

ESTADÍSTICA Y REPORTE DE ACTIVIDADES DE AFILIADOS A LA FIAF.
ENERO- DICIEMBRE 1.997

1. IDENTIFICACION

- 1.1 Nombre del Archivo: ARCHIVO AUDIOVISUAL DE VENEZUELA
- 1.2 Nombre de quien llena el cuestionario: Alvaro José D' marco. Jefe de la División de Cine y Video.

2 NUEVOS FILMS ADQUIRIDOS EN EL AÑO

- 2.1 Se adquirieron 217 títulos de películas. Todos cortometrajes
 - 2.1.2. Cortometrajes 217 títulos de documentales, cuñas comerciales y cine pornográfico
- 2.3. Ingresaron por vía de Deposito Legal 478 títulos de video
 - 2.4.3. Menos del 50 % correspondió a producción nacional

3 ACTIVIDADES DE PRESERVACIÓN

- 3.2 Se duplicaron 42.000 pies de películas de acetato a acetato, que se encontraban avinagradas

4. ACTIVIDADES DE CATALOGACIÓN

- 4.2 Durante el año se catalogaron 11.722 títulos

5. DOCUMENTACIÓN

- 5.1 Ingresaron 17 títulos de libros
- 5.2 Ingresaron 14 títulos de revistas
875 artículos de prensa se recortaron de la prensa diaria

6 ACCESO A LAS COLECCIONES

- 6.1. 168 usuarios visionaron videos y películas
- 6.3 1.040 títulos fueron visionados
- 6.5 El Archivo aportó imágenes para 6 nuevas producciones de cine y 8 nuevas producciones de video y televisión.
- 6.6 El archivo colaboro con sus materiales para la realización de 3 tesis de grado.

7.- ADMINISTRACIÓN

- 7.1 9 empleados trabajaron a tiempo completo en diferentes actividades del Archivo.
- 7.2 2 empleados trabajaron a medio tiempo en el Archivo.
- 7.3 Se gastaron aproximadamente 80.000 US dollars
- 7.4 69.000 US dollars se gastaron en salarios
- 7.5 6.000 US dollars se invirtieron en preservación de las colecciones..

Caracas, 01.11.98

AD

BEOGRAD

JUGOSLOVENSKA KINOTEKA

Knez Mihailova 19

11000 BELGRADE - Yugoslavia

tel/fax: (+381-11) 622-555 or 555-015

Director: Radoslav Zelenović (Mr)

Head of Film Archive: Stevan Jovičić (Mr)

Program Director: Dinko Tucaković (Mr)

International Relations: Srdjan Koljević (Mr)

ACTIVITIES REPORT - 1997

During the year 1997 JUGOSLOVENSKA KINOTEKA continued with the activities which follow upon the tradition and experience of forty seven years. Of course, we were considerably limited in our activities by the circumstances we live and work in, mainly the economic situation caused by the effects of war and the sanctions of international community. Even though the suspension of sanctions which referred to culture and arts made the international relations of JUGOSLOVENSKA KINOTEKA less restricted, the consequences of economic sanctions (like problems with banking) is still an obstacle in international business transactions and cooperation. The present economic situation in our country, has a negative impact on the financial resources vital to the functioning of JUGOSLOVENSKA KINOTEKA. In spite of that, in 1997, our institution has managed to carry out the tasks and functions laid out in the Statutes of FIAF.

1. In the course of 1997, there was 2359 new acquisitions both foreign and national, but mainly foreign. (In last five years our national production - in comparison to previous years almost came to a standstill.) For national production we have a good solution of legal deposit. Because of the lack of space 3718 prints were cleared from the Archives. Of the acquired titles, majority are feature, and some documentary films. Computer cataloguing of the films was continued, and 842 new titles were entered, the national film production was given priority in this task, so national computerized catalogue is now completed.

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

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

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

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

3. Cataloguing is another aspect of our work in which we are trying our best to solve the problems we have in the process of computerization. 842 films are catalogued during last year, and all our entries give an accurate and detailed information to researchers. Computer catalogisation of national film production is finally completed. Of course, in the field of computerization we also face the direct or indirect consequences of international sanctions (the price and quality of computers, and computer programming).

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

We loaned 206 films to film schools that exists in our country (Faculty of Dramatic Arts of Belgrade Arts University, and two newly formed private film schools).

The photo archive of JUGOSLOVENSKA KINOTEKA, in 1997 acquired 727 new stills, 169 posters and considerable number of documents.

4. THE MUSEUM OF JUGOSLOVENSKA KINOTEKA (our movie theater with 180 seats) was very active, with 1376 screenings during the year which is the largest number per year up to date. The percentage of filling of the theatre changed during the year, due to social and economic circumstances, and according to general attendance to movies, - but the average is 71%.

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

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

The highlight of our film programme in 1997 was the visit of Jerzy Menzel and the complete retrospective of his work.

Last year we managed to publish 6 books in cooperation with two publishing companies, even though we do not have a planned budget for this activity. We also published a special publication for each retrospective or festival.

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

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

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

6. The international relations of JUGOSLOVENSKA KINOTEKA in 1997 were satisfactory. After a period of international isolation and problems caused by the effect of sanctions, our institution is back on the international scene, playing again an important and constructive role, as it always did in history of the FIAF.

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

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

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

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

Considering the circumstances in which JUGOSLOVENSKA KINOTEKA carried out its activities and the difficulties it was faced with, the year 1997 can be assessed as a successful year for our institution.



ANNUAL REPORT 1997

ACQUISITIONS:

250 Feature films (including 35 Argentine productions).
95 Videos.

PRESERVATION ACTIVITIES

Films - 50000 meters (dup-negative and positive) were processed in Los Angeles lab.

Stills - 11500 from Argentine films were scanned.

CATALOGUING - DOCUMENTATION - RESEARCH

125 Feature films were catalogued.
92 Books; 220 periodicals titles; 30000 stills (Argentine films)
were catalogued during the current year.

2160 students and reaserchers used the documentation center.

FILMS SHOWINGS

- The movie theater for our own needs has 233 seats with 4 daily showings from mid February to December.
- The number of screenings during the year was 1295 and the number of titles screened was 350.
- We presented films from Italy, Greece, Sweden, Portugal, India, etc.
- A retrospective of the films by Kaurismäki Brothers.
- A retrospective devoted to Sacha Guitry.
- All the films by Werner Herzog.
- The Decalogue by K.Kieslowski.
- The Margaret Mead Film & Video Festival.
- A tribute to Gabriel Figueroa.
- Last production of the Young Brazilian Cinema.

PUBLICATIONS

The new CD-Rom (II Part) about the History of Argentine Cinema was edited.

INTERNATIONAL RELATIONS

We are thankful to the cooperation of the Instituto de Cinema Portugues, to the Goethe Institute, to the Ministry of Foreign Affaires of France, Riofilme and the Brazilian Embassy and the Institute of Swedish Culture.
We are also thankful to the collaboration of our colleagues from the Cinemateca Uruguay, Cineteca Nacional de México, Cinemateca Portuguesa, Department of Film and Video - The Museum of Modern Art, Filmoteca de la UNAM, UCLA Film . .

and Television Archive, Filmoteca Española.

We were represented at the FIAF Congress in Cartagena by three delegates. Non -FIAF activities abroad included lending films to the Festival des Trois Continents in Nantes; Mar del Plata (Argentina) and in the United States.

BUDGETARY MATTERS

The investment in the lab of the United States was important and also was the restoring of our new building.

SPECIAL VISITORS

- MIKKA KAURISMÄKI and PIA TIKKA , from Finland to introduce the films of the Kaurismäki Brothers.
- WERNER HERZOG, the German films director was invited by the Cinematoca Argentina and the Goethe Institute to give some lectures and introduce his retrospective.

To Christian Dimitru
FIAF
Rue Défacqz 1, B-1000 Bruxelles, Belgique
FAX 32-2-534 47 74

From: Octavio Moreno Toscano
Fundación Carmen Toscano IAP
Archivo Histórico Cinematográfico
FAX 52-5-251 07 09

Date: México D.F., 15 abril 1998

Annual Activity Report

I. Acquisitions

I.1 "Colín Collection"

The Carmen Toscano Foundation has acquired the Ezequiel Colín film collection. This collection is formed by 200 reels of 35mm documentary films of historical value for Mexico (1910-1988)

II Preservation and Duplication

II.1 The original positive and negative films of the Toscano Archives received an annual treatment (humidity control; restoration; new storage.

II.2 The duplication of nitrate films to acetate film of the 15" scenes of a trip of Toscano to Quintana Roo Forest in 1916. Wonderful scenes of maya indians and the exploitation of the zapote tree to make "chiclets" were recovered.

II.3 The duplication of nitrate films to acetate film of the 10" scenes of the burial of Emiliano Zapata was also transferred to Betacam

III. Catalog and documentation.

The Catalog of cinematographic apparels of the Toscano Collection was finished. (to be printed). The 1906 Pathé Camera of Toscano was used to film some scenes with excellent results

IV The "Memorias de un Mexicano" Film.

For the fifth time in its exhibition history, this film in video VHS presentation for all public in Mexico City has been a success. 15000 copies have been sold in commercial stores. The interest of mexican public to historical documentary films is growing as the millenium ends.

V. Publications

Angel Miquel: Salvador Toscano (a Biography). México, Universidad de Guadalajara, 1997.

VI. Awards

The "Salvador Toscano Award" was given to Gregorio Wallerstein, film producer.

CINEMATECA URUGUAYA

1997 ACTIVITIES

There are several ways of evaluating CINEMATECA's performance during 1997. From the point of view of its spread, statistics indicate the following.

- Increase in the amount of members. 15 %
- Increase of spectators: 47 %

During 1997 there was a total of 449.159 spectators (in 1996 there were slightly more than 305.000). The amount of stable members during the year was 10.700 (in 1996, 9.300).

Statistics, however, may be ilusive and not necessarily reflect the quality of the activities developed, nor the growth of the institution in the fulfillment of its objectives. Herewith is an evaluation per sectors:

- 1) Film Archive: Five foreign producers and six national producers used materials on various topics from Cinamateca's Film Archive. A documentary about Mr. Luis Batlle Berres (former president of Uruguay), which has been encomended to Cinemateca Uruguay's Film School, will include several images in movement from the Archive. National and international materials were preserved during the year, and "Valparaíso mi amor", a Chilean film by Aldo Francia, was restorted in our own laboratories. Cinemateca Uruguay has also initiated the restoration of "Tres tristes figres", by Raúl Ruiz, on the only existing original in the world. During 1997 the Archive incorporated 129 long length films, 161 shorts, about 400 national documentaries and 470 videos.
- 2) Programming: We held 3.680 exhibits during the year, about 170 more than in 1996, in four exhibition theatres, but occasionally another theatre, "El Observador", was added. We screened 1.290 different titles. A large amount were programmed with films received from abroad, from colleagues, institutes, authors and producers. Nevertheless, 78 % of the films were from Cinemateca's Archive. The main cycles were: a selection of Buñuel, ruy Guerra, Film History (permanent), a selection of Robert Alman, selection of Kurosawa, Borowczyk, bizarre films, Week of Sweedish Movies, two programs from Italy, Alan Parker, Konchalovsky, Chinese Film Week, Czech Film Week, Anthony Hopkins, Frank Bayer, films of China Zorrilla, Off-Hollywood, Ang Lee, Gary Oldman, restored great American comedies, films from Israel, Jutta Bruckner, Alain Delon, French Jeune Cinema, Children Observe Us, two weeks of Spanish films, Quebec Film Festival, Week of films from Iran, the 90' of Japanesse Cinema, films from India, the Change is Bygone, the 60', New Brazilian Film Festival, Week of Mexican Films, France Vue Par, all Werner Herzog, Tim Burton, Week of Argentinian Films of Author, Pilar Miró, Woody Allen, No-Do, Masaki Kobayashi.

- 3) Festivals: The XV International Film Festival of Uruguay gathered 36.000 spectators. Prior to this Festival, we presented Espacio Uruguay (Uruguayan Section). In July we held the VI International Film Festival for Children (DIVERCINE '97), and in November the III Video Festival of MERCOSUR.
- 4) Premieres: Four new films were screened for more than two continuous weeks, plus films still unknown in Uruguay which could be screened during the festivals and special monographic shows, including several master works of recent production. During 1997, 103 new films were screened in Uruguay for the first time by Cinemateca, a much larger amount than the total of films screened in the same year in the commercial circuit.
- 5) Documentation Center: It's the cinema documentation center recognized by Uruguay, and gathers all types of publications and paper documents, from books to press clippings. Statistics threaten to turn insufficient the physical space in which it's situated. During 1997, this Center incorporated 245 books, 1.049 periodic publications, 1.033 film photographs, 239 posters, 43 press-books, hundreds of other materials (previews, scripts, slides and 2.211 press clippings from Argentina, Brazil and Uruguay.
- 6) Video Area: At present, a stock of about 3.500 is circulating, strictly selected with a critical and formative criteria. A catalog with diverse classifications and guides, available free of charge for members, is a valuable support. During 1997, 412 new titles were incorporated, but also 250 were added for direct sale. Furthermore, 11 titles were added through own editions, as Cinemateca Video, or included in the "100 Film Collection".
- 7) Film School: We had students of three levels, 95, 96 and 97 generations. At the end of the year, the best works made by students of the second and third levels were screened to public at Montevideo's Mairy.
- 8) Extension to Children and young people: "Cinepaseo", a program for Primary School students, screened eleven different programs between May and October, with 5.000 assistants from public and private institutions of Montevideo and nearby cities. Extension for High School coordinated special private screenings with pupils and teachers, for a total of 2.100 students.
- 9) Publications: The official decrease of "Cinemateca Revista" ("Cinemateca's Magazine"), published since 1977, was decreed in 1997, and "otrocine" (with short "o") appeared instead of it, with new and younger editors and film critics. Catalogs of the three festival were also edited with ample information and documentarion, and four special catalogues for cycles. Also, at the beginning of the year an institutional brochure simply entitled CINEMATECA URUGUAYA, was edited and distributed free of charge.
- 10) Exhibitions and Film Museum: Two galleries ("Pocitos" and "Cinemateca") presented almost eighty different exhibitions of local artists (painting, sculpture,

photography, etc). The Film Museum did not incorporate any new piece to its collection, which is partially shown in "Pocitos" gallery.

- 11) Visitors invited by Cinemateca: Almost all people related to cinema who arrived in Montevideo during 1997 were invited by Cinemateca Uruguay. A general list, probably incomplete, must include directors such as Gianni Amelio, Mika Kaurismäki and Pia Tikka from Finland, German Jutta Bruckner, Spanish Azucena Rodríguez, Chilean Tatiana Gaviola, Aliko Danezi-Knutzen from Chipre, French Christine Laurent, the exported Uruguayans Manane Rodríguez and Mario Handler, the several Argentinians headed by Manuel Antin, Nemesio Juárez, Eduardo Mignona, Mario Levin, Claudio Remedi, Hungarians such as Igor and Ivan Buharov, and others: actors and actresses such as Roberto Carnaghi from Argentina and Joanna Fomm from Brazil, cultural promoters as André Paquet from Quebec, critics as Nelson Carro (Uruguayan living in Mexico) or Brazilian Tuió Becker, "Goida" and Sergio Sanz. Also from Argentina, and frequently, Fernando Peña and Víctor Benítez (who are frequent visitors of Cinemateca). Paulina Fernández Jurado, Jury of Cinemateca Argentina and Jorge Ruffinelli, (Uruguayan living in Stanford) arrived at the end of the year.

- 12) Cinemateca in Internet: At present, through its Web page in Internet, Cinemateca offers access to its monthly program, with more sophisticated search and guide than the monthly bulletin. The same applies to its video catalog with a thematic classification. At the end of the year we started entering the total catalogued Uruguayan films (about 2.500, specially documentary materials). All the books of the Documentation Center, plus a filmography and history of Uruguayan cinema and the 1998 study program of the Film School are available in Internet: <http://www.cinemateca.org.uy>.

Cinemateca Uruguay
Lorenzo Carnelli 1311 (11200) Montevideo, Casilla de correo 1170
Teléfonos: 409-24-60/409-57-96 Fax: (598-2) 409-45-72
E-mail: cinemuy@chasque.apc.org