xavier (Brazil), Tony Rayns (England)

*As the display room of the Film Center has been closed since the fire of 1984, we did not have exhibits this year.

*For the program "Cinema:Lost and Found - From the Collection of Komiya Tomijiro," we published booklet offering commentaries and information on the screened works. Also we made a booklet for the International Film Symposium and the accompanying screenings, and an information booklet for the touring screening programs.

*Our library, open to students, scholars, journalists, and Japanese film scholars from overseas, was visited by 111 persons.

5. International Relations

Our International Film Symposium was fruitful in that it provided us with an occasion to exchange opinions with participating foreign film archivists and critics mentioned above. Film exchange was made with Museum of Modern Art(New York). We lent films to the following institutions: Japan Festival 1991,London; Hawaii International Film Festival; Hong Kong International Film Festival. And distinguished visitors we had at the Archives from all over the world include:

- Ami Priono (Indonesian Filmmaker)
- A.Tulsi Ram (Eastman Kodak, Rochester)
- Paolo Cherchi Usai (George Eastman House, Rochester)
- Jiing Yng Ruey (Film Archive of Taiwan)
- Naun I.Kleiman (USSR Film Maker's Union)
- Joao Luis Vieira (Museum of Modern Art in Rio de Janeiro, Cinemateca)
- Abdur Rouf (Bangladesh Film Archive)
- James Quandt (Cinematheque Ontario)
- Harun Suardi (Cinematheque Indonesian)
- Jose Maria Prado (Filmoteca Espanola)
- Mongkol Boonwong (Department of Fine Arts, Thailand)
- Adisak Sekrattana (National Film Archive, Thailand)
- Dome Sukvong (National Film Archive, Thailand)

MUSEO NAZIONALE DEL CINEMA

RAPPORT D'ACTIVITE 1991

La structure institutionnelle du Museo Nazionale del Cinema est changée à la fin de 1987. La Fondation pour la préservation du patrimoine cinématographique, créée par le décret royal n° 108 du 28 mai 1987, a été constituée par la Fondation pour la préservation du patrimoine cinématographique, la Provincia di Torino, le Comune di Torino, la Casa di Riposo di Torino et l'Associazione Museo Nazionale del Cinema.

Torino

La Fondation se propose une mission de conservation de patrimoine cinématographique et de documentation de particularités cinématographiques. Le Dr. Roberto Maras est directeur de la Fondation et le Prof. Paolo Baratta est directeur scientifique du Museo Nazionale del Cinema.

Le Museo Nazionale del Cinema a tenu deux assemblées générales de son programme d'activités, conservation et valorisation du patrimoine cinématographique et réalisation de l'identité de cinématographe de l'installation et de l'importance culturelle des rapports avec la FIAT, université et restauration des collections existantes et de nouvelles acquisitions. L'association de travail a été créée pour l'acquisition, la conservation et la diffusion des films et des collections cinématographiques, y compris les expositions internationales et recherches sur l'histoire du cinéma.

Acquisitions

Le Museo Nazionale del Cinema a réalisé l'acquisition de plusieurs films italiens et étrangers.

- des longs métrages
- des courts métrages
- des archives vidéo

Dans le cadre de programmes de coopération de cinéma avec l'Italie, le Museo Nazionale del Cinema a acquis des copies des archives de Amsterdam, de Madrid, de Moscou.

Le Museo Nazionale del Cinema a aussi acquis des films d'archives indépendants et d'avant-garde italiens, japonais et américains pour la réalisation d'une politique de sauvegarde de cinémas d'avant-garde.

MUSEO NAZIONALE DEL CINEMA

RAPPORT D'ACTIVITE 1992

La structure institutionnelle du Museo Nazionale del Cinema est changée à la fin du 1992. Le 5 novembre la Fondazione Maria Adriana Prolo a été constituée. Les institutions qui ont participé à la constitution de la Fondation sont la Regione Piemonte, la Provincia di Torino, le Comune di Torino, la Cassa di Risparmio di Torino et l'Associazione Museo Nazionale del Cinema.

La Fondation se propose de développer les activités de conservation, de valorisation, de diffusion, d'étude de recherche et de documentation du patrimoine cinématographique.

Le Dr. Roberto Morano a été élu Président de la Fondation et le Prof. Paolo Bertetto a été nommé directeur scientifique du Museo Nazionale del Cinema.

Le Museo Nazionale del Cinema a aussi défini les lignes essentielles de son programme d'activité: conservation et valorisation du patrimoine cinématographique et affirmation de l'identité de cinémathèque de l'institution et de l'importance prioritaire des rapports avec la FIAF; conservation et restauration des collections muséales et du patrimoine du précinéma; réalisation du nouveau siège pour l'exposition muséale et des nouveaux dépôts pour la conservation des films et des collections; organisation d'expositions internationales et de recherches sur l'histoire du cinéma.

Acquisitions

Le Museo Nazionale del Cinema a réalisé l'acquisition de plusieurs films italiens et étrangers

440 longs métrages

80 courts métrages

400 cassettes vidéo

Dans le cadre du programme de récupération du cinéma muet italien, le Museo Nazionale del Cinema a acquis des copies très importants de Amsterdam, de Madrid, de Moskva.

Le Museo Nazionale del Cinema a aussi acquis des films de cinéma indépendant et d'avantgarde italien, européen et américain dans la perspective d'une politique du sauvegarde du cinéma d'avantgarde.

Progrès dans le domaine de la conservation

Le Museo Nazionale del Cinema a poursuivi en 1992 son programme de transfert des pellicules nitrate en acétate. Nous avons transféré en safety 12.000 mètres de nitrate surtout de la période du cinéma muet.

Le Museo a aussi procédé au tirage de plus de 40.000 mètres de copies pour la conservation et la consultation. On a tiré surtout du matériel documentaire de la période 1905-1920 qui est particulièrement précieux pour reconstituer l'histoire visuelle du XX siècle.

Le Museo Nazionale del Cinema a aussi réalisé la restauration de *La Signora dalle Camelie* de Serena avec Francesca Bertini à partir d'une copie de Madrid et d'une autre copie de Toulouse avec des procédés particuliers au banc optique. Le Museo a aussi récupéré à Moskva la version du film de Negroni avec Hesperia.

Le Museo Nazionale del Cinema a aussi procédé dans la restauration des films de l'Itala Film et de Pastrone. Enfin le Museo, dans le programme de valorisation de l'avantgarde, a collaboré avec J. Mekas dans la restauration de *Normal Love* de J. Smith.

Catalogage, documentation, recherche

L'activité de restructuration et d'inventaire informatisé de l'archive des documents du Museo Nazionale del Cinema a été enfin terminée et le catalogage complet sera réalisé dans le 1993 pour mettre tous les documents à disposition des chercheurs.

C'est une archive très importante surtout pour l'histoire du cinéma muet italien et du marché du cinéma en Italie dans les années 10 et 20.

Tout le programme de catalogation du Musée a été évidemment encore développé: dans la loi pour la catalogation du patrimoine artistique "Dalle Alpi alle Piramidi" on a aussi catalogué 400 estampes (vues d'optique, anamorphoses, curiosités), 400 plaques pour lanterne magique, 200 affiches du cinéma muet.

Enfin la catalogation des films et des matériels de la bibliothèque est poursuivie régulièrement.

Collections muséales: le Museo Nazionale del Cinema a acquis une boîte d'optique, des livres d'art ancien et 35 objets du précinéma.

Bibliothèque: le Museo Nazionale del Cinema a acquis 300 livres environ et 180 titres de périodique.

Photothèque: le Museo Nazionale del Cinema a acquis plus de 2000 photos (négatifs, diapos, etc.) et 400 affiches.

Projections

Nombre de séances en 1992: 2400

Nombre de films projetés: 800

Nombre de spectateurs: 105.000

Beaucoup de films ont été présentés en version originale avec traduction simultanée.

Cycles principaux:

Omaggio a Ritwik Gathak

I film d Rainer Werner Fassbinder

Wim Wenders: emotion pictures

Il grande occhio della notte. Il cinema d'avanguardia in America 1920-1990 (200 films)

Omaggio a Luis Buñuel

Derek Jarman

Michelangelo Antonioni

Ernst Lubitsch: da Berlino a Hollywood

Personale di Marco Bellocchio

Croazia e Slovenia: il cinema dei desideri

Omaggio a Werner Herzog

Personale di Yervant Gianikian e Angela Ricci Lucchi

Sentieri lontani: per una storia del western

Krzysztof Kieslowski

Il cinema dell'Africa Nera

Omaggio a Claude Chabrol

Maurice Tourneur: lo stile della visione

Personale di David Lynch

Schermi d'amore

Personale di Amos Gitai

Maurice Pialat: l'enfant sauvage (Retrospectiva completa)

Retrospectiva completa di Walter Ruttmann

Storia del cinema (en collaboration avec l'Université de Torino)

Les différents cycles ont été réalisés avec la collaboration des institutions suivantes: Goethe-Institut, Centre Culturel Français, RAI-Radiotelevisione Italiana, Archivio Nazionale Cinematografico della Resistenza, Università di Torino-Dipartimento di Discipline Artistiche Musicali e dello Spettacolo, Museo d'Arte Contemporanea-Castello di Rivoli, France Cinéma-Firenze.

Publications

En 1992 le Museo Nazionale del Cinema a édité six ouvrage, dont trois à l'occasion d'importantes retrospectives:

- M. A. Prolo, H. Langlois, *Le Dragon et l'Alouette. Correspondance 1948-1979*, édité par S. Toffetti, Torino (220 pp.)
- *Il grande occhio della notte. Cinema d'Avanguardia Americano 1920-1990*, catalogue sous la direction de P. Bertetto, en collaboration avec la Regione Piemonte, Lindau, Torino (312 pp.)
- *Maurice Pialat. L'enfant sauvage*, catalogue sous la direction de S. Toffetti et A. Tassone, en collaboration avec France Cinéma-Firenze et l'Institut de l'Image d'Aix en Provence, Lindau, Torino (286 pp.)
- *Yervant Gianikian, Angela Ricci Lucchi*, sous la direction de S. Toffetti, en collaboration avec Cinemazero, Hopefulmonster, Torino (128 pp.)
- L. Ventavoli, *Pochi, maledetti e subito*, Torino (168 pp.)
- *La Signora dalle camellie*, Lindau, Torino (112 pp.)

Administration et budget

L. 1.800.000.000 (US \$ 1.125.000)

Relations internes et internationales

Le Museo a des relations institutionnelles avec Ministero del Turismo e dello Spettacolo, Comune di Torino, Provincia di Torino, Regione Piemonte et des relations constantes avec Ministero dei Beni Culturali, Istituti Italiani di Cultura all'estero, RAI-Radiotelevisione Italiana, et, évidemment, les organismes officiels du cinéma et les cinémathèques italiennes

Le Museo a été représenté au congrès de Montevideo de la FIAF par Paolo Bertetto. Bertetto et Sergio Toffetti ont participé aussi à l'assemblée de l'ACCE (Association des Cinémathèques de la Communauté Européenne) à Pordenone. Bertetto a participé au colloque "Premier Siècle du Cinéma" à Paris en exposant le projet du Museo pour le Centenaire: une exposition sur le theme "Cinéma et Technique", organisée en collaboration avec la Cinémathèque Française.

Le Museo a reçu des visites des collegues d'autres cinémathèques: Christian Dimitriu (Lausanne), Dominique Païni (Paris), Jonas Mekas

(New York), John Gartenberg (New York), Gerald Gibson (Washington), Robert Gitt (Los Angeles), Angelo Libertini e Irene Proietti (Roma).

Le Museo a preté des copies de films pour la programmation à la Cinémathèque Française, à l'Anthology Film Archive, alla Filmoteca Generalitat Valenciana, aux Istituti Italiani di Cultura de Chicago, de Los Angeles, de New York, à l'Institut de l'Image d'Aix en Provence, au Festival de Annecy, au Festival du Cinéma Italien de Villerupt, à la Mostra Internazionale del Nuovo Cinema di Pesaro et aux cinémathèques, aux cinéclubs et aux centres culturels italiens.

Le Museo a projecté à Rome avec orchestre au théâtre Sistina l'édition restaurée de *La Signora dalle camelie* de Serena (en collaboration avec Philip Morris Progetto Cinema).

Le Museo a preté du materiel de l'archive du cinéma documentaire des Années 10 à la RAI-Radiotelevisione Italiana pour un cycle d'émissions concernant l'histoire du XX siècle.

Le Département Collections Muséales a collaboré à des expositions, à des publications et à des émissions; parmi les autres la "Settimana dei Musei Scientifici", Torino, l'exposition "Fotografia e fotografi a Bologna (1839-1900)", Bologna, l'exposition "L'Amore. Dall'Olimpo all'Alcova", Mole Antonelliana, Torino, la "Bienal de la imagine en movimiento 92", Museo de Arte Reina Sofia, Madrid.

CINÉMATHEQUE DE TOULOUSE

Membre de la Fédération Française des Cinémathèques et de la Fédération Française des Cinéastes
12, rue de la République, 31000 TOULOUSE - Téléphone : 05 61 12 12 12

Toulouse

PROFIL DE LA CINÉMATHEQUE

La Cinémathèque de Toulouse est une association loi 1901, créée en 1978, qui a pour but de promouvoir le cinéma en tant qu'art et de rendre accessible à tous les publics les œuvres du patrimoine cinématographique. Elle est membre de la Fédération Française des Cinémathèques et de la Fédération Française des Cinéastes.

La Cinémathèque de Toulouse dispose d'un fonds de 150 000 œuvres, dont 100 000 sont accessibles au public. Elle organise chaque année plus de 100 manifestations, dont des festivals, des cycles, des ateliers et des conférences. Elle est également membre du réseau national des cinémathèques et participe à de nombreuses initiatives nationales et internationales.

LES ACTIVITÉS PRINCIPALES

1. Le Festival International du Film de Toulouse

Le Festival International du Film de Toulouse est une manifestation culturelle majeure de la ville. Il présente chaque année des œuvres de tous les continents, de tous les genres et de toutes les époques. Le festival est ouvert à tous les publics et propose de nombreuses activités parallèles, telles que des ateliers, des conférences et des débats.

Le festival est également l'occasion de découvrir de nouvelles œuvres et de rencontrer des réalisateurs et des acteurs. Il est financé par la ville de Toulouse, le département de Haute-Garonne et le ministère de la Culture.

La Cinémathèque de Toulouse est également membre du réseau national des cinémathèques et participe à de nombreuses initiatives nationales et internationales. Elle est également membre de la Fédération Française des Cinémathèques et de la Fédération Française des Cinéastes.

CINÉMATHÈQUE DE TOULOUSE

Membre de la Fédération Internationale des Archives du Film

12, Rue du Faubourg Bonnefoy - 31500 TOULOUSE - Téléphone : 61 48 90 75 - Fax : 61 58 19 79

1992

RAPPORT D'ACTIVITE

1992 n'a pas été une année de changement pour la Cinémathèque de Toulouse. Après huit ans de stagnation et même d'absence les tutelles territoriales ont fait un effort, jugé insuffisant par l'Etat, le résultat fut le maintien de la subvention du Centre National de la Cinématographie à son niveau de 1991. Les subventions de fonctionnement des tutelles publiques n'ont donc pas atteint les sommes non somptuaires demandées. Leur montant global est de 1.700.000 francs, soit au cours moyen de décembre 1992 plus ou moins 309.090 dollars américains.

L'analyse des subventions de fonctionnement octroyées en 1992 à quatre institutions cinématographiques comparables à la Cinémathèque de Toulouse : Institut Lumière à Lyon (5.120.000frs), Centre de Recherche et d'Action Culturelle à Valence (2.750.000frs), Cinémathèque de Nice (2.484.000frs) et Institut Jean Vigo à Perpignan (1.135.000frs) montre une non-reconnaissance de facto de la Cinémathèque malgré son patrimoine et son rayonnement régional, national et international.

En dépit de ces avatars et en partie grâce aux subventions sur actions de la Direction Régionale des Affaires Culturelles, l'équipe s'est acharnée à répondre et ne pas décevoir les partenaires, toujours plus nombreux, de la Cinémathèque. Les activités qui suivent reflètent les priorités de l'institution.

1. LES ACTIVITES PERMANENTES

a - Recherche, acquisitions et restauration de films

En 1992, la collection de films s'est enrichie de 427 copies de long métrage et de 200 copies de court métrage en 35mm. Malgré le manque de subvention, l'accroissement est conséquent. Il faut bien dire que dans le domaine du film les dépôts et les échanges ont toujours primé sur les achats.

Comme par le passé, les restaurations de films anciens ont été effectuées pour le tirage de copies par le S.A.F. à Bois d'Arcy, sur le crédit annuel affecté par le Centre National de la Cinématographie.

Cette année a vu aussi la mise en place et le début du transfert de la collection des nitrates de Toulouse au Service des Archives du Film du CNC à Bois d'Arcy. Il s'agit, au plan français, d'une rationalisation du travail des archives d'intérêt national et en outre d'une réponse au plan nitrates développé par le Ministère de la Culture.

Prévu sur trois ans, ce transfert était plus que souhaitable. Le dépôt du Vernet étant saturé cela libérera un peu de place pour les films "safety". Par ailleurs, le site ne répond pas aux normes requises et une mise à niveau se révèle des plus onéreuses, pour du court terme. Car, il ne faut pas oublier que le plan d'occupation des sols donne peu de liberté et que le voisinage est hostile.

Il va sans dire que la Cinémathèque reste propriétaire de ses films nitrates et que toute restauration se fera en collaboration.

Enfin, l'enrichissement de la collection s'est fait à partir de copies obtenues en prêt illimité auprès de la Cinémathèque Québécoise, de la Cinémathèque Française et de la Cinémathèque Suisse et des dépôts, entre autres, de AAA, AMLF, Gauchon Distribution, Gaumont, MK2, Sémaphore etc...

b - Recherche, acquisitions du non-film

L'accroissement de la bibliothèque, s'est poursuivi par achat ou par dépôt, mais à un rythme bien moindre. En effet c'est ici que s'est fait le plus sentir le manque de moyens. Hormis les abonnements français et quelques étrangers indispensables, les achats n'ont pas été possibles. Voici les entrées de l'année : bibliothèque 400 titres, photothèque 5000 photos, affiches 1000 titres, vidéogrammes 250 titres, photogrammes 700 prises et sept appareils.

c - Archives du Cinéma Méridional et courts métrages

Dans le but d'une harmonisation des procédures de catalogage, Claudette Peyrusse a lancé une enquête sur les pratiques documentaires des organismes collecteurs, détenteurs, diffuseurs, vendeurs d'images en mouvement.

d - Projections

Il y a eu 247 séances dans l'année et plus ou moins 27000 spectateurs. En voici quelques uns des thèmes :

Allemagne Mère Blafarde	Autour de "Dédé" de Messager
Autour d'Heinrich Böll	Les Cahiers en Quarantaine
Carte Blanche à Bruno Bayen	Carte Blanche à Didier Carette
Carte Blanche à Olivier Desbordes	Carte Blanche à Claude Régy
Carte Blanche à Jacques Rosner	Carte Blanche au Théâtre du Radeau
Champs... et Contrechamps : Amérique Amériques	Cinéma du Réel : le Documentaire latino
Cinéma et Chorégraphie	Cinéma et Milieu rural
CinéMémoire : le Patrimoine français	La Fureur de lire
La Gloire de Van Gogh	Hollywood découvre l'Europe
Hommage à Marin Karmitz	Hommage à Carlos Diegues
Hommage au SAF Bois d'Arcy	Granada 1492-1992 : de la Reconquista au Dialogue
L'Idée républicaine	Intégrale Marie-Claude Treilhou
Marc Allégret, une Histoire du Cinéma français	Les Matinées de l'Esav
Mots d'auteurs, Jeux d'acteurs : les Dialoguistes français 1930-1960	Le Mythe Marlène Dietrich
Positif n'est pas en Quarantaine	La Nostalgie est une Grenade offensive
Rencontres Latino-américaines	Rencontre avec Jean-Marie Straub
Tendres ennemis : 100 ans de cinéma entre la France et l'Allemagne	Robert Kramer regarde l'Europe
	Toulouse à l'Heure du Tango
	Werner Schroeter et l'Amérique latine

e. Enseignement

La convention liant la Cinémathèque à l'Université de Toulouse le Mirail (UTM), les dispositions prévues pour les lycées de Saint Gaudens, de Toulouse-Lautrec, Polyvalent du Mirail et les classes de BTS audiovisuel du Lycée des Arènes fonctionnent à la pleine satisfaction des partenaires. D'autres opérations ont été réalisées en continuité de CinéMémoire (Albi, Auch, Millau).

f. Expositions

Paris, Théâtre de la Colline : L'orientalisme dans le cinéma français 1910-1930. Périgueux : Magie du Muet. A Toulouse d'abord dans le cadre de CinéMémoire un choix de photogrammes liés au thème de la manifestation, trois lieux offrirent leurs murs : le Cinéma Gaumont Nouveautés, le Théâtre Garonne et le Bar Le Diagonal et enfin au Cinéma Abc six expositions thématiques d'affiches.

g. Publications

Trois plaquettes ont été éditées : Champs... et Contrechamp : Amérique Amériques (24pp), Cinéma et Chorégraphie : Cré-Ange, Diasnas, Preljocaj, Saporta (16pp), 2è Festival CinéMémoire : Le Patrioisme français (48pp) et les affiches correspondantes.

Le Bulletin de recherches historiques "Archives", co-édité avec l'Institut Jean Vigo à Perpignan a publié quatre numéros et la collection comporte aujourd'hui 51 numéros : Le Sous-Centre du C.O.I.C. à Toulouse (46/47), Bernard Chardère : l'image au pied de la lettre, (48/49), Les Victimes de l'alcoolisme - Pathé 1902 : quand le cinéma des premiers temps puise son inspiration dans le discours hygiéniste dominant (50) enfin L'introduction du cinématographe en Allemagne : De la case Demy à la case Lumière : Stollwerk, Lavanchy-Clarke et al., 1892-1896 (51).

2. LE BUDGET

En 1992, l'Etablissement a fonctionné grâce aux subventions reçues des Collectivités publiques : 1.700.000 francs pour un budget global de 2.882.199 franc (Ministère de la Culture, CNC : 920.000 soit 31,92%, Région Midi-Pyrénées 250.000 soit 8,61%, Département de Haute-Garonne 250.000 soit 8,61% et Ville de Toulouse 280.000 soit 10,04%. Les recettes propres de la Cinémathèque sont de 485.190,25 soit 16,83%. Faut-il commenter ? Ces subventions ne correspondent pas aux stricts besoins de fonctionnement et aux demandes faites.

3. LES RELATIONS

a. Relations et opérations à Toulouse

Artothèque	Bibliothèque Municipale
Bonnefoy en Fête	Centre Régional de Documentation Pédagogique
C. de Recherches Appliquées au Théâtre Antique	Centre de Ressources Occitanes
Centre René Nelly	Cinéma ABC
Cinéma Gaumont Nouveautés	Cinéma Gaumont Wilson
Cinéma Le Rex	Cinéma Le Rio
Cinéma UGC	Club des Jeunes de l'Inserm
Collectif Droits de l'Homme	Cratère
Dépêche du Midi	Direction Régionale Agriculture et de la Forêt
Direction Régionale des Affaires Culturelles	Ecole Supérieure d'Audio-Visuel (Esav)
Les Ecrans de l'Histoire	Entité Danse
Espace Bazacle	Espace Bonnefoy
Espace Saint Cyprien	Fol 31
France Région 3 (FR3)	Galerie Française Courtiade
Goethe Institut	Librairie La Lune Vague
Librairie Ombres blanches	Lycée des Arènes
Lycée polyvalent du Mirail	Lycée Toulouse-Lautrec
Musée Labit	Musée Paul Dupuy
NRJ	Odyssud
Paysages de Femmes	Radio France Toulouse
Radio Monte Carlo	Rectorat de l'Académie
Rencontres Latino-Américaines	Télé Toulouse (TLT)
Théâtre du Pavé	Théâtre Garonne
Théâtre La Digue	Théâtre Le Sorano
Université Toulouse le Mirail (UTM)	

b. Relations et opérations en Haute-Garonne

Auzeville-Tolosane, Auzielle, Blagnac, Caraman, Castelnaudary, Colomiers, Grenade sur Garonne, Centre de Détention de Muret, Cinéma Le Mermoz à Muret, Rencontres Cinématographiques de Muret, Onde, Ramonville-Saint Agne, Saint-Gaudens.

c. Relations et opérations en Région Midi-Pyrénées

La Cinémathèque a répondu aux demandes émanant d'institutions ou de festivals des départements de la Région : ARIEGE : Foix, Pamiers et Saint Girons AVEYRON : Aubin, Millau, Rodez Saint Afrique, et Villefranche de Rouergue. GERS : Aignan, Ciné 32 à Auch, L'Isle Jourdain, Lupiac, Marciac, Masseube, Mirande, Orthez et Plaisance du Gers. HAUTES-PYRENEES : Saint Pé de Bigorre, Tarbes, et Vic en Bigorre. LOT : Bretenoux, Cahors, Castelnau Montratier, Figeac, Rencontres de Gindou, Gourdon

et Saint Céré. TARN : Albi, Blaye les Mines, Carmaux, Castres, Gaillac, Graulhet, Labruguière, Lavacaune, Lavaur, Mazamet, Réalmont, Saint Sulpice, Saint Juery et L'Eté de Vaour. TARN ET GARONNE : Castelsarrasin, Caussade, Caylus, Labastide Saint Pierre, Montauban et Valence d'Agen.

d. Relations et collaborations nationales

A. F. du Cinéma d'Animation, Paris	Auditorium du Louvre
C.R.A.C de Valence	Centre Georges Pompidou, Paris
Centre La Vieille Charité, Marseille	Ciné Club Jean Becker, Pontarlier
Cinéma du Réel, Paris	Cinéma El Dorado, Saint Pierre d'Oléron
Cinéma Rex, Sarlat	Cinémathèque du Ministère de l'Agriculture, Paris
Cinémathèque Française, Paris	Colloque "Cinéma et Histoire", Perpignan
Eté de Vaour	Fédération des Ciné Clubs Méditerranéen, Béziers
Festival "Cinéma et Histoire", Pessac	Festival "Confrontation", Perpignan
Festival Cinématographique de Prades	Festival de Bobigny
Festival de Poésie, Brioude	Festival des Droits de l'Homme, Strasbourg
Festival des Trois Continents, Nantes	Festival du Cinéma Méditerranéen, Montpellier
Festival du Film de Femmes, Créteil	Festival du Film Nordique, Rouen
Festival Italien d'Annecy	Festival Théâtre d'Evreux
Institut de l'Image, Aix en Provence	Institut Jean Vigo, Perpignan
Institut Lumière, Lyon	La Coursive, Scène Nationale, La Rochelle
Maison de Heidelberg, Montpellier	Maison de la Culture du Havre
Maison Méditerranéenne de l'Image, Marseille	Musée d'Orsay, Paris
Nantes aime le Cinéma	Péplum à Arles
Premiers Plans, Angers	Rencontres Cinématographiques de Carcassonne
Rencontres Cinématographiques de Pézenas	Rencontres Cinématographiques de Pontarlier
Rencontres Cinématographiques, Cannes	Service des Archives du Film, Bois d'Arcy
Théâtre de la Colline, Paris	Vidéotheque Bordeaux-Aquitaine

Ces manifestations et opérations n'auraient pu se faire sans l'accord des ayants droit.

e. Relations internationales :

Guy-Claude Rochemont a participé au 48ème Congrès de la FIAF à Montevideo, aux réunions du Comité Directeur à Montevideo et à New York et à l'Assemblée Générale de l'Association des Cinémathèques de la Communauté Européenne (ACCE) à Pordenone.

Jean-Paul Gorce invité par l'Institut Français au Festival de Tel Aviv y présenta des "Trésors de la Cinémathèque de Toulouse". A Bologne il s'entretint de nos restaurations communes.

La Cinémathèque de Toulouse a répondu à toutes les demandes des autres Archives ou Cinémathèques. En particulier, elle a collaboré avec Barcelone, Berlin, Bois d'Arcy, Bologne, Bruxelles, Helsinki, Lausanne, Lisbonne, Londres(Bfi), Luxembourg, Madrid, Montréal, Paris (Cinémathèque Française) et Wiesbaden.

La collaboration des Archives du Grand Sud se poursuit, des réunions se sont tenues à Perpignan et Montpellier.

4. Visiteurs

Artistes

Henri Alekan, directeur de la photo	Serge Avédikian, réalisateur
Bruno Bayen, metteur en scène	Hakim Bentchouala-Golobitch, pianiste-concertiste
Jean-Louis Berdot, réalisateur	Alain Bergala, réalisateur et critique
Paul Bergé, metteur en scène	Henri Bornstein, metteur en scène
Sylvie Bouillou, actrice	Jean-Marc Brisset, acteur
Philippe Bussièrès, acteur	Raymonde Carasco, réalisatrice
Didier Carette, écrivain-acteur	Jean-Claude Carrière, scénariste
Guy Cavagnac, réalisateur, Fémis	Jean-Louis Comolli, réalisateur
Edouardo Couthino, réalisateur	Charles Cré-Ange, chorégraphe
Olivier Desbordes, metteur en scène	Hervé Diasnas, chorégraphe
Carlos Diegues, réalisateur	Jean Douchet, réalisateur et critique
Adrian Johnston, compositeur-interprète	Marin Karmitz, réalisateur/producteur
Robert Kramer, réalisateur	Isabelle Lefebvre, chorégraphe, Entité Danse

Angelin Preljocaj, chorégraphe
Jean Rouch, réalisateur
Jean-Marie Sénia, compositeur
Graf von Spee, musicien
André Téchiné, réalisateur
Roberto Tricari, musicien

Personnalités

Jean-Marc Adolphe, critique
José Baldizzone, Colloque Histoire et Cinéma
Alain Bardel, Rencontres Latino Américaines
Christian Belaygue, CinéMémoire
Anne Benon, Centre René Nelly
Martine Blaquière, Ina
Guy Boissières, Rencontres Latino américaines
Nathalie Bourgeois, Cinémathèque Française
Claude Brunel, CEIS
Pierre Cadars, Rectorat
Françoise Calvez, CRAC de Valence
Raymond Chirat, Historien, Institut Lumière
Club Inserm Jeunesse Toulouse
Evelyne Cremer, Chercheur Inserm Toulouse
Ginette Dislaire, Présidente de l'Acor
Bernard Doyon, Chercheur Inserm Toulouse
Francis Fourcou, Act/Formation
René Gachet, Directeur de la Drac
Alon Garbuz et Madame, Cinémathèque de TelAviv
Pierre Guibbert, Université de Montpellier
Geneviève Houssay, Cinéma Le Palace-Brunoy
Frédérique Jamet, CNC
Philippe Joutard, Recteur de l'Académie
François Lafaye, CNC Bordeaux
Marc Latané, Drac
Mahé Le Digabel, Conseillère Municipale
Jacques Levy, Droits de l'Homme
Laurence Loupe, Critique de danse
Jo Marty, Institut Jean Vigo
Marianne Miguet, B. M. de Toulouse
Pierre Mormède, Inserm-Bordeaux
Jean Louis Nicolas, RMC
Pierre Noaro, Inspecteur Général
Jacky Ohayon, Théâtre Garonne
André Oskola, Les Lumières de la Ville, Millau
Edith Périn, La Coursive à La Rochelle
M. Rivals, Ethnologue
Michel Roquebert, Journaliste
Françoise Sublet, Mafpen
François Vanoye, Synopsis, Nathan
Jacques Verdier, Institut Jean Vigo

Jacques Rosner, directeur du Théâtre Soran
Karine Saporta, chorégraphe
Jean-Marie Sénia, compositeur-interprète
François Tanquy, Théâtre du Radeau
Marie-Claude Treilhou, réalisatrice
Agnès Varda, réalisatrice

Antoine de Baecque, Cahiers du Cinéma
Pierre Baqué, Ministère de l'Éducation
Georges Beaudos
Marc Belit, Parvis 2 à Tarbes
Jean-Pierre Bertin-Maghit, Université de Grenoble
Henriette Bloch, Ecole Pratique des Hautes Etudes
Alain Bouffartiques, Ciné 32
Monique Brocard (Conseil Général)
Sylvie Burgat, Institut Lumière
Michel Cade, Confrontation
Guy Chapouillé, Esav
Mijo Chirat, Institut Lumière
Jean-Louis Cot, Archives du Film
Renée-Lise di Pizzo, Institut Jean Vigo
Christine Doyen, Collège et Cinéma-Adrc
Emmanuelle Ferrari, Institut de l'Image
Thierry Frémaux, Directeur artist. Institut Lumière
Anne-Marie Garat, "La Petite Fabrique de l'Image"
Jacques Grant, Critique
Nathalie Heinich, sociologue
Geneviève Jacquinet, Professeur à Paris VIII
Geneviève Joutard, Professeur
Pierre Laborie, Professeur à l'UTM
Roland Lanoye, Été de Vaour
Odile Laulère, Chargée de mission
Jean-François LeMouel, Cinéma Abc/Acreamp
Jo Loubet, Cinéma Le Mermoz, Muret
Pierre Mage, Rencontres de Gindou
Michel Mathieu, Théâtre Garonne
Pierre Molinié, Iufm-Albi
M. Navarro, Rectorat
Hubert Niogret, Positif
Viviane Nortier, La Dépêche du Midi
Marcel Oms, Institut Jean Vigo
Gérard Pardessus, CNC
Léon Portella, Ambassadeur du Mexique
Marie Claire Roubaud, La Dépêche du Midi
François Soulier, Odyssud
Harald Tobermann, Producteur
René Viarre, Le Parvis 2, Tarbes

5. LES ACTIONS SPÉCIFIQUES DE 1992

CHAMPS... ET CONTRECHAMP, AMÉRIQUE/AMÉRIQUES : troisième édition. Initiée et soutenue par le Ministère de l'Agriculture et de la Forêt (Draf) et par le Ministère de l'Éducation Nationale et de la Culture, Drac), s'est déroulée d'avril à juin 1992. Sept lycées agricoles de la Région Midi-Pyrénées participaient à cette opération dont la Cinémathèque assurait la maîtrise d'ouvrage. Plus de 3000 spectateurs assistèrent à la quarantaine de projections.

CINÉMEMOIRE : LE PATRIMOINE FRANÇAIS. Deuxième édition, 6-13 novembre 1992. L'ensemble des salles de cinéma de la ville et le Théâtre Garonne se sont joints à nous pour accueillir huit soirées exceptionnelles. Ces lieux ont permis à un large public de découvrir ou de redécouvrir de grandes

oeuvres restaurées sur les lieux-mêmes où il a habitude de fréquenter le cinéma contemporain. Le thème général était la veine "poétique" du patrimoine cinématographique français. Dans ce cadre il y eut trois soirées de films muets accompagnés par des musiciens : Adrian Johnston pour La Roue d'Abel Gance, Jean-Marie Sénia pour Michel Strogoff de Viatcheslav Tourjansky et enfin le jeune concertiste toulousain Hakim Bentchaoula-Golobitch réalisa la performance de six heures d'accompagnement sur la partition de Patrick Laviosa pour le Judex de Louis Feuillade. Ce fut notre soirée d'ouverture et un hommage à la politique patrimoniale de la Gaumont. Maintes copies provenaient des superbes travaux de restauration des Archives du Film (CNC) et de la Cinémathèque Française dont nous sommes les compagnons. La presse en fit largement état.

COLLOQUE : QUELS OUTILS PÉDAGOGIQUES POUR UN ENSEIGNEMENT DU CINÉMA ? Pour faire suite au symposium de l'an dernier sur le thème "Quel patrimoine cinématographique pour la jeunesse ?", la Cinémathèque organisa, les 9 et 10 novembre, un colloque national qui réunissait les spécialistes de la question et les confronta aux enseignants qui ont en charge cette mission. Le Rectorat de l'Académie de Toulouse, le Centre National de la Cinématographie et la Direction Régionale des Affaires Culturelles avaient accordés leur patronage. Il y eut 150 participants inscrits qui très souvent étaient accompagnés, 77 établissements représentés et 29 intervenants. Ce fut un succès, les minutes en seront publiées.



En cette fin d'année 1992 et pour conclure, il nous faut malheureusement mettre en pratique ce que j'écrivais en fin de mon rapport de l'an dernier : "...si la situation financière ne s'améliore pas, le bureau soumettra au Conseil d'Administration des mesures drastiques de fonctionnement." Nous sommes rendus là.

À la suite de la réunion de janvier 1993 du Conseil d'Administration, un budget drastique a été établi, les résultats de l'exercice 92 faisant apparaître un déficit de près de 300.000 francs. Il convient d'y ajouter les montants des déficits de l'exercice 90 : 280.000 francs et de l'exercice 91 : 110.000 francs.

Cela porte à environ 700.000 francs l'état actuel de notre déficit et le Conseil d'Administration a pris la pleine mesure de cette situation.

Trois éléments doivent être pris en compte pour en apprécier les causes générales :

1. Au plan des dépenses, le dépassement des résultats 92 par rapport aux prévisions se monte à 67.000 francs. S'il y a eu dérapage sur ce compte, il est relativement minime par rapport au déficit de 1992. Par ailleurs, ce dépassement se répartit sur de nombreux postes et ce, au détriment des postes de dépenses patrimoniales (enrichissement de la bibliothèque et de la collection de films) et de la manifestation nationale CinéMEMOIRE.

2. Au plan des recettes, il faut noter que les recettes propres ont connu un excédent de 50.000 francs par rapport aux prévisions de 1992 et un accroissement de plus de 60% par rapport aux réalisations de l'exercice 91.

3. Toujours au plan des recettes, le déficit enregistré provient pour l'essentiel d'un manque sur le soutien par les collectivités locales de CinéMEMOIRE (-110.000 francs), de l'absence du mécénat (-70.000 francs) et de certains partenaires prévus (-70.000 francs).

Cette analyse appelle des remarques de fond. Le budget prévisionnel 92 a été présenté, après de nombreuses modifications, comme un budget dramatique. De l'examen des ressources réalisées en 92 par la Cinémathèque, il apparait les conclusions suivantes :

. Ressources propres	: 21,50% du budget recettes, 17,00% en 91;
. Etat (CNC et DRAC)	: 47,00% du budget recettes, 51,70% en 91;
. Collectivités	: 31,50% du budget recettes, 27,30% en 91;
se répartissant,	
. Mairie	: 11,50% du budget recettes, 11,10% en 91;
. Département	: 10,00% du budget recettes, 5,40% en 91;
. Région	: 10,00% du budget recettes, 10,80% en 91;
. Autres ressources	: +/- 0% du budget recettes, 4,80% en 91.

Sans vouloir minimiser l'effort consenti en 1992 par les collectivités territoriales les résultats sont là. La Cinémathèque de Toulouse ne dispose pas des moyens financiers minimaux lui permettant

de remplir l'ensemble de ses missions. Le niveau global du budget de fonctionnement, le mode de répartition entre l'Etat, les Collectivités territoriales et les ressources propres démontrent une non reconnaissance de facto de l'importance et de la valeur en termes de patrimoine comme en termes d'action de la Cinémathèque.

Ce constat nous a amené à soumettre aux autorités un budget prévisionnel 1993 qui traduit deux volontés :

- . Apurer le déficit antérieur sur deux ans, c'est à dire les exercices 1993 et 1994.
- . Ne pas reconduire un nouveau déficit sur 1993 : il apparaît impossible de réduire de manière significative les dépenses 93 autrement que par une action sur la masse salariale.

Cela se traduit par les options suivantes :

- . économies maximales sur la part faible des autres dépenses qui ne sont pas indéfiniment compressibles.
- . non reconduction du poste de technicien du film affecté pour l'essentiel à l'action extérieure de la Cinémathèque.
- . non reconduction du poste de secrétariat-documentaliste principalement affecté au suivi documentaire du plan de sauvegarde des films nitrate et à la saisie informatique de la communication (programmation à Toulouse entre autres).
- . non transformation du Contrat Emploi Solidarité en Contrat de qualification ((standard, dactylographie, etc...))

Cela se traduira aussi par la :

- . non création d'un poste d'administrateur-gestionnaire alors que le Conseil d'administration s'accorde depuis près de deux ans à le souhaiter dans le cadre d'une remise à niveau du fonctionnement général de la Cinémathèque et de la recherche de nouvelles formes de ressources.

D'ores et déjà, nous avons pris la décision de "geler" toute nouvelle demande de prêt de copies pour les manifestations et institutions extérieures puisque nous ne disposons plus du personnel afférent à ces actions.

Ce budget, déjà dramatique pour le fonctionnement de la Cinémathèque en 1993, l'est d'autant plus par rapport à l'avenir à court terme de notre Archive. Il ne résout en effet aucune des deux questions essentielles auxquelles nous sommes confrontés :

- . La mise en place progressive d'une structure de fonctionnement normale (au regard des institutions qui nous sont comparables) et adéquate aux missions que notre installation au 69 rue du Taur implique.
- . L'état de saturation de nos locaux de conservation de films, sis au Vernet. Faut-il refuser les nouveaux dépôts de films qui nous sont proposés et pour combien de temps ? Faut-il arrêter la recherche d'un nouveau site plus à même de répondre à nos besoins sur le long terme ?

C'est au regard de ces questions qu'il me paraît essentiel que l'ensemble des collectivités publiques (Ville, Département, Région, Etat) exprime clairement sa position, pour que des décisions définitives puissent être prises.

Le Président,
Guy-Claude Rochemont.

In the 19th century, as mentioned, Valencia was not considered a nation by the people of the Kingdom of Valencia. Valencia was considered a province of the Kingdom of Castile, and not a nation.

In 1808, when Napoleon invaded the Kingdom of Castile, the people of Valencia rose up in arms and fought against the French. This was the beginning of the Valencian War of Independence.

The people of Valencia were not only fighting against the French, but also against the Spanish government, which was seen as a collaborator of the French.

Valencia

The Valencian War of Independence was a struggle for the recognition of Valencia as a nation. The people of Valencia wanted to be recognized as a nation, and not just a province of the Kingdom of Castile.

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In the 1991 report we mentioned a piece of land 2000 square metres in size that the Filmoteca de la Generalitat Valenciana purchased to build a new archive that will enable perfect conservation of the resources we are gradually purchasing.

In 1992 this piece of land has become the scene of hectic activity, and right now looks as can be seen from the photocopy reproductions of the photographs of our archive. By the end of 1993 it is envisaged that we will be able to move our whole recovery and restoration department to the new premises, which will be well equipped with telecines, moviolas, restorers and cleaning machines. We should also be able to move all the films there so they can be kept in perfect temperature and humidity conditions, in compact cabinets made for their storage and conservation.

Apart from the beginnings of our ARCHIVE the Filmoteca de la Generalitat Valenciana has gone on with its present tasks, searching for lost films, cataloguing resources (findings of such importance as those of films by Méliès and Borzage should be given special mention), extending its documentation department, publications, exhibition and unceasing work for the conservation of cinema, in cooperation with numerous public and private institutions. This work also has the compensating aspect of personalities from the world of cinema who come to visit us, of the public in the projection room, or the scholars who come to our library, as well as compensation as expressed in prizes (the Sant Jordi special prize for the policy of publication and recovery of films, and the Prix International Jean Mitry for the Archives magazine).

We send you now information about some works of 1992

UNCOVERED FILMS IN 1992

NITRATE:

- BRIGADAS INTERNACIONALES EN BENICASSIM
- (CULTIVO DEL ARROZ)
- (ESCUELA ESPAÑOLA DE EQUITACION EN VIENA)
- POR FÍN SE CASA ZAMORA (Pepín Fernández, 1927, incompleta)
- LA RUTA DE GUADALUPE
- VUELO BUENOS AIRES-BOLIVIA
- FIORITA
- EL HUEVO MÁGICO (L'oeuf du Sorcier, Georges Méliès, 1902)
- BATALLA DE FLORES (Angel Garcia, 1905)
- MORITZ SUPERSTICIOSO (Con Charles Prince "Rigadin")
- CORRIDA DE TOROS CON "EL GALLO"
- IL CAPELLO PREZIOSO (1910)
- CORRIDA DE TOROS CON SEGURA, SILVETI Y JOSELITO MARTIN
- DIBUJOS ANIMADOS
- LOS HIJOS MANDAN (Antonio Ferry, 1930)
- (EL MÚSICO PEYDRÓ INTERPRETANDO "LES BARRAQUES")
- THE VEILED MYSTERY (A. Moreno/ W. Cullison/ W.J. Bowman, 1920, incompleta)
- (HAROLD LLOYD)
- (HUERTA VALENCIANA). Fragmento
- LILAC TIME (George Fitzmaurice, 1928, fragmento)
- SPOSA NELLA MORTE (Emilio Ghione, 1915, fragmento)
- SANGRE Y ARENA (Vicente Blasco Ibañez, 1916, fragmento)
- (CHICA CASADERA). Fragmento.
- DAS GEFANGNIS AUF DEM MEERESGRUND (Harry Piel, 1920, incompleta)
- DIE SPINNEN (Fritz Lang, 1919, fragmento de la I parte)
- LAND OF LIZARDS (Frank Borzage, 1916, incompleta)
- LA FUGITIVE (Andre Hugon, 1916, incompleta)
- MANDARIN MIX-UP (Rock and pembroke, 1924, con Stan Laurel, incompleta)
- PIONEER TRAILS (David Smith, 1923, incompleta)

Notice: In brackets, the titles for films not identified.

RESTORATION WORK

PROYECTO LUMIÈRE FOR THE MEDIA PROGRAMME

L'Imagine Ritrovata has completed the restoration work on EL PROCESO CLEMENCEAU (1017). The work, shared with the Cineteca del Comune di Bologna, was approved in the 1991 Lumière projects. NOCHE DE ANGUSTIA (1929) another of the films selected in 1991, is also pending, but is being delayed since a new copy was found in Luxembourg. Its restoration is envisaged for 1993, if all the materials are available.

Lastly, the Lumière executive committee, at its meeting of 29th November 1992, approved the restoration of the unpublished film by Méliès L'OEUF DU SORCIER (1902). In this project the "Centre National de la Cinématographie Française" (CNC) and the "Sociedad Amigos de Méliès" are collaborating. The project includes the restoration of other hitherto unshown French films available from our resources.

"MOROS Y CRISTIANOS" (1926)

The L'Imagine Ritrovata laboratory has completed the restoration of this film by Maximiliano Thous. A lavender and duplicate are now available. In collaboration with the company TABEXSA S.A., owner of the film operation rights, it is envisaged that its first showing will be in 1993.

VALENCIAN DOCUMENTALS

Four unpublished documentals (silent format) shot in the Valencian Comunity have been reproduced in collaboration with the Filmoteca Española and the Iskra S.A. company: "Valencia celebra las Fallas" (1931, 203 metres), "Fallas en Valencia" (thirties, to be more accurately dated 246 metres), "Trilla del arroz" (twenties, to be more accurately dated, 118 metres) and "Fabrica de Licores de Ayelo de Malferit" (Between 1924 and 1930, to be more accurately dated, 463 metres).

"EN LA REAL QUINTA"

This is a strange documental on His Majesty the King Alfonso XIII on his farm in the Real Quinta. he is accompanied by his Royal Highness, the Prince of Asturias. The end of the documentary is missing but it is nevertheless fairly complete. 115 metres. This has been restored by Iskra S.A.

INTERNATIONAL RELATIONS

The Filmoteca de la Generalitat Valenciana Still belongs, as an associate member to the FIAF (Federation Internationale des Archives du Film) and to the ACCE (Asociacion de Cinematecas Europeas).

The spur on given by the former director, Mr. Joan Alvarez, to relations both with FIAF and ACCE has enabled full integration in the different European programmes (Media Programme). The replacement of Mr. Alvarez implied his resigning, as delegate of our film library in the directive bodies of the ACCE and of the Lumière Project, but the recognition of our institution as founding member of the ACCE and of the aforementioned Lumière project allowed the full integration of the Filmoteca in the different programmes.

At last meeting of the Executive Committee, held in Bologna on 29th and 30th November 1992, the incorporation of the Filmoteca de la Generalitat valenciana was determined in the programmes that cover the identification and later restoration of several primitive French films in cooperation with the Centre National de la Cinematographie Française (CNC) at Bois D'Arcy. An initial quantity of 7.200 Ecus has been provided for said project, wich will cover the recognition and identification work.

1990-1991

Le plan de 1990 de la Filiation Vaticane est basé sur les principes suivants :

1. Objectifs de la Filiation

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Vaticano

RAPPORT D'ACTIVITE' DE LA FILMOTHEQUE VATICANE

ANNE' 1992

Au cours de 1992, la Filmothèque vaticane a poursuivi son travail afin de mener à bonne fin les projets prévus.

Acquisitions de l'année

Pendant l'année, on a continué à recueillir du matériel filmique et audiovisuel, soit une augmentation de 600 titres portant le total à 3.200 environ. Une bonne partie du matériel comprend les vidéocassettes, qui sont envoyées à la Filmothèque vaticane par différents organisations catholiques, sur des sujets concernant la religion, la vie de l'Eglise, les films réalisés au cours des voyages de Sa Sainteté Jean Paul II et les événements liés à l'actualité.

Lorsque leur travail est terminé, de nombreux organismes ayant reçu l'autorisation d'effectuer des tournages audiovisuels à l'intérieur de la Cité du Vatican, offrent une copie à la Filmothèque, généralement en U-Matic, qui permet une meilleure définition.

Certains films traitant de sujets scientifiques font partie du patrimoine filmique du Vatican; il ne faut pas oublier les acquisitions dans le domaine du cinéma commercial, avec une attention spéciale accordée aux films d'importance artistique et thématique particulière, dont la quantité s'est accrue de manière notoire en 1992.

Pendant l'année, la Filmothèque vaticane a reçu un certain nombre de pellicules provenant de différentes organisations catholiques et, en ce moment, ce matériel est visionné afin d'en établir la classification.

La Filmothèque vaticane reçoit également de nombreuses audiocassettes dont le nombre dépasse actuellement le millier; on a également rassemblé des disques, 350 environ, et récemment, quelques disques compacts ont fait leur entrée.

La documentation écrite est en augmentation continue; il s'agit de livres et revues, acquis par la Filmothèque vaticane pour constituer une bibliothèque cinématographique, pourvue de textes essentiels et d'oeuvres spécifiques comme des manuels de conservation de films et diverses filmographies. En ce moment, le classement de tout ce matériel, qui ne cesse d'arriver régulièrement, se poursuit.

Conservation

Depuis le mois d'août 1992, la Filmothèque vaticane dispose d'une nouvelle cellule pour la conservation des pellicules, construite à côté du palais Saint-Charles; tout le matériel a déjà été transféré dans ce dépôt, qui est beaucoup plus grand que le précédent et a été équipé selon de la Fédération Internationale des Archives du Film (FIAF).

Grâce à un système d'appareils, le milieu assure les conditions climatiques optimales de température, d'humidité et de renouvellement de l'air et les pellicules sont conservées dans des boîtes métalliques en tôle galvanisée, afin d'éviter d'éventuels dégâts provoqués par l'oxydation des récipients. Un système de relevé des indications climatiques permet à un technicien de vérifier chaque jour la constance de la température. Un réfrigérateur est également utilisé pour conserver les pellicules en couleurs et celles qui arrivent parfois sur un support inflammable, même si la Filmothèque vaticane a pris soin de transformer tout le matériel à risque des archives en matériel plus sûr.

Dans le laboratoire aménagé à l'intérieur des locaux de la Filmothèque vaticane, il est possible d'effectuer une analyse et une première évaluation de l'état des pellicules. Certains procédés simples de régénération peuvent être réalisés dans un endroit réservé à ce travail.

La Filmothèque vaticane possède des appareils pour laver les pellicules de 16 et de 35 mm et pendant l'année, elle a continué à réviser le matériel en visionnant en moviola 732 bobines, lavant 222.610 mètres de pellicules et en substituant 460 boîtes, qui étaient oxydées et risquaient d'abîmer le matériel, par des récipients en tôle galvanisée.

Pour ce qui concerne le problème de la conservation, l'acquisition d'un télécinéma se révélerait extrêmement utile et permettrait de transférer en vidéocassettes le matériel sur pellicules, facilitant ainsi la réalisation de copies de travail pour ceux qui en feraient la demande, sans devoir faire appel aux laboratoires extérieurs.

Parmi les objectifs, la Filmothèque vaticane comprend également la conservation du matériel en vidéocassette, voilà pourquoi elle s'est équipée d'une série d'appareils semi-professionnels permettant la conversion de n'importe quel système et format en ceux que l'on désire. De cette manière, il est possible d'effectuer des copies de travail du matériel et de faire le double des vidéocassettes pour en prolonger la conservation, dans le système qui assure une meilleure définition. À côté de ces appareils, il y a également un atelier de montage, qui offre la possibilité de réaliser ses propres productions.

Nous tentons également de résoudre le problème de l'espace qui se révèle insuffisant pour emmagasiner tout le

matériel, en augmentation constante. La Filmothèque vaticane dispose d'un local où les conditions ambiantes sont acceptables, même s'il n'est pas climatisé. On peut y ranger deux mille bobines environ, en attendant qu'elles soient visionnées à nouveau et classées. L'espace réservé aux vidéocassettes est rempli, étant donné la régularité de l'arrivée du matériel et l'augmentation des copies de travail déjà effectuées. On a donc envisagé d'utiliser un nouvel endroit, équipé de rayonnages métalliques, où les nombreuses vidéocassettes pourraient trouver place. En ce qui concerne les audiocassettes, il est possible d'en ranger beaucoup encore. La place destinée aux livres et aux revues est suffisante pour le moment, même si le matériel à classer est important et ne cesse d'affluer.

Quant à la présentation extérieure, on procède au classement du matériel en vidéocassettes en uniformisant les boîtes et en préparant les étiquettes, qui ont été réalisées avec le marque de la Filmothèque vaticane.

Catalogue, documentation et recherche

On peut considérer terminé le programme informatique pour cataloguer le matériel filmé de la Filmothèque vaticane, selon les critères approuvés et visionnés par la Commission de catalogage de la FIAF. A chaque titre correspondent des informations générales; si une analyse plus approfondie est nécessaire pour certains, elle sera effectuée plus tard, dans l'espoir de réaliser un catalogue aussi complet que possible, dans chacun des domaines prévus. En 1993, nous espérons publier une édition mise à jour et exhaustive de ce catalogue.

La Filmothèque vaticane continue à entretenir des contacts avec le Centre de Télévision du Vatican (CTV) et avec l'Office pour les communications sociales de la Conférence épiscopale italienne, afin de rassembler des informations sur le matériel en leur possession et d'entreprendre d'éventuelles recherches qui ne peuvent pas être effectuées sur place.

La filmographie critique du cinéma mondial à sujet religieux est un des projets en voie de développement, qui est en train de prendre forme sous la direction de M. Aldo Bernardini. Le but souhaité est de rassembler tout le matériel relatif à la production cinématographique mondiale dans le domaine du cinéma religieux, des origines à nos jours. Le programme informatique, élaboré par l'UNITELM, est désormais terminé et certaines informations (relatives à 380 films, dont les 67 premiers sont consacrés à dix ans de cinéma religieux en Italie) ont été intégrées afin de pouvoir disposer d'un fonds suffisant pour l'expérimentation du projet. Le Portugal, l'Espagne, la France, la Belgique, l'Allemagne, la Russie, les Etats-Unis et le Brésil ont reçu une lettre contenant une demande de collaboration à ce

projet ainsi qu'un exemplaire de fiche cinématographique et les instructions pour la remplir. La recherche sur la production cinématographique du pays respectif devra être effectuée par chacun, en indiquant d'abord les sources auxquelles il sera fait appel.

La Filmothèque vaticane a déjà reçu quelques fiches remplies par l'Allemagne et le Portugal et elle en attend d'autres. Il est à espérer que la FIAF puisse également offrir sa collaboration future à ce projet.

La création d'un centre d'études et de consultation - petit mais bien équipé - dans le Palais Saint-Charles matérialise un des efforts réalisés en vue de 1) faciliter le travail des sociétés, en général des chaînes de télévision, qui désirent consulter le matériel de la Filmothèque vaticane à des fins pastorales, culturelles ou d'information; 2) offrir l'aide aux chercheurs souhaitant étudier ce matériel; 3) encourager les étudiants universitaires, spécialement les étudiants des universités pontificales de Rome, à entreprendre des mémoires de licence et des travaux sur le cinéma et plus particulièrement sur le matériel de la Filmothèque, tout en espérant stimuler l'enseignement dans ce domaine et susciter de nouveaux intérêts et spécialisations, liés à cette discipline.

Le centre d'études dispose de cinq postes de travail pour l'étude de la documentation écrite, un pour l'étude des pellicules en moviola, un pour la vision du matériel sur vidéocassettes et pour le travail sur ordinateur. En tout, il y a donc huit postes de travail.

Le demande de matériel de la Filmothèque vaticane pour des motifs d'étude a enregistré une augmentation remarquable au cours de 1992, et on a pu répondre de manière positive aux nombreuses demandes de collaboration provenant d'étudiants des cours de communications sociales des universités et des centres d'études romains. Les églises locales, les congrégations religieuses et des organismes de communications sociales se sont intéressés au matériel de la Filmothèque vaticane qui a pu offrir l'aide demandée. Il ne faut pas oublier que dans les archives de la Filmothèque vaticane sont conservés quelques exemplaires de films parmi les plus anciens et les plus importants, d'un point de vue historique, concernant l'Eglise; dans certains cas, il s'agit d'exemplaires uniques auxquels s'intéressent souvent différentes maisons de production.

Récemment, la Filmothèque vaticane a augmenté ses projections, qui ont lieu dans la salle du Palais Saint-Charles; au cours des deux derniers mois, il y a eu six projections dont une pour le Saint-Père.

Les deux projections organisées à l'occasion du 50ème anniversaire de la production du film "Pastor Angelicus" dont la Filmothèque vaticane possède la seule copie

disponible, restaurée récemment pour maintenir intacte la luminosité des images, ont obtenu un certain succès auprès du public et de la critique.

Au cours de 1992, la Filmothèque vaticane s'est associée également aux projections effectuées à l'occasion du 50ème anniversaire de la FIAF et a reçu des pellicules du Musée de New York, qui ont été visionnées dans les locaux du Palais Saint-Charles, du mois de février au mois d'octobre.

Relations internationales

La Filmothèque vaticane est associée à la FIAF, avec laquelle elle entretient d'excellentes relations, essentielles d'ailleurs pour la poursuite du travail et pour l'amélioration de ses structures. En outre, les demandes d'information et de coopération émanant de personnes et de sociétés, publiques et privées, de différents pays du monde, sont fréquentes.

Les rapports avec l'OCIC (Organisation Catholique Internationale du Cinéma) sont bonnes également, spécialement avec son service missionnaire, dont le Siège se trouve à Rome et avec UNDA (Organisation Catholique Internationale pour la Radio et la Télévision). Quant aux relations avec les Filmothèques de différents pays, elles sont actives, surtout en fonction du projet de filmographie dont nous avons déjà parlé.

En ce moment, nous sommes en train d'établir une collaboration avec la "Library of Congress" (Washington, U.S.A.), pour organiser un cycle de projections avec du matériel conservé dans les archives de la Filmothèque vaticane.

Human Studies Film Archives

1992 Annual FIAF Report

Acquisitions

During 1992 the Human Studies Film Archives acquired 13 new collections consisting of more than 36,000 feet of 35mm and 16mm original motion picture film; 87 hours of original video; and 1,200 feet of 16mm prints and 4 hours of video copies for the reference collection representing 31 titles and film and video projects. Of particular note is footage shot by a CBS film crew in 1957 based on the anthropological fieldwork of Joseph G. Moore and George E. Simpson in Kingston and eastern Jamaica; assembled footage intended for a television broadcast shot in 1953 on the Navajo Reservation; footage shot by anthropologist Scudder McKeel of a Lakota Sioux Sundance (c. 1930) and of a Mayan community in Guatemala (c. 1945); and video documentation shot in 1989 by anthropologist Daniel Halperin of Afro-Brazilian traditions in northern Brazil.

Preservation

The Human Studies Film Archives was able to organize, process and safeguard nearly 74,000 feet of film which includes making reference copies for 16 titles. In addition, the Film Archives preserved 1 nitrate title and 46,000 feet of 16mm film. The Human Studies Film Archives was successful in obtaining funding for three preservation projects from Smithsonian granting programs. The preservation work will be accomplished during 1993.

Cataloguing - Documentation - Research

The new edition of "The Human Studies Film Archives Guide to the Collections" is still in process. Since our 10th anniversary year has passed, the new edition now will be a 100th anniversary of motion picture films commemorative edition. Because the Guide is being created from the computerized cataloging system, there are now basic cataloging records for 98% of the HSFA's collections--a major accomplishment for 1992.

Barbara Johnson, former HSFA director and filmmaker for the National Human Studies Film Center, is developing cataloging records for her extensive research film footage shot in Nepal. Gina Fuentes, a former minority intern, was hired on contract to catalog and work on the Guide. Sawako Agawa, a one year Smithsonian volunteer from Japan, worked one day a week assisting the staff in documenting films shot in Japan.

Synchronous annotations were obtained from anthropologist Daniel Halperin of his 1989 Afro-Brazilian video shot in northern Brazil; Olivia Casberg of TIP TOP OF THE EARTH, a film by her father William van Valin shot in Point Barrow, Alaska between 1912 and 1918; anthropologist George E. Simpson of 1957 footage of Kingston and eastern Jamaica; and John and Naomi Bishop, filmmaker and anthropologist respectively, with Prakesh Sherpa, a Nepalese, of their 1986 and 1989 film projects shot in Melemchi Village, Nepal and Nepalese footage shot by musicologist Laura Boulton in the fifties.

Film Screenings - Exhibitions - Publications

In conjunction with the 1992 Festival of American Folklife and its focus on Maroon cultures, the HSFA sponsored a screening of the film Accompong: Freedom Fighters of Jamaica (Osterreichischen Filmmuseum, 1988). The film was introduced by its producer, Dr. Werner Zips, an ethnologist from the Institut fur Volkerkunde der Universitat Wien (Austria). Shot in the Jamaican Maroon community of Accompong Maroon, the film featured a number of the Maroons actually present at the 1992 Folklife Festival.

John Homiak, Director of the HSFA, organized and chaired a panel discussion at the annual American Anthropological Meetings in San Francisco, California entitled "The Film Archives as a Locus of Research and Interpretation." Two papers from this panel are slated for publication sometime in 1993 in the Visual Anthropology Review. They are: "Safari Ethnography: the Explorer as Anthropologist" by Amy Staples, National Museum of African Art, and "'Bwana Piccer': Matrin Johnson as an Ethnographic Film Pioneer" by Harald Prins, Kansas State University.

Budgetary Matters

The Human Studies Film Archives experienced a 10% plus budget cut for fiscal year 1992 (October 1991 to September 1992). We are anticipating another 10% plus cut for fiscal year 1993. With these substantial budget cuts from year to year we are being forced to look for additional funding. In spite of the fact that we are optimistic that we could find funding for certain projects which would involve preservation, there is not the staff time for developing proposals. This is a serious dilemma for which we see no creative solution.

The HSFA has not been allowed to replace the fifth vacancy caused by the resignation of Wendy Shay in October 1991. This has severely strained an already overworked staff which continues to try to provide all services during a time of expanded demands on the collections and, consequently, the staff.

International Relations

The Film Archives provided Pierre Jordan, the Director of the Visual Anthropology Department of IMEREC (Institut Méditerranéen de Recherche et de Création pour les Musées de Marseille) historic ethnographic films for the opening of their Museum in May 1992.

The HSFA has also been active in various forms of indigenous representation during 1992. The HSFA made available to the Centro Ecumenico de Documentacao e Informacao in Sao Paulo, Brazil a copy of the film Last of the Bororos (1931). This film, shot by Aloha Baker during her 1930-31 expedition to Brazil, documents various aspects of daily and ceremonial life among the western Bororo Indians of the Mato Grosso. HSFA also made available 1933 footage on the Tarahumara Indians of Mexico to the Norwegian Broadcasting Corporation for a proposed TV documentary.

Special Events - Miscellaneous

The Film Archives continued to support long-term research by research collaborator Kathleen Kuehnast, research associate Dr. James Gibbs, Ford Foundation Fellow Dr. Yvonne Daniels, and Smithsonian Fellow Dr. Jay Fikes during 1992.

Pamela Wintle is chairperson of a working group concerned with amateur film and video images for the Association of Moving Image Archivists.

Finally, John P. Homiak, anthropologist and HSFA employee who was responsible for cataloging and working with researchers, was appointed as Director.

1965 RELEASE UNDER E.O. 14176

ACQUISITION OF FILMS

The acquisition of films is a major activity of the National Archives and Records Administration. The program consists of the purchase, exchange, and deposit of films and other motion picture materials. The program is administered by the National Archives and Records Administration, which is responsible for the collection, preservation, and access to the nation's historical and cultural heritage. The program is authorized by the National Archives and Records Administration Act of 1950, as amended.

Washington

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The Library of Congress
Washington, DC

1992 ANNUAL ACTIVITIES REPORT

ACQUISITIONS OF THE YEAR

The most exciting event of the year was the acquisition of Walt Disney Production's nitrate negatives and the company's sponsorship of a permanent member of staff to help us look after them. The collection includes such classic Disney animated features such as Snow White, Fantasia, Pinocchio and many of the animated shorts from the golden age of the company's history. It is the first time that the company has entrusted part of their collection to another institution. The first shipment of 600 reels of nitrate negatives arrived in September.

The Library received 30,739 moving image items in 1992, reflecting a steady growth in the number of film and video titles being added to our collections. But this bonanza is a mixed blessing since the increase is almost all in cassette video formats and we are concerned about the declining quality of our moving image deposits for copyright. There is little new production in 16mm and video production is flourishing. We have begun discussions with the Copyright Office to alter the current "best edition" guidelines for film and television so that we can be more certain of obtaining copies on motion picture film.

PROGRESS IN THE FIELD OF PRESERVATION

The Motion Picture Conservation Center is still suffering from staff shortages and the lack of an on-site manager. This has seriously affected output.

The Conservation Center completed the restoration of The Maltese Falcon (Warner Bros., 1941) and is almost through with the restoration of Mr. Smith Goes to Washington (Columbia, 1939), two of the titles on the National Film Registry. These are among the first "restorations" done by our staff in which we have not just copied films as they exist, but have taken material from other versions in our collection and even borrowed material from other institutions to replace missing, damaged or inferior sections in our copies. We are now planning several minor restorations and a major project on All Quiet on the Western Front (Universal, 1931).

Preservation work on seriously deteriorated film reduced the backlog of such material considerably. About twenty previously unavailable feature films from the Raymond Rohauer Collection were completed. These films were major silent film productions with outstanding casts and production crews. Some of the titles preserved this year are: The Great Gabbo (James Cruze, 1930) featuring Erich von Stroheim; The Lady (1st National, 1925) featuring Norma Talmadge; The Silent Enemy (Paramount, 1931) a feature length drama with a Native American cast; Rufus Jones for President (Vitaphone, 1933) a short featuring a very young Sammy Davis, Jr.; Dillinger, Public Enemy No. 1 (Teitle Films, 1934) a semi-documentary with rare film of John Dillinger; The Seventh Victim (RKO, 1943) directed by Mark Robson; Sepia Cinderella (Screen Guild, 1947) with an all-black cast; The Pride of Palomar (Cosmopolitan, 1922) directed by Frank Borzage; Baby Bride (Thanhouser, 1912); The Cold Deck (Wm. S. Hart, 1917); Old Gray Hoss (Roach, 1928); and Patria (Pathe, 1917, a serial episode with Irene Castle). Quality Control in Washington inspected 3,157 items from the laboratory and found c. 94 percent of those copied within the previous 12 months acceptable.

The UCLA Film and Television Archive was forced to discontinue their program to copy the Library's Paper Print Collection which they have been doing under contract. As the quality of the new copies was so much better than the earlier attempts we arranged to borrow a Paper Print duplication machine which Kemp Niver had given to Ohio State University. We have now installed it in our laboratory in Ohio and are conducting tests. We expect to be in full operation during 1993. This project received a notable boost through the gift of \$100,000 from Laurance Rockefeller. His support, totaling \$360,000, will continue for three years. The Paper Prints have been an important part of a major public outreach program sponsored by the Library, the American Memory Project. They will also play a significant role in the exhibit Peep Show to Palace: The Birth of American Cinema which will celebrate the centennial of the motion picture at the Library in October 1993. The Paper Prints continue to be one of the most used research tools in our collection.

Upgrading and improving the Division's storage facilities and the physical capacity of our Motion Picture Laboratory were a priority this year. A new contractor was finally able to get the dehumidification system in the film vault building functioning correctly after several years of unreliability. We were less successful with plans for an addition to the Laboratory designed to house the new processing equipment purchased last year. This had to be postponed because of lack of funds.

The nitrate film vault in Washington had major renovations. The roof was replaced; the pipes for freon, which have leaked for many years, were repaired; and new compressors for the air conditioning system were installed. All of the nitrate film from our building had to be moved into the former National Archives vault building and back again when construction was completed.

Though we still have major problems, more progress has been made on addressing and resolving the Division's space problems than at anytime in the last ten years. We have approval now to have compact shelving installed at Landover to house the videotape service copies and for the rental of storage space at National Underground Storage in Boyers, Pennsylvania, for master videotape.

A third cold storage vault was activated in our major Washington storage facility. We have moved almost all of our collection of 35mm prints of feature films into these vaults because many of them are in color. This is a first phase of a program to conserve valuable (and costly) film originals and substitute video copies as service copies for researchers.

CATALOGING--DOCUMENTATION--RESEARCH

The Division's Processing Section had an eventful year! As part of a Library-wide program to organize and catalog unprocessed collections, M/B/RS's Processing Section, has been able to hire additional catalogers and processing assistants. While this is good news, we have encountered problems because of lack of equipment, overcrowding, and not enough skilled staff to train the newcomers. This was happening at the time of a major change in management for the Division and the Section. Pat Sheehan, Head of Documentation and Reference, ably looked after the Section from the date of Harriet Harrison's departure until Catherine Garland was appointed Head of the Processing Section.

It is unlikely that we will ever be able to fully catalog all of our collections because the addition of new material always outstrips the amount of material processed. To supplement our own cataloging we are using records from external sources to the extent that it is possible. We have contracted with the National Center for Film and Video Preservation, AFI for access to their STAR database, which has some 35,000 filmographic records including almost 10,000 records for titles in the AFI Collection in the Library. We are also testing a project to share cataloging data with UCLA.

We have noted a trend in recent years that was ongoing this year--the balance continues to shift from academic and scholarly researchers to film and television producers seeking footage for their productions. At least 60 percent of our researchers now fall into the latter category, whereas in years past, academics, writers, historians, et al., made up at least 80 percent of our clientele. The lack of subject indexing to our moving image collections and the antiquated and impractical nature of our automated databases remain the biggest obstacles in our ability to provide efficient reference service.

One of the more unusual collections we have consists of documents sent to the Library describing motion pictures registered for copyright. These include a variety of forms of description: copies of film reviews; typed summaries of the film's contents with credits; advertising materials such as press books and, occasionally, scenarios, scripts or cutting continuities. Since 1912 several hundred thousand films have been registered for copyright. For a number of years we have been microfilming these records and we have been able to increase the rate of this work so that now we have microfilm for theatrical releases through the mid-1950's and for non-theatrical films through the early 1940's. The published records of copyright registration are the key to this valuable research tool.

FILM SHOWINGS--EXHIBITIONS--PUBLICATIONS

The Pickford Theater mounted one of its most successful seasons ever--"Silent Russian Films before the Revolution"--but at the same time, it received the last payment in the Pickford Foundation grant which has supported its operation for the last ten years. Its future is, therefore, currently in jeopardy. We are preparing a plan for enlarging the scope and frequency of our public screenings for the future in the hope of finding a sponsor.

We continue to program films in thematic series. This year we presented Columbus Goes to the Movies, Small Town America, African Americans in the Cinema, Russian Silent Film, 1908-1919, and The Postwar American Theatrical Documentary.

Russian Silent Film, 1908-1919 was the most successful series in terms of publicity and because it added a new dimension to our programming. The program was developed in cooperation with Gosfilmofond and Le Giornate del Cinema Muto. Along with premiering films from a forgotten period of cinema, many never seen before in the United States, we

have coordinated a North American tour of the films. The films have been shown at the American Museum of the Moving Image (New York), Pacific Film Archives (Berkeley, California), The George Eastman House, UCLA, The Art Institute of Chicago, Cinematheque Ontario (Toronto), Cinematheque Quebecoise, and Canadian Film Institute (Ottawa). They are scheduled for showing at Harvard University (Boston), Cleveland Institute of Art, The Museum of Fine Arts, Houston, and the University of Wisconsin (Madison). There are plans to show the films by Evgenii Bauer at the Museum of Modern Art and Pacific Film Archive. The program has been well received where ever it has been shown. There are reports that there were an unusual number of people coming to see all of the films and when translations were not available, Russian speaking members of the audience provided translations. We are grateful to Gosfilmofond and the staff of Le Giornate del Cinema Muto for making this tour possible.

Films from our collection were seen in Bologna, Rome, Pordenone, Paris, Madrid, Lisbon, and London. In the United States, we loaned films for showings at the Stanford Theater in Palo Alto, Pacific Film Archive in Berkeley, the Academy of Motion Picture Arts and Sciences in Los Angeles, the Museum of Modern Art in New York, the National Gallery of Art in Washington, The George Eastman House in Rochester, N. Y. and The Blacklight Film Festival in Chicago.

The Film Forum in New York presented our copy of Frank Capra's The Donovan Affair with professional actors reading dialogue which was recreated to replace our missing sound track. Two comedies restored by our laboratory were screened at the Smithsonian's celebration of movie pioneer Hal Roach's 100th birthday. There has been particular interest in Within Our Gates (La Negra), the earliest surviving film made by Oscar Micheaux, the best known pioneer black film director. The film, which we acquired from Filmoteca Española through the AFI, has been shown at several places in the U. S. and has excited considerable interest in the academic world.

BUDGETARY MATTERS, RELATIONS WITH GOVERNMENTAL AUTHORITIES

Legislation to renew the National Film Preservation Board was passed by Congress in June, 1992 as Public Law 102-307. This continues the process of selecting twenty-five films a year for the National Film Registry and it mandates that the Librarian of Congress prepare a report for the U. S. Congress on the state of film preservation in the U. S. We commissioned two consultants, Annette Melville and Scott Simmon, to help us undertake the

comprehensive study involved. The companies whose films have been selected for inclusion in the National Film Registry have responded well to our requests for the deposit of first class prints and master material.

INTERNATIONAL RELATIONS (FIAF AND OTHERS)

David Francis represented the Library at the congress of the Federation International des Archives du Film (FIAF) in Montevideo, Uruguay. He also attended CineMemoire in Paris, where the French government presented a medal to the Librarian, James Billington. Mr. Francis also attended two meetings of the Sony/Columbia archives committee. Gerald Gibson, who is President of the International Association of Sound Archives (IASA), chaired the annual meeting in Canberra, Australia, and the board meeting in Maastricht, Netherlands. He represented IASA at the UNESCO Round Table of Audio-Visual Records in Turin, Italy.

SPECIAL EVENTS--MISCELLANEOUS

We played host to the Library's support group, the Madison Council, for a day and showed them a wide range of our activities. We arranged a spectacular lunch in one of the storage cages at our warehouse in Landover, MD and in the evening, entertained them with a presentation of Chaplin's The Circus. A ten-piece orchestra conducted by Gillian Anderson accompanied the film, playing the original score. The day was a great success and the Council gave us \$75,000 to prepare a book to commemorate the 100th anniversary of the cinema, which we will be celebrating in October, 1993.

Washington



Report of Activities for the Year 1992

As the new archives building nears completion, much of the year was spent in preparing for a massive relocation of holdings and facilities from the main National Archives building and other sites to the new archives building located on the campus of the University of Maryland in College Park, Maryland. Archives II, as it has become known, is a state of the art archival facility that will augment the storage capacity of the National Archives by more than one million cubic feet. The portion reserved for motion pictures and sound and video recordings will have mobile shelving units and climate controlled archival storage, including cold storage for color films and a low RH of about 30% for films and videotapes. The facilities will include a new and enlarged full-service laboratory, a mini-theater for preservation screenings, and workrooms for processing new accessions and for quality assurance of new copies. A new research room will feature study carrels with audiovisual equipment and self-service computer terminals. The move will be completed in early 1994.

The move preparations have centered on improving inventory controls, completing the separation of originals, intermediates, and reference copies, and mapping the new storage layout by media, record groups, series, and collections. Film containers stacked on the shelves have been inserted into net bags with a wide mesh in units of six 35mm cans or ten 16mm cans. The bags will facilitate handling of the containers during the move, help to keep the original order, and prevent spillage. They seem ideal for the relocation of large film collections.

Even with the frenzy of efforts devoted to the relocation, the National Archives has worked closely with the U.S. Department of Defense Motion Media Records Center to accession virtually all of its remaining motion picture documentation from the post-World War II period to the 1980s, when videocassettes gradually replaced film for record purposes. The figures in the attached statistical report primarily reflect acquisitions of military origin. Other accessions or acquisitions have been deferred in anticipation of the move to the new building.

The preservation laboratory copied about two million feet of film during the year, emphasizing the following priorities: any film with incipient signs of deterioration, early acetate films such as diacetate and other low acetyl films, cellulose triacetate lacking sufficient dupe negatives or master positives, and color film. The originals were copied on to the same gauge 35mm or 16mm. The black-and-white films were transferred to cellulose triacetate and the

color to polyester stock. Late in the year the Preservation Policy and Services Division made a decision to employ polyester film for black-and-white copying in light of authoritative research reports that show acetate's susceptibility to deterioration from vinegar syndrome. Other preservation activities included transferring more than 1,000 hours of film to videocassettes for reference usage and systematically re-housing films in archival plastic containers. A general overview of motion picture preservation activities in the National Archives prepared for the National Film Preservation Board is appended to this report.

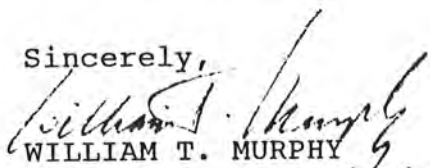
The resources available for preservation have remained relatively stable in terms of laboratory output and staffing, and although the new administration of President Clinton has understandably emphasized the importance of deficit reduction, there is a sense of optimism about having a new building and the basic resources to continue our preservation work.

The weekly screenings, including feature films and documentaries with historical themes, have been well attended, averaging more than 100 people per screening. Prominent among the themes were the White House, the year 1942, and exploration.

Finally, it is important to note that Mr. Jack Saunders has been assigned to the position as Chief of the Motion Picture, Sound, and Video Branch, my former position, while I have become the Specialist in Audiovisual Archives of the Nontextual Archives Division, which administers the branch. In my new capacity, however, I have been asked to remain the designated representative for FIAF as well as other professional associations. Please address all correspondence, invoices, and publications to my attention, Nontextual Archives Division, National Archives and Records Administration, Washington, DC, 20408; telephone number 202-501-5440; fax, 202-501-5778.

As for the rest of this year, we look forward to completing all the move preparations and installing our new facilities, which we will be very happy to make available for tours by our FIAF colleagues.

Sincerely,



WILLIAM T. MURPHY
Specialist in Audiovisual Archives
Nontextual Archives Division

Attachment



ÖSTERREICHISCHES FILMINSTITUT
AUSTRIAN FILM INSTITUTE

Wien

Produktion: ÖFI, Wien, 1977
Regie: ÖFI, Wien, 1977

Österreichisches Filminstitut
Austrian Film Institute

Produktion

Das ÖFI hat die Produktion der Filme in Österreich gefördert und die Produktion der Filme in Österreich gefördert.

Österreichisches Filminstitut
Austrian Film Institute



ÖSTERREICHISCHES FILMARCHIV
AUSTRIAN FILM ARCHIVE

=====
President Prof. Dr. Alfred LEHR
Director Prof. Dr. Walter FRITZ
=====

ANNUAL REPORT 1992

1. Acquisitions

The AUSTRIAN FILM ARCHIVE has increased its collection by 3.158 reels including 83 reels of nitrate material. Overall stock as of December 31st, 1992 amounted to 110.022 reels.

Nitrate film stock : 12.072
Safety film stock : 98.116

2. Progress in the field of preservation

The reprinting of nitrate films into safety material was continued in 1992. 44 films were reprinted into safety film. 8.175 reels - that is 68% of the complete nitrate stock - are still waiting for being reprinted into safety film.

3. Cataloguing - Documentation - Research

Documentation material of the AUSTRIAN FILM ARCHIVE set up in Laxenburg's Old Castle (3rd floor) and in the Vienna secretariate.

Items	stock increase 1992	overall stock 1992-12-31
-----	-----	-----
stills	58	222.100
documents on film	-	42.000
posters	60	6.486
negative stills	100	5.300
books (volumes)	200	9.230
film programs (folders)	55	20.030
slides	-	4.480
audio tapes	9	209
sound film scores	-	130
video cassettes	49	579

4. Film showings

The most outstanding retrospective was:

"Classic films from the Archive" (Laxenburg from May - October, for groups only) and "Open Days" in Vienna / Studio and in the Austrian TV-Station, about 220 short and feature films.

7. Some new restoration projects of the AUSTRIAN FILM ARCHIVE

The most important reconstruction of feature films were:

"Der Märtyrer seines Herzens" (Austria 1918 starring Fritz Kortner) in color (!)

"Erzherzog Johann" (Austria 1929 starring Igo Sym)

"Unter den Dächern von Wien" (Austria 1931 starring Karl Farkas)

"Justizmaschine" (Austria 1931 starring Karl Farkas)

"Wiener Lumpenkavaliere" (Austria 1932 starring Pat and Patachon, Attila Hörbiger) (partially)

Restoration work turned out especially complicated in case of the two short films starring Karl Farkas because the Dutch subtitles had to be eliminated. The bad quality of the sound track was meliorated by using roll-off filters and Dolby technology.



ÖSTERREICHISCHES
FILMMUSEUM

Wien

REPORT OF ACTIVITIES 1992

I. ACQUISITIONS

Österreichisches Filmmuseum has enlarged its collection by 826 films including 300 documentaries, 417 shorts (positives and negatives) for advertising purposes, of historical documents from private collectors as well as films by Jonas Mekas, Jack Smith, Gregory J. Markopoulos, Robert Beavers, Tod Browning and Josef von Sternberg.

II. PRESERVATION

Due to the grants of the Ministry for Education and Culture and the City of Vienna we were able to work continuously on the preservation of our nitrate holdings as well as on the conservation of our very important Avantgarde-collection.

III. DOCUMENTATION AND CATALOGING

Österreichisches Filmmuseum has set up a small PC-UNIX computer system with presently four additional work stations.

The system runs the CUADRA STAR software under SCO-UNIX V. This free-text database is also used by other FIAF colleagues, respectively by the Museum of Modern Art, the American Film Institute and the Cinémathèque Québécoise. We are very satisfied with the system, especially because of the very quick answer time and the possibility to be able to search every word contained in the database. One PC used as a terminal is office in the city while the other three are used in our technical department about 9 km away to be fed with the data.

The computerizing of the collection has begun in April 1992 and most of the stills, all of our film classics and a lot of film documents as well as the books have already been entered into the database. All application programmes have been made in-house. The system has been financed by special grants and will

help us to better carry out our tasks in spite of the small number of our staff.

At the beginning of the academic year in October 1993 we will make the computerized search available to the users of our book library.

IV. FILM PRESENTATIONS

Österreichisches Filmmuseum presently has some 10.000 members. Between January and December 1992 approximately 24.000 people attended 392 performances. 502 films were shown.

Between January and December 1992 Österreichisches Filmmuseum presented the following retrospectives:

THAT'S JAZZ - The Sound of the Century

Josef von Sternberg

Films with Stan Laurel & Oliver Hardy

Ken Jacobs

Heinosuke Gosho

Ernst Lubitsch

David Lynch

Shorts from the collection of William K. Everson

In collaboration with the Vienna Burgtheater:
Films with Fritz Kortner on occasion of his
100th birthday
New films from Austria
The Buster Keaton Festival
Après Lumière - A history of the French
documentary-film

V. PROGRESS IN BUDGETARY MATTERS,
 RELATIONS WITH GOVERNMENTAL
 AUTHORITIES

The grants of Österreichisches Filmmuseum
have been slightly increased but we are still
struggling for more money. Our relations to
the governmental authorities are satisfactory.

VI. RELATIONS WITH OTHER FIAF-MEMBERS

Our relations with other FIAF-members were as good
as ever. We would like to express our sincerest thanks

to the National Film Archive, London, the Museum of Modern Art, New York, Film Department, Suomen Elokuva-Arkisto, Deutsches Institut für Filmkunde, Bundesarchiv - Filmarchiv, Stiftung Deutsche Kinemathek, Berlin, Filmmuseum/Münchner Stadtmuseum, Deutsches Filmmuseum, Nederlands Filmmuseum, Anthology Film Archives, New York, Gosfilmofond, la Cinémathèque Française, Service des Archives du Film, Centre National de la Cinématographie, Bois d'Arcy, la Cinémathèque Suisse, Cinemateket -Svenska Filminstitutet, Ceskoslovensky Filmovy Ustav - Filmovy Archiv, UCLA Film and Television Archive, University of California, National Center for Film and Video Preservation at the American Film Institute, La Cinémathèque Québécoise, Österreichisches Filmarchiv, The Library of Congress, Washington Det Danske Filmmuseum, Kopenhagen

Österreichisches Filmarchiv and Österreichisches Filmmuseum signed a statement that both institutions will intensify their relations and meet regularly for the exchange of thoughts and all necessary informations which are interesting for both archives.

GUESTS AT THE FILM MUSEUM

Ken Jacobs
William K. Everson
Arnold Schicker
Vladimir Malyshev
Vladimir Dmitriev

COLLECTIONS

Films		9323
Newsreels		6610
Stills	approx.	335800
Programs	approx.	133850
Books		9800
Apparatus		24

PROJECTIONS

Spectators	24000
Films	502
Screenings	392
Members	10000

(This report covers the time from January
to December 1992)

